

## THURSDAY 8 SEPTEMBER 2016: SESSIONS 1-4

### Maciej Fortuna and Krzysztof Dys (Academy of Music, Poznań)

#### BIOGRAPHIES



**Maciej Fortuna** is a Polish trumpeter, composer and music producer. He has a PhD degree in Musical Arts and an MA degree in Law and actively pursues his artistic career. In his work, he strives to create his own language of musical expression and expand the sound palette of his instrument. He enjoys experimenting with combining different art forms. An important element of his

creative work consists in the use of live electronics. He creates and directs multimedia concerts and video productions.

**Krzysztof Dys** is a Polish jazz pianist. He has a PhD degree in Musical Arts. So far he has collaborated with the great Polish vibrafonist Jerzy Milian, with famous saxophonist Mikołaj Trzaska, and as well with clarinetist Waclaw Zimpel. Dys has worked on a regular basis with young, Poznań-based trumpeter, Maciej Fortuna. Their album *Tropy* has been well-received by the audience and critics as well. Dys also plays in Maciej Fortuna Quartet, with Jakub Mielcarek, double bass, and Przemysław Jarosz, drums. In 2013 the group toured outside Poland with a project 'Jazz from Poland', with a goal to present the work of unappreciated or forgotten or Polish jazz composers. The main inspiration for Krzysztof Dys is the work of Russian composers Alexander Nikolayevich Scriabin, Sergei Sergeyevich Prokofiev, American artists like Bill Evans and Miles Davis, and last but not least, a great Polish composer, Grażyna Bacewicz.

#### TITLE

Classical Inspirations in Jazz Compositions Based on Selected Works by Roman Maciejewski

#### ABSTRACT

A few years prior to commencing a PhD programme, I started my own research on the possibilities of implementing electronic sound modifiers into my jazz repertoire. After I started the PhD programme in 2011, the aforementioned research gained momentum.

Several years of work resulted in the release of the albums *1* and *Live*. All trumpet recordings included on these albums were electronically processed live in order to imitate the sounds typical for electronic music.

In 2013 I was awarded a grant from the Marshal of the Małopolskie Province. The grant was awarded for conducting research on the possibilities of using motion controls for controlling the operation of sound modifiers. The aim of the study was to create intuitive conditions for operating the equipment that controls the operation of sound modifiers. The results of my work will be presented on my upcoming album titled *Jazz* by Maciej Fortuna Trio.

In the year 2014/2015, I started a research study at the Music Academy in Poznań in development of the content of my dissertation. My research programme involves purchasing the required recording equipment, computer equipment and software. I have continued the project in the academic year 2015/2016, with the facultative participation of undergraduate-level students and the obligatory participation of graduate-level students in the study of the use of sound modifiers in jazz music. At the same time, in the academic year 2015/2016 I launched another research project titled 'Stylistic and Interpretational Aspects of Improvised Music Performance on Historical Instruments in the Context of the Development of Modern Jazz Music'. The project is being carried out in cooperation between the Jazz Department and the Department of Historical Instruments of the Music Academy in Poznań. The purpose is to conduct wide-ranging research on the possibilities of performing jazz music on historical instruments.

As to published material presenting my research, I wish to emphasize the publishing premiere of my dissertation titled 'Artistic Creation Inspired by the Possibilities Offered by Electronic Sound Processing in Jazz Music', to be published along with a CD titled 'Musical Examples'. The book was submitted for publication in the beginning of February 2016. The book, including the CD, will be published by Wydawnictwo Akademii Muzycznej im. I. J. Paderewskiego w Poznaniu.

In 2016, my paper titled 'The Importance and the Role of Warm-up in Trumpet Playing' will be published by Wydawnictwo Państwowej Szkoły Muzycznej I i II stopnia w Koninie. In the paper, I discuss the essential aspects of instrumental performance of fundamental importance for any trumpet player who wishes to expand their knowledge and trumpet skills, for the beginners as well as the advanced learners.

## **RECITAL PROGRAMME**

1. *Notturmo Variation* – Krzysztof Dys, Maciej Fortuna
2. *Drommen Variations* – Krzysztof Dys, Maciej Fortuna
3. *Fjattrad Variation* – Krzysztof Dys, Maciej Fortuna
4. *Eko Variation* – Krzysztof Dys, Maciej Fortuna
5. *Kołysanka Variations* – Krzysztof Dys, Maciej Fortuna
6. *Lamentatio IV de Requiem Variation* – Krzysztof Dys, Maciej Fortuna
7. *Sonata Variations* – Krzysztof Dys, Maciej Fortuna

**NB.** All compositions were recorded in 2014 (*Maciejewski Variations* album) and released by DUX Recording Producers, catalogue no. 1151. The album includes the recordings of Variations based on the themes by Roman Maciejewski.

## Assi Karttunen (Sibelius Academy, University of the Arts Helsinki)

### BIOGRAPHY



Harpsichordist, **Assi Karttunen**, has specialized in performing and researching Baroque music. She also performs in interdisciplinary groups with experimental and contemporary repertory in Finland and abroad.

Karttunen works as a musician-researcher and as a teacher at the DocMus, Doctoral school of Sibelius Academy, and teaches harpsichord playing and basso continuo at the Early Music Faculty, Sibelius Academy.

She has recorded 4 solo albums (*Alba, Divine Art*) and has played in several orchestras and ensembles, currently working in Elysian Fields workshop ([www.elysion.fi](http://www.elysion.fi)) which has been founded by her and her colleagues. The emphasis of her thesis was on the aesthetic and philosophical background of the eighteenth-century French cantata.

[www.assikarttunen.fi](http://www.assikarttunen.fi)

### TITLE

Reciprocal Approaches – The Grotesque Narratives and Musical Gesture: Practice-led Research on the Musical Gestures Embedded in François Couperin’s Harpsichord Music

### ABSTRACT

My lecture recital will focus on some methodological choices concerning my recent and on-going research into musical gestures combined with some examples composed by François Couperin. My examples include orientalist, grotesque gestures of *Les Chinois* (27<sup>e</sup> ordre) as well as musically gestural detachment and disorientation of *Les Pavots* (27<sup>e</sup> ordre).

The approach I chose this time proceeds in line with Hans Robert Jauss (1982,141–142) and is based on successive, hermeneutical readings: “In the poetic text, aesthetic understanding is primarily directed at the process of perception; therefore it is hermeneutically related to the horizon of expectations of the first reading – which often, especially with historically distant texts or with hermetic lyrics, can only be made visible in its shaped coherence and its fullness of significance through repeated reading.”

Firstly, this implies in my case, practicing and embodied reading of the musically gestural movements embedded in the notation. The second reading, which already has been introspectively referred to the first reading, seeks musical-rhetorical sources relevant for the particular piece of music and asks, what kind of horizons of expectations this specific

piece of music created at the time it was composed. Thirdly, I have often included a reading of the contemporary performing context or a description of practice-based processes. These series of readings may at least provide wide-ranging view-points necessary for someone listening and performing the repertory. Also, this approach will bring forth musician's bodily ways of score-reading.

The research of musical gesture has consisted of delightfully resourceful ways of exploring music and its corporeality. Instead of merely relying on score-driven methods, the research of gesture has implied versatile ways of studying perception and embodiment of music. The practice of calling this embodiment "gestures" instead of mere "movements" is based on the gesture's ability to refer to the meaning embedded in the movement being used (Godøy & Leman ed. 2010,13). "Movement denotes physical displacement of an object in a place, whereas meaning denotes the mental activation of an experience" (Ibid., 2010,13).

For example, Martin Knust (2008) has researched gestures and modes of artful text-delivery: recitation and declamation influencing Wagner's compositional technique. Rolf Inge Godøy and Marc Leman have developed gestural mapping strategies (wearable sensors) and analysed the received data in research that was published in 2010. Jed Wentz (2010) has combined both traditional academic study and a newer kind of inquiry known as "research in and through performance" in his study on the relationship between gesture, affect and rhythmic freedom in the performance of French tragic opera from Lully to Rameau. Elisabeth Le Guin's study, *The Boccherini's Body*, (2005) includes a revealing chapter on gestures embedded in Boccherini's music. Not to mention books on historical acting written by Joseph Roach (1985), Angelica Goodden (1987), Sabine Chaouche (2001), and the book of essays edited by Jacqueline Waeber (2009).

My study represents an alternative version of historically informed performance studies. The archaic, metaphoric and poetic associations related to musical gestures are explored in our contemporary context of musical perception.

### **Literature**

Jauss, Hans Robert 1982. *Toward an Aesthetic Reception*. Minneapolis: University of Minnesota Press.

## Jing Ouyang (Royal Northern College of Music)

### BIOGRAPHY



**Jing Ouyang** began to play the piano at the age of five. From 2000, she attended a middle school that was attached to Guangzhou XingHai Conservatory of Music. In 2005, she was awarded a full scholarship to attend The Purcell School. Two years later, Jing joined the Royal Northern College of Music on a full scholarship. She has completed her BMus degree with First Class Honours and MMus degree with Distinction. She is now on the Doctor of Philosophy in Performance programme.

Jing has presented papers at the international conference, Muzio Clementi and the British Musical Scene, in Italy in 2015, the AHRC North West Consortium Doctoral Training Partnership Conference in the same year and RMA Research Student's Conference in 2016. She has given solo and chamber music concerts in China, England and Germany, in venues such as the Wigmore Hall, the Bridgewater Hall, the Turner Sims Hall. Jing has been also broadcast on BBC Radio 3. She has performed concertos with The Purcell School Symphony Orchestra, the Ealing Symphony Orchestra and the Southampton Youth Orchestra. As a result of winning the RNCM concerto competition, she performed the Beethoven Piano Concerto, No. 5 'Emperor' with RNCM chamber orchestra conducted by Philippe Bach. Through participating in numerous masterclasses, Jing has received tuition from distinguished professors such as Cristina Ortiz, Dmitri Bashkirov, Paul Badura-Skoda, Imogen Cooper and Michel Beroff.

### TITLE

The Characteristic Writing of the London Pianoforte School in the Early 19<sup>th</sup> Century

### ABSTRACT

Due to the increasing usage of the fortepiano in the early 19th century, composers wrote music with technical difficulties idiomatic to the new fortepiano. Performers provided new ways of practicing such difficulties, and on cultivating their instrumental technique. Because the English pianos have fuller tone and more powerful sound than the Viennese pianos, the compositional and performance style in London changed in the early 19th century. The examination of the music written by the London Pianoforte School including Clementi, Dussek and Cramer shows that producing a singing tone and the use of sustaining pedal were significant characteristic elements of performance in London at the time, which features a new way of notating the score and a new sound effect.

In my presentation, I am going to demonstrate different types of legato playing and pedal techniques which have been neglected, in order to show the changes of musical style and

techniques in London at the time. The discussion of legato playing will include over holding technique and change fingers on a key silently. The greater use of legato playing was significant since the instrument was more capable of producing a cantabile sound. Legato touch was not new to the fortepiano player, because it was already the basic touch for harpsichordists in the early 18th century. Although the range of techniques are the same, for instance the legato is still required as much as in the Baroque period, the techniques themselves are developed to a more advanced degree. For example, there is an increase in the indication of slurs on scores and the use of thumb as a pivot to make a better legato touch in performance.

In addition, since the sustaining pedal became an important element in performance practice, its techniques need to be learned well in order to provide stylistic performances. The damper devices were developed from hand stops, knee leaver to pedals, and they were used for changing tone colour rather than as a tool for legato playing. Through investigating how the sustaining devices developed and how they affect the pianistic writing of the London Pianoforte School, I have identified several purposes of using the sustaining pedal, including sustaining the bass note, mixing harmonies for resonance effects, and providing legato sound to the melodic line or creating colour to the harmony.

These variety of tone production made possible with use of the sustaining pedal was greater than that available on early keyboard instruments. The development from finger legato to pedal legato was significant, and the new texture of the music which was became characteristic of the London Pianoforte School's music, especially the extension of left hand accompaniment figuration.

## **RECITAL PROGRAMME**

Clementi: Piano Sonata Op. 40 No. 2 (1802)

Cramer: Piano Sonata Op. 25 No. 3 (1801)

## **Guadalupe Lòpez-Íñiguez (Sibelius Academy, University of the Arts Helsinki)**

### **BIOGRAPHY**



**Guadalupe Lòpez-Íñiguez** (1983, Spain) holds a PhD in Psychology (Cum Laude, International Mention) from the Autonomous University of Madrid, and the Master's Degree in Period Cello Performance from the Sibelius Academy of Helsinki. She also holds a Master's Degree in History and Science of Music, a Post-Graduate Degree in Pedagogy, and a Superior Diploma in Modern Cello Performance. Guadalupe is currently a Post-Doctoral Researcher at the Sibelius Academy, and member of the board of directors of the Spanish Association for Psychology of Music and Musical Performance. Guadalupe has appeared as a soloist at several European early music festivals and has been chosen as artist for Mediaset and Iberia. In the field of research, she presents her work regularly at international congresses and has been published in renowned journals. She is currently conducting an autoethnographic and multidisciplinary research project (funded by the Kone Foundation of Finland) studying the cello works by Beethoven and Mendelssohn.

[www.guadalupelopeziniguez.com](http://www.guadalupelopeziniguez.com)

### **TITLE**

Autoethnography of a Period Cellist: Performance Psychology and Technical Aesthetics in the Variation Works by Beethoven and Mendelssohn

### **ABSTRACT**

Musicologists, psychologists, and musicians tend to understand the learning of the performative style and technical aesthetics of music originating during the transition between the late Classical and the early Romantic periods (in this context, 1796-1829) in different ways. On one hand, current studies regarding historical performance practice do not reach the actual practices of many performers. On the other hand, what educational psychologists know about learning constructively seems far removed from how musicians learn instrumental music. Additionally, musicologists tend to approach the learning and teaching of music in a transmissive way, while educational psychologists support constructivist approaches in which the individual can be the engine of learning and express their own voice.

As a consequence, there exists a tension between instrumental practices and beliefs arising from modern musicians' use of different learning processes aimed at different learning results than period instrumentalists. This creates an environment of incomprehension, misconceptions, and standardized reproduction of music from this

transitional period, leading to the current phenomena of audiences turning back to classical music because of its predictable characteristics in concert scenarios. Thus, this repertoire is still awaiting an eye-opening approach in order to reach a general consensus against fundamentalist practices among scholars and artists, similar to what occurred with Baroque music in the 1960s and 1970s via the movement of “historically informed performance practice” (HIPP).

Considering such paradigms, as an autoethnographer completing a multidisciplinary postdoctoral research proposal, and benefitting from my artist-researcher background, I will be presenting my new postdoctoral research project, in which I approach the performance psychology and technical aesthetics in the variation works for fortepiano and violoncello by Beethoven and Mendelssohn. I shall do this by following a research triangulation, including a constructivist self-regulating learning system for learning instrumental music, an empirical musicology approach linked to HIPP, and the autoethnographic perspective. Consequently, instead of copying what performers did to play the repertoire during this period, I will go deeper to comprehend how people might have understood music, why they did so, what tools they had to deliver their message, and who I am in this process.

I am collecting data by accessing the original manuscripts and other sources, and by journaling my learning process and recording my individual study sessions as well as the practices involved in rehearsals/concerts with my fortepianist. Data will be analyzed using the mixed-methods approach. Results will be disseminated by means of writing scientific/popularized articles and a constructivist manual for performance, playing concerts, attending conferences, and filming a documentary. Therefore, my research will not only be shared with scholars and musicians, but with a great number of non-academic people. In this way, new technologies will be used in a field that is typically library-specific, with the final aim of bridging the gap between theory and practice.



## Minna Hovi (Sibelius Academy, University of the Arts Helsinki)

### BIOGRAPHY



**Minna Hovi** has graduated as a harpsichordist from the Sibelius Academy (MMus) and the Royal Conservatoire of The Hague (BA) and holds a Master's degree from the University of Helsinki in Musicology (MA). Currently she works at the Sibelius Academy, in the DocMus Doctoral School (research study programme) writing her dissertation. Her research subject concerns Johann Jacob Froberger and Louis Couperin in the context of early modern discourses of friendship. She has been a member of the Finnish Doctoral Programme for Music Research in 2012–2015.

As a researcher, Minna has published articles on her subject in Finnish referee publications (*Musiikki* and *Trio*) and participated in conferences in Finland and abroad (Gent, Edinburgh). Minna is a member of the Baroque ensemble, Aquilo, which has given concerts mainly in Finland but also in Utrecht Early Music Festival's Fringe concert series.

### TITLE

Reciprocal approaches – the Grotesque Narratives and Musical Gesture: Grimace, Espionage, and Grotesque in Louis Couperin's *La Piemontoise*

### ABSTRACT

In the 17th-century, French musicians gave ambiguous titles to their pieces. For example, Louis Couperin's (1626–1661) pieces contain titles whose meanings can only be guessed. Probably composer's circle of acquaintances has been aware of the hidden meanings. That is the case of Couperin's *La Piemontoise*, which is full of extreme dissonances.

Even though it is not possible to trace Couperin's intention, I demonstrate in my paper an interpretation concerning the connection between musical expression and the title of *La Piemontoise*. I use Carlo Ginzburg's micro-historical approach to connect art to its social context. *La Piemontoise* brings us to the question of Couperin's social circle, including Madame Saint-Thomas and Johann Jacob Froberger. It is no coincidence that both had contacts to the region of Piemontoise or that the Italian music was a common interest. But why Couperin uses Italian expression in such an exaggerated and a grotesque way? As an educated Guess, I will suggest that title of *La Piemontoise* does not refer so much to the nationalities (as François Couperin's *La Piemontoise* in his suite *Les Nations*), but Madame Saint-Thomas' grimace and a grotesque way to perform Italian music. Using *La Piemontoise* as an example I will demonstrate what kind of themes Ginzburg's approach raises.

My doctoral research belongs to the field of music history and friendship studies. I examine the friendship of the two 17th-century composers and harpsichordists, Johann

Jacob Froberger (1616–1667) and Louis Couperin (1626–1661), by using micro-history as a method. Some indications of friendship, such as musical quotations, have been identified in their music; however, no written documentation has been found.

I will examine Froberger and Couperin in the context of early modern discourses of friendship. It includes examples on entanglements of art and friendship, mainly in the field of visual art and literature. Froberger's and Couperin's relationship can be seen as a musical example of how music and friendship are connected to each other. This study uses the micro-historical approach, in particular, Carlo Ginzburg's ideas. I draw a picture of the two composers' friendship from scattered documents, like a detective, which is Ginzburg's famous metaphor of a historian. The source material consists of compositions and archive material.

## Anu Vehviläinen (Sibelius Academy, University of the Arts Helsinki)

### BIOGRAPHY



**Anu Vehviläinen**, DMus, pianist, university lecturer, DocMus Doctoral School, Sibelius Academy, University of the Arts Helsinki

Anu Vehviläinen studied piano with, among others, Sirpa Äikää, Inkeri Siukonen and Teppo Koivisto. Having obtained a MA in Performance from the Sibelius Academy, she continued her studies in Paris with Konstantin Bogino and gave a high-acclaimed debut concert in Helsinki in 2000. She obtained a Doctorate from the Sibelius Academy in 2008 her topic being the solo piano music by Karol Szymanowski. Afterwards she has recorded the whole output for piano solo by Szymanowski (5 albums, Alba Records). She performs both in solo and chamber recitals, in Finland and abroad. Vehviläinen is dedicated to promoting artist-audience interaction in her program *Open Artist & Dear Audience*. Her current research focuses on piano practicing. She is also a member of the artistic research group with dancer Kirsi Heimonen and visual artist Petri Kaverma in a project *The Meaning of Silence in Art Making and Communication*.

[www.vehvilainen.net](http://www.vehvilainen.net)

### TITLE

An Autoethnographical Study on a Pianist's Mental Space

### ABSTRACT

My research focuses on my own mental space while I practice piano. With the help of my autoethnographical field notes, work diary, I study my piano practicing during the period between Dec 2015 and Apr 2016. I study the mental space which I create in my mind while I practice.

Before I started this research I had an unclear feeling that my playing didn't entirely belong to me. Strong emotions and thoughts disturbed me whenever I thought about practicing piano, let alone, performing. This gave me a reason to create a research system which would help me to study some unanswered questions thoroughly. To collect my field notes, I established a system that helped me to put frames to the sometimes spontaneous activity, practicing. The system included meditation (sitting quietly for 5-15 minutes) before I started to play, performing (playing the whole program for myself), practicing (15–180 minutes) and writing down some thoughts about the day's work. During the 4-month period I wrote 66 pages of field notes (work diary data).

The piano music of this research is solo piano music by Karol Szymanowski (1882–1937) and Jean-Jacques Grunenwald (1911–1982). I prepared one solo piano work for a concert at the Sibelius Academy (Feb 2016), a recording session for my project of Szymanowski's piano works (Mar 2016) and a live performance while applying for professorship in the Sibelius Academy (Apr 2016). The data describes my thoughts and emotions while I practiced for these occasions.

Autoethnography is a method which has its roots in social sciences. While studying foreign cultures and communities, ethnographers started to make autobiographical notes about their own emotions and thoughts, doing this beside the actual research topics. This led to a new research orientation, autoethnography, which nowadays covers several studies using similarly situated titles. As Carolyn Ellis and Arthur P. Bochner (Autoethnography, Personal, Narrative, Reflexivity – Researcher as Subject 2000. *Handbook of Qualitative Research*, 739) put it: "Autoethnography is an autobiographical genre of writing and research that displays multiple layers of consciousness, connecting the personal to the culture." It is written with a personal, first-person touch using different sources (short stories, poems, fiction etc.), discussing with social structure, history and culture (ibid. 739).

My research has similarities with evocative autoethnography, which aims to evoke reader's emotions. I use my own, personal experience to describe situations and thoughts that I find significant and relevant also to other musicians and to the whole art music community. In analysing my field notes I contextualize the personal; I'm especially interested in the rigid and male-centred spirit of the Western art music tradition, which hasn't given much space to women in recent centuries. Is there an external patriarchal burden that effects my mental space – still, in 2016, as I'm a pianist who lives in a Nordic democracy where equality between men and women is protected by law? Or do I unconsciously create some invisible barriers myself?

## THURSDAY 8 SEPTEMBER 2016: SESSIONS 5-8

### Adilia Yip (Royal Conservatory Antwerp)

#### BIOGRAPHY



**Adilia Yip** is assistant artistic researcher and PhD candidate at the Royal Conservatoire of Antwerp, and a docARTES fellow of the Orpheus Institute, Gent. She has been invited to give lecture-performances and marimba masterclasses at music conservatories, universities and international conferences such as: University of California, San Diego (USA), Fontys Conservatorium Tilburg

(Holland), The Education University of Hong Kong, The Chinese University of Hong Kong, University of Leeds and University of York (UK). Her main research interest is the performer's musical experience, and the embodied performance practice of the marimba and the instrument's origin—the West African balafon. Her articles are published in *Music + Practice* journal and artistic research related platforms. She is the founder of chamber music groups Duo Antwerp for bass clarinet and marimba, and The Bracket Percussion Ensemble.

<http://www.adiliayip.com/#/marimbameetsbalafon/>

#### TITLE

Music Beyond Traditions—(Re-)search into the Performer's Experience on Ethnic and Western music

#### ABSTRACT

The aim of this practice-based project is to search for new performance perspectives for the marimba (invented in 1910s) by inquiring into its African roots—the music tradition of the West African pentatonic balafon of the Bobo and Bamana tribes living in Mali and Burkina Faso.

Through a triangulation of research methodology—participant-observation (field study and lessons with local musicians), literature (African ethnomusicology, perception theory and phenomenology in music) and empirical research methods (analysis and experiment in performance)—have produced important insights on different criteria of balafon music: performer's perception, music embodiment, and performance practice. Largely due to the practice of oral tradition, I have experienced some unique performance ideas which are not yet explored in marimba, as well as Western contemporary music; for instance,

musical materials (rhythm and melody) are embodied in form of bimanual coordination patterns, but not symbolic representation; secondly, sound-producing movement pertains to an important role in the music worldview compared to musical movement; thirdly, the performer's view on polyrhythm (coherent fragments).

In the history of contemporary music, composers and performers, e.g. Steve Reich and György Ligeti, adopted African sonority and theory in their compositional styles, but barely a work grows out of an inquiry into the performer's bodily experience and perception. Based on these theoretic findings, I commissioned new music from composers of various styles and perspectives: Michiel De Malsche (Belgium) in "Mal/oxin Suite" adapts the energetic African groove, as well as some crucial balafon coordination techniques in his written-out score; Juan Albarracín (Argentina) in "El Perjurio de la Nieve" creates a retrograde journey back to the historic moment when the Africans first met the Western musical practices, re-creating the interchange of musical ideas and stylistic bombardment between the two; Enric Riu (Spain/USA) in "Sound Portrait V" explores the possibilities of using a graphical score to represent the balafon movement patterns that aids the performer's improvisation on the marimba.

## **RECITAL PROGRAMME**

*Sound Portrait V*  
Enric Riu (2014)

Composer Enric Riu is currently a PhD candidate (Composition) at Chicago University, USA, who has created the first commission work *Sound Portrait V* for this project. This composition also serves as one artistic experiment for Enric to test out new designs of resetting the collaboration and roles of composer and performer (also audience, critics) in Western music that they can co-create in a composition. All parties shall feel satisfy in being able to engage their creative ideas in the work, and experience the creative process.

Enric has also visited Mali for volunteer work for a few times. He was fascinated by the local music performed in rituals and festivals. As such, the work is a product that grows out of the performer's experience in the balafon music tradition, and the composer's experience in Africa and his research. The notational score is made up of broken lines graphs which represent body movement patterns, and the composer defined only the musical structure, time lapse and dynamics for the performer to improvise; it is the performer's task to decode the music materials embodied in this graphical representation.

*El Perjurio de la Nieve*  
Juan Albarracín (2016)

The work is written for 4 hands on one marimba, an eclectic work that is based on the balafon polyrhythm and the conflict with the archetypical elements of the history of Western music, for instance, interpretation, polyrhythm, tonality, notation and dialectics.

The fundamental part of the composition is the (re-)construction of the balafon polyrhythm in marimba repertoire, a series of patterns of bi-tonality and distinct rhythms

are juxtaposed, and played recurrently in three different stylistic interpretations—the static midi style, the romantic style, and the African style. This peculiar structure is achieved through discussion with the marimbists to find out what is the most interesting to all musicians involved, and possibly, also a form that can amuse the audience. The composer thinks that same notation does not mean they contain the same music, but different interpretations of the same musical text are in fact, different music.

### *Mal/oxin Suite*

Michiel De Malsche (2016)

Michiel's experience in African music conjuncts the life of the people, the ethnic tradition and the pop culture of the West Africa. In 2000, Michiel wrote a book about the daily life in West-Africa and made a field recording with the local musicians in the *Fouta* near the Mauritanian border and all around Sénégal. And as a musician—playing reggae-music to pay the bills while studying—Michiel had the opportunity to open two shows for Mori Kante, the famous griot/balafon player from Guinée who became world famous after recording 'Yeké Yeké' in Paris. 'Yeké Yeké' used to be one of his favourite songs when he was 6 years old.

In this work, he keeps the traditional griot music in mind and created a Western notational score using common modes like D dorian and A dorian. He has adapted some crucial performance technique and coordination control observed in the balafon music which are unexplored in the marimba repertoire. For instance, for the two hands coordination technique, the improvisatory-like melodic patterns played by the right hand juxtapose with a 12 measure cycle based on a two-fold repetitive phrase played by the left hand. When composing, Michiel was singing and playing on the piano with 4 fingers to imagine the four-mallet technique on marimba.

## Elina Mustonen (Sibelius Academy, University of the Arts Helsinki)

### BIOGRAPHY



**Elina Mustonen** is one of the leading Scandinavian harpsichordists. She appears regularly as a soloist and chamber musician in Finland and abroad. She has performed with major international artists and made several critically acclaimed solo recordings, e.g. the complete Suites and Partitas of J. S. Bach.

After completing her studies at the Sweelinck Conservatoire in Amsterdam with Ton Koopman, she earned a doctoral degree from the Sibelius Academy. Her dissertation was on J. S. Bach's harpsichord pedagogy. She enjoys a wide reputation as a pedagogue and researcher. Several of her students have been prize-winners in international competitions.

In theatre, Elina Mustonen's Shakespearean roles have included Prospero in *The Tempest* and Titania in *A Midsummer Night's Dream*. The stage production *Baltasar and Blimunda* based on José Saramago's novel, has toured widely at the invitation of the author.

"Her Infinite Variety" was invited to the international academic conference, Shakespeare and Scandinavia, held in London last October.

[www.elinamustonen.com](http://www.elinamustonen.com)

### TITLE

"Her Infinite Variety": Women of Shakespeare in Word and Music

### ABSTRACT

"Her Infinite Variety" is a solo performance for an actress-musician combining texts by William Shakespeare with the music of his contemporaries. The texts are chosen to explore the range of subject positions open to women in the early modern period. As a classically trained instrumentalist who later undertook acting training, I am interested in exploring what tools musical training provides to a stage actor, and vice versa. In addition, this research focuses on the dialogue between the roles of actor and musician when played by the same person in a live performance.

Contrary to modern theatre, which is relatively sparse with words and uses light and sound effects as a means of expression, early modern theatre relied on text. Hence, the starting point of an actor with a Shakespearean script, a white paper with black markings, is similar to a musician's first encounter with a new musical score.



In his plays, Shakespeare uses both prose and various types of verse. The most common of these is blank verse, the iambic pentameter that was very popular among his contemporary playwrights. In its basic form, blank verse (ten syllables of alternating light and strong stresses) gives the impression of naturalistic speech. According to the esteemed Shakespeare director John Barton, “Shakespeare gets his dramatic effects by the way he rings the changes on it,” i.e. by varying the amount and positioning of the light and strong stresses. These can be read as hints to the actor.

Similarly, the time signature of a composition serves as a basic rhythmical pattern, which the composer can vary for expressive reasons. It is the performer’s task to interpret and give meaning to these irregularities.

The questions of tempo, intonation, articulation, etc. are equally important when bringing life to a phrase of music or a line of Shakespeare’s text. Thus, the knowledge and experience of a musician can provide an actor with many interpretative tools.

Also, it is important to remember that music plays a significant role in Shakespeare’s works. For contemporary audiences, the auditory experience was even more important than the visual. While today we go to the theatre to *see* a play, an early modern would say, “I heard a play.”

Shakespeare’s own actors were very versatile in their abilities; besides acting, many of them had mastered one or more musical instruments and played them during performances. The music chosen for “Her Infinite Variety” is by Shakespeare’s contemporaries and compatriots, music that could have been played and heard in the theatrical performances of the time.

To perform both as an actor and musician in a single performance is therefore a challenge that has its roots in Shakespeare’s time. The aim of this performance has been to combine these two roles as seamlessly as possible. The texts and music are in conversation with each other, providing both performer and audience the possibility to reflect on their connections, to contemplate their shared and separate meanings. As the sole performer, I must assimilate the roles of musician and actress, allowing me to express my two loves, text and music.

## RECITAL PROGRAMME

A solo performance for an actress-musician combining texts by William Shakespeare with the music of his contemporaries.

William Shakespeare (1564–1616)/

Thomas Morley (1557–1602):

Shakespeare:

Giles Farnaby (c.1553–1640):

O Mistress Mine (*Twelfth Night*, 2.3)

Sonnet 128

Tell me Daphne

Shakespeare:	Henry's monologue ( <i>Henry V</i> , 5.5)
(Anon.)	The King's Morisco
Shakespeare:	Juliet's monologue ( <i>Romeo and Juliet</i> , 3.2)
Martin Peerson (1571–1650):	The Primerose
Shakespeare:	Hermione's monologue ( <i>The Winter's Tale</i> , 2.1)
(Anon.)	Strawberry Leaves
Shakespeare:	Portia's monologue ( <i>Julius Caesar</i> , 2.1)
Peerson:	The Fall of the Leafe
Shakespeare:	Helena's monologue ( <i>A Midsummer Night's Dream</i> , 3.2)
(Anon.)	Tickle my Toe
Shakespeare:	Lady Macbeth's monologue ( <i>Macbeth</i> , 1.7)
Giovanni Picchi (1571/2–1643):	Toccata
Shakespeare:	Constance's monologue ( <i>King John</i> , 3.4)
John Dowland (1563–1626)/	
William Byrd (1543–1623):	Pavana Lachrimae
Shakespeare:	Gertrude's monologue ( <i>Hamlet</i> , 4.7)
Orlando Gibbons (1583–1625):	The Fairest Nymph
Shakespeare:	Emilia's monologue ( <i>Othello</i> , 4.3)
Farnaby:	Mal Sims
Shakespeare:	Rosalind's epilogue ( <i>As You Like It</i> , Epilogue)
Byrd:	O Mistris Myne

## Imelda Drumm (Royal Irish Academy of Music)

### BIOGRAPHY



Laos Mezzo-soprano, **Imelda Drumm**, has achieved critical international success as a performer. She has performed with Glyndebourne Opera and Welsh National Opera, singing numerous principal and title roles. Her collaborations include the Olivier Award winning 1999 Richard Jones production of *Hansel and Gretel*, Vladimir Jurowski, Channel 4 TV, *Jenůfa*, Charles Mackerras, Chandos and *Falstaff* Carlo Rizzi and Bryn Terfel, Welsh TV, S4C. Her portrayal of Carmen at WNO with Sir Charles Mackerras in 2001 subsequently received further international acclaim with Raymond Gubbay, Royal Albert Hall (2002 and 2005). A graduate of the National Opera Studio London, Imelda is currently a lecturer in voice at the Royal Irish Academy of Music. Her doctoral research thesis investigates the influence of hormones on stress acquisition in female elite singing. Imelda currently divides her time between her young family, her studies, teaching, and continues to perform regular concert and operatic engagements.

### TITLE

When is a Mezzo not a Mezzo? The Vocal Classification of Female Singers, Exploring the Effects of Aging on Voices as Demonstrated by the Title Role of Bizet's *Carmen*

### ABSTRACT

Both sopranos and mezzo-sopranos have sung the title role of *Carmen* in the original key scored for lyric mezzo-soprano. The vocal range of sopranos and mezzo-sopranos is not all that dissimilar, with significant crossover historically between operatic roles sung by both voice types. There remains a persistent lack of clarity as to the means of classification of voices, over all gender types. There is now significant scientific measurement ability, but there remains little consensus as to the proper use of registration or other data to adequately classify voices. As challenging as it is to correctly identify singers' voices using modern acoustical measurement, no comparative acoustic material may exist to accurately discover the historical repertoire of famous past singers. Research which is confined to looking at sources from available printed material, can present seemingly curious anomalies with regard to roles performed. Of course we must also consider changing aesthetic preferences in singing. The style of singing today is sharply in contrast to that which is audible from early recordings. Various methods have been used to quantify and express generalised registration information for all voice types. The shift, transition, or breaks in voices can be identified using data derived from scientific measurement at laryngeal source, including acoustical data measuring fundamental frequency. Auditory cues like tone quality, colour, weight, or additional general vocal descriptive for women such as Lyric, Dramatic, and Coloratura are the most widely used methods to categorise voices by singing teachers and operatic companies. The difficulty is that there is little consensus as to what method of classification is clearest or most accurate. Classifying voices due to breaks over the register is problematic when the ideal

in classical singing is to avoid accentuating the break in the voice. The influence of hormones in female singing and the aging process insure the instrument of the voice is always in flux. As the singer gets more experienced, vocal ability, quality and range alter, either increasing or decreasing. The “colour” of the voice darkens and also often the weight changes. Thus classification remains subject to forces both of genetic physicality, and transitory migration due to hormonal influence and ageing.

This lecture recital charts my vocal history and my career in opera and is influenced by my research into the female vocal instrument: how female singing is influenced by sex hormones, how habitual stress impacts female professional vocal soloists. Difficulties in voice classification will be discussed, advances in scientific research measures will be explored and examples of the scoring will be chosen to demonstrate the vocal challenges of the Carmen role for the voice. Historical multimedia recordings of both voice types will be selected to discuss aging, in the context of its impact on voices, and its relevance to the vocal classification of female singers.

## Clare McCague (DIT Conservatory of Music and Drama)

### BIOGRAPHY



**Clare McCague** graduated with a First Class Honours degree in Music Performance from the DIT Conservatory of Music and Drama in 2013 where she studied concert harp with Denise Kelly. In 2014 she was awarded an Irish Research Council Government of Ireland Postgraduate Scholarship for her research proposal 'Nineteenth Century Pedal Harp Music in Ireland: Analysis, Context and Performance' and is currently studying

for a PhD under the supervision of Dr. Cliona Doris.

Clare pursues an active performance career as a soloist, chamber musician and orchestral harpist. Recent performance projects include Concorde 'Up Close' Recital Series, the premiere of six new works for harp at the invitation of the Irish Composers' Collective, the Con Tempo Quartet Galway City Museum Series, as well as orchestral performances with the RTÉ Concert Orchestra.

Clare is also a qualified pharmacist and holds a degree in Pharmacy from Trinity College Dublin.

### TITLE

The Louisa Crane Collection of Pedal Harp Music at the Royal Irish Academy of Music

### ABSTRACT

The Louisa Cane Collection is a substantial collection of nineteenth-century pedal harp music located in the Library of the Royal Irish Academy of Music, where it has been held since its bequeathment to the institution in 1901. This lecture-recital examines this Collection from a performer's perspective and considers its relevance and significance in the context of nineteenth-century harp repertoire in Ireland and Great Britain.

Particular attention will be paid to the compositions of Charles Oberthur (1819–1895), a celebrated harp virtuoso known to have visited Ireland on several occasions between 1849 and 1895. Oberthur's compositions – from his original works to his arrangements of popular airs – feature strongly in this Collection inviting further investigation, given his links with Ireland and that Louisa Cane was his student. *Meditation* composed by Oberthur and dedicated to Louisa Cane, is of specific interest as the original manuscript copy is contained within the Collection.

The lack of original Irish publications and compositions throughout the Collection is worthy of note, supporting the premise that pedal harpists in Ireland were largely

dependent on imported music for pedagogical and performance purposes. However, it is clear that visiting harp composers and performers were influenced by Irish melodies in vogue at the time. Irish references in the Collection will be examined, through interpretations by harpist-composers, Nicholas Charles Bochsa, Theodore Labarre, Gerhard Taylor and Charles Oberthur.

Representative repertoire will be performed on an original Erard pedal harp, donated by Mercedes Garvey to the DIT Conservatory of Music and Drama in 2015. The recital will include a full performance of *Meditation, a musical sketch for the harp* by Charles Oberthur and extracts from arrangements of Irish melodies by Oberthur, Labarre, Bochsa and Taylor.

Examination of the Louisa Cane Collection forms part of an artistic research PhD entitled 'Nineteenth-Century Pedal Harp Music in Ireland: Analysis, Context and Performance'. The research outputs of this study include an annotated and analytical catalogue utilising RISM, a written thesis on cultural and historical context, performance editions and recordings.

#### **RECITAL PROGRAMME**

- Charles Oberthur (1819 – 1895): *Meditation, a musical sketch for the harp, Opus 153*
  
- Extracts from arrangements of Irish Melodies:
  - Gerhard Taylor (born c. 1827): *24 popular Irish melodies arranged in a familiar style for the harp*
  - Theodore Labarre (1805–1870): *Kathleen O'Moore, an admired Irish air with variations for the harp, to which is added an original Russian waltz*
  - Charles Oberthur (1819–1895): *Erin, oh! Erin. Melodie Irlandaise favorite transcrite pour harpe*
  - Nicholas Charles Bochsa (1789 – 1856): *Souvenir d'Irlande, a fantasia on the admired air Robin Adair for the harp*

Performed on the 'Mercedes Garvey Harp' by kind permission of DIT Conservatory of Music and Drama.

## Laura Ellestad (Norwegian Academy of Music)

### BIOGRAPHY



**Laura Ellestad** (b. 1982) plays traditional Hardanger fiddle music from Valdres, Norway. She holds a Bachelor's degree from the Ole Bull Academy (2012) and a Master's degree from the Norwegian Academy of Music (2014). She has studied with some of the foremost Hardanger fiddlers in Norway, including Tore Bolstad, Jan Beitohaugen Granli, and Håkon Høgemo.

Laura grew up in Calgary, Canada. She was awarded the Hardanger Fiddle Association of America's Ole Bull Scholarship in 2005, and in 2009 she received the Torleiv Bolstad Memorial Stipend. In 2014 she became the first North American Hardanger fiddler to advance to the elite A class at Landskappleiken (the Norwegian National Folk Music Championships). She is currently a PhD research fellow at the Norwegian Academy of Music, where she is

researching the Norwegian immigrant folk music milieu in North America.

[Photo by Janne Hoem]

### TITLE

*Kappleiks* and House Parties: Norwegian Traditional Fiddle in Upper Midwestern Contexts, 1900-1970

### ABSTRACT

This doctoral research project investigates performance practices among Norwegian immigrant traditional fiddlers in the American Upper Midwest during the period between 1900 and 1970. In their new homeland, Norwegian immigrant fiddlers responded to unfamiliar cultural contexts by finding diverse ways to adapt their performance practices. While some fiddlers established venues for performance, competition, and the informal exchange of traditional *bygdedans* tunes, others played an influential role in the rise of a new, creolized Norwegian-American "old-time" music. Performances of *bygdedans* music in the context of competitions (*kappleiks*) arranged by a national organization for Hardanger fiddlers, *Spelemannsforbundet af Amerika*, are a central focus in this project. In addition, performance practices associated with the Norwegian-American old-time music tradition are also examined. I also study these performance practices from an artistic researcher's perspective, using my position as a performer of traditional Hardanger fiddle music to investigate, recreate, and renew *bygdedans* and old-time repertoire from this period. In this recital, I will perform a selection of *bygdedans* music

played by the seven participants in the 1952 *kappleik* in Starbuck, Minnesota. My performance is based on a recently discovered reel-to-reel recording of the *kappleik* made by Norwegian immigrant, Ole Braaten (1893-1984).

### **RECITAL PROGRAMME**

Tunes from the 1952 *kappleik* in Starbuck, Minnesota – Laura Ellestad (solo Hardanger fiddle)

*Lea deg, lea deg gamle Ola, halling*

after the playing of Gullik Kvale (ca. 1880–1957)

*Grimelien, springar*

after the playing of Gunnar Odden (1895–1977)

*Haslebuskane, springar*

after the playing of Dagny Andrea Veum Quisling (1869–1952)

*Luråsen II, gangar*

after the playing of Anund Roheim (1913–1999)

*Jonsoklåtten, springar*

after the playing of Jøger O. Quale (1881–1969)

*Springar*

after the playing of Charlie Kittilson

*Vårlengsel, gangar*

after the playing of Steinar Odden (1893–1962)



## Marta Erdei (Royal Irish Academy of Music)

### BIOGRAPHY



Hungarian **Márta Erdei** began her studies at the Kodály Conservatory in Kecskemét before studying with Edit Hambalkó and Márta Gulyás at the prestigious Liszt Academy. In 1995 she moved to the USA to continue her studies at Indiana University with Edmund Battersby, Shigeo Neriki, György Sebök and Leonard Hokanson, receiving a Doctor of Musical Art in Piano Performance in 2003. The topic of her doctoral thesis was the piano music of Hungarian contemporary composer, János Vajda.

Márta enjoys an active performing career as both solo and chamber musician, having given recitals in Hungary, Ireland, Austria, The Netherlands, Italy, Romania, Switzerland, Greece, the United States and Taiwan. She has broadcast for the Hungarian Radio, BBC, NBC, RTÉ and has recorded for the Hungaroton Classic label. A champion of contemporary music in her homeland, Márta has premièred and recorded compositions by such prominent Hungarian composers as János Vajda, György Csemiczky and György Orbán. In Ireland she joined the contemporary music groups Vox 21 in 2002 and the Crash Ensemble in 2006 and has given solo and chamber music performances in the Mostly Modern Series and the RTÉ Living Music Festival.

Since 1991 Márta has taught chamber music at the International Kodály Seminar in Kecskemét, as well as in summer sessions of the Kodály Institute at Capital University, Columbus, Ohio. She worked as a vocal coach for Mrs. Zoltán Kodály's class at the Kodály Seminar in 1989 and at the Academy of Drama in Budapest between 1993 and 1995. In 1998 the Kodály Society of Taiwan invited her to lecture and teach in Taipei and Swinzu. In 2001 Márta joined the teaching staff of the RIAM as a lecturer in piano.

### TITLE

Sacred Music Meets Prelude and Fugue in György Orbán's *Aulos*

### ABSTRACT

While visiting in Hungary in summer 2015, one of my colleagues drew my attention to two volumes of new music composed by one of Hungary's most noted composers, György Orbán. Orbán (b. 1947) is one of Hungary's most prolific and most performed composers. His works are played with success across the world. His compositions are mostly in the vocal genres: he has so far composed eleven masses, nearly a dozen oratorios, about one hundred choral works and several dozen songs. His two volume series, *Aulos* was composed in 2011-2012. *Aulos*, comprises of thirty-three piano pieces that present various polyphonic genres, baroque compositional processes and musical elements to the developing pianist in a fresh musical language. Although the aim of the pieces was to fulfil an educational purpose, they are individual, flowing, smart and touching; inspired pieces

of music that any pianist would find rewarding to play. While presenting and explaining the technicalities of fugue construction; each of the two books contains multiple pieces that elaborate on chorales and both books conclude with pieces based on ancient Hungarian church hymns, thus lending the collections extra meaning and creating a lovely arch within the large units.

The aim of my lecture recital is to talk about the above mentioned genres and compositional processes and how György Orbán executed them in his eclectic style. I will show compositional links to J. S. Bach and juxtapose the series to Shostakovich's Preludes and Fugues. I am going to place the Orbán's works in the context of the post-Communist revival of tradition and that of the social function of music.

My recital is going to be part of an approximately year-long project at the end of which I am hoping to make a recording of the two volumes.

## **RECITAL PROGRAMME**

From *Aulos*, Book 1:

Prelude in A minor

"I'm not really sure, the title "prelude" is an old tradition. It covers many different things"

Fughetta in A major

"Teenage -fugue"

From *Aulos*, Book 2:

...the brief biography of a river

Fugue in A-flat major

Landscape in three versions

1. Landscape dreaming in the sun
2. Landscape shivering in winter
3. ...as the fog lifts

Chorale in three versions

1. Etude "Harp"
2. Fughetta super "Nunn komm, der Heiden Heiland"  
J.(ohann) S.(ebastian), meine Freude
3. Hymn at the frontier "Give us peace, Lord"

## THURSDAY 8 SEPTEMBER 2016: SESSIONS 9-12

### Jyrki Myllärinen (Sibelius Academy, University of the Arts Helsinki)

#### BIOGRAPHY



**Jyrki Myllärinen** studied classical guitar in Sibelius Academy with Seppo Siirala, finalizing with an A-examination with honors in 1989. After his debut concert, Myllärinen moved to Basel to continue his studies in Italian Oscar Ghiglia's master class in Basel Music Academy. 1994 brought soloist diploma, and first place in prestigious XIX Gargano International Guitar Competition in Italy.

Jyrki Myllärinen has given concerts in several European countries and the United States. He has performed on radio and TV in several countries. Myllärinen has released four solo recordings for Finnish labels Jubal and Alba. He has premiered about twenty solo- and chamber music pieces of Finnish composers (Veli-Matti Puumala, Hannu Pohjannoro, Harri Vuori, Perttu Haapanen, Tiina Myllärinen, Ville Raasakka, Lauri Supponen, Jukka Tiensuu, Heinz-Juhani Hofmann, Osmo Tapio Räihälä, Sami Klemola). He has taught guitar in Sibelius Academy, Turku University of Applied Sciences, and Estonian Theatre and Music Academy in Tallinn.

[www.jyrkimyllarinen.com](http://www.jyrkimyllarinen.com)

#### TITLE

An Overview of Modern Finnish Solo Guitar Music

#### ABSTRACT

My artistic dissertation consists in five concerts, and is entirely dedicated to modern Finnish guitar music – solo and chamber music pieces from 1970's to present day. In my written

dissertation I will instead focus on only one composer, Jukka Tiensuu, and analyze from player's point of view two of his solo guitar works, Drang (1998) and Preludi Ludi Postludi (1974). Jukka Tiensuu (b. 1948) is doubtless one of Finland's most renowned living composers, and he has been able to create a strongly personal musical idiom, which is easily distinguishable from the average Finnish modernism of the late 1900s and early 2000s. His music tends to be multi-layered in various means and it is always full of surprising elements both for the listener and the interpreter. These surprising elements could be related for example to recurrent intertextual allusions in other musical styles, or elsewhere to the use of micro-intervals or other peculiar playing technics, or sometimes Tiensuu's way of applying theatrical elements in his scores, serving always for musical

goals. For above mentioned reasons execution of Tiensuu's music becomes often very demanding for the interpreter. To make a musically satisfying interpretation of Tiensuu's music one should, in my opinion, first of all understand the means and "compositional tricks" used by the composer in his scores.

The aim of my research is to find a set of characteristic traits which, in my opinion, are essential to understand composer's intentions in two scores in question. In this way I hope to elucidate some problems which any player will inevitably encounter when opening a score by Jukka Tiensuu for the first time. In addition, I will give musically justifiable technical suggestions for contingently elusive spots in the scores for fellow guitarists.

### **RECITAL PROGRAMME**

Einojuhani Rautavaara: *Serenades of the Unicorn* (1977)

Jukka Tiensuu: *Drang* (1998)

Erik Bergman: *Extase pour un guitariste* Op. 143 (1999)

Sami Klemola: *Millcreek Jive Augmented: guitar and electronics* (2015)

## Marjukka Päivärinne (Sibelius Academy, University of Arts Helsinki)

### BIOGRAPHY



**Marjukka Päivärinne** has studied piano at the Conservatoire of Central Finland and at the Sibelius Academy in Helsinki (Master of Music in 1996), and for one academic year as an Erasmus scholarship student at the University of Music Karlsruhe in Germany. Her major teachers include Leea Isotalo, Hamsa Al-Wadi Juris and Peter Eicher in piano and Tuija Hakkila in fortepiano.

Her enthusiasm for early pianos increased greatly after she got her own fortepiano made by Paul McNulty in 2007 as a copy of an instrument by Walter & Sohn c. 1805, and led her to start the artistic doctoral studies at the DocMus Doctoral School of the University of Arts Helsinki, Sibelius Academy in 2010.

She performs actively as a pianist, fortepianist and chamber musician and teaches piano at the Music Institute of Länsi-Uusimaa. In 2015–2017 she works as an assistant at the DocMus Doctoral School.

### TITLE

Il maestro e lo scolare – Muzio Clementi and John Field

### ABSTRACT

Even though the main character of the series of five concerts belonging to my doctoral studies in artistic research is the canonical Ludwig van Beethoven (1770–1827) with his opus numbered trios for fortepiano, violin and cello, I have become ever more interested in many of his contemporary composers who are largely neglected today. Especially the music by Muzio Clementi (1752–1832) and his favourite student John Field (1782–1837) has captivated my mind and fingers for several years now. Although they were known and esteemed throughout Europe during their lifetime – Clementi as a founder of the so called brilliant school of piano playing; Field as a magical and incomparable pianist – their fame faded in the course of the nineteenth century. In the history of music, Clementi is usually mentioned as a prolific composer of sonatas and didactic pieces for piano, and Field has earned his place as a creator of the nocturne.

As a musician I get inspired by the historical and biographical knowledge of the composer and his/her surroundings as well as the compositions. My doctoral project has enabled my concentration on certain time period in the history of music and widen my comprehension of it. In recent twenty years or so there has been published a large body of research literature concerning the English musical life in eighteenth and nineteenth centuries, and Clementi's 250th anniversary in 2002 has created new, important research focusing on him.

In my thesis I aim to trace the opinions of some of Clementi's contemporaries on the composer from different time periods of his career as they were expressed in written form by critics, colleagues, students etc, who had known him or heard him play.

For this Doctors in Performance Conference in Dublin – John Field's birthplace – I have chosen works that bring forward the other side of these composers, namely the improvisatory inventiveness and lyricism of Clementi on the one hand and Field's attempt to control the sonata form on the other. However, I do not try to present any particular causal connection between these works but they function merely as examples of the composers' styles consisting features not normally associated with their music. Franz Liszt (1811–1886) wrote poetically about John Field the composer and performer in an introduction he wrote to a collection of nocturnes published by J. Schuberth et Co. after the middle of the nineteenth century.

[...] If there be anything, the secret of which we seek in vain, when nature has not confided it in any degree to our talent, in order to be for ever its distinctive token, it is the grace of simplicity and charm of ingenuousness. They may be possessed by an innate gift, but they are never acquired. Field was endowed with them, and hence his productions will always preserve an attraction over which time will have no power. [...]

Translated from French by Julius Schuberth

I fully agree with Liszt in this but I must also admit that for a performer this kind of natural, fresh, timeless and enchanting simplicity is not a simple task to fulfil.

## Robert Crowe (Boston University)

### BIOGRAPHY



**Robert Crowe** is a male soprano of nearly twenty-five years' solo performing experience, with over 70 operatic and dramatic oratorio productions to his credit. The first male soprano to be a national winner of the Metropolitan Opera competition, he has performed

leading roles at all three German Handel festivals, the National Theater of Mannheim, the Spoleto Festival of Two Worlds, the Concertgebouw Amsterdam, the State Operas of Munich and Berlin and concerts and operas in many other venues in Europe, North America and India.

Maintaining a full singing schedule, he began his PhD studies at Boston University in historical musicology in 2012, specializing in the life, times and music of the last operatic castrato, Giambattista Velluti. He has presented papers or lecture recitals at Tosc@Bologna 2015, American Musicological Society, Milwaukee 2014, International Conference on Baroque Music, Salzburg 2014, and the Biennial Conference on Music in Nineteenth-Century Britain, Cardiff 2013.

[www.robertcrowe.com](http://www.robertcrowe.com)

### TITLE

"Indexing the Soul": The Ornamentational Art of the Last Operatic Castrato, Giovanni Battista Velluti

### ABSTRACT

My PhD dissertation in historical musicology (Boston University—expected completion Fall 2016) is entitled 'Giovanni Battista Velluti, the last operatic castrato'. It is primarily concerned with the late career of the singer and his five London seasons in the late 1820s, and concentrates on his reception in English newspapers and journals. The English Romantics had lost three of their most brilliant representatives in John Keats (1821), Percy Bysshe Shelley (1822) and Lord Byron (1824), but many of the surviving members were leading interlocutors in attempts to defend, damn, praise or simply explicate the phenomenon of a castrato reappearing in their midst after a quarter-century's absence. Leigh Hunt, Mary Shelley, William Hazlitt, William Barnes, and James Bacon contributed articles, letters, and poems, as did a host of anonymous fellow writers. A close reading of the literary Romantic in its Velluti criticism will, I believe, add much to the understanding of an altered cognition, not only concerning the social, musical and literary phenomenon of the castrato, but also in the ways in which hearing and feeling vocal music changed in the early decades of the nineteenth century.

A significant chapter is devoted to Velluti's "heard" vocal technique and how it was compared and contrasted (in terms gratifyingly detailed, especially when compared to commentary about the castrati in preceding generations) to the contemporaneous sopranos, mezzo sopranos, contraltos, tenors, countertenors and female impersonators all singing on European stages. A follow-on chapter to this on registral vocal technique is one on the empathetic, listening response to the failures of that technique as Velluti battled persistent ill-health and advancing age. The connections between the registers cracked or went out of tune when he was ailing or forced his voice. This was sometimes heard simply as vocal failure, but also was heard as monumental—memorials in sound to the event of his castration. "That second baptism, bloody and profane" as poet Leigh Hunt put it. That pain was shared empathetically with, at least, the male half of his audience—or rather by those intellectually predisposed to hear vocal failure in a castrato as the externalization of a deep, remembered, physical outrage.

Most relevantly for the proposed recital, a chapter is devoted to the ornamentation of Velluti, especially those arias of John Fane, Lord Burghersh, founder of the Royal Academy of Music. Around 1825, Velluti published most of them with his own embellishments, apparently with his Lordship's express approval and collusion. Velluti's fame as the founder of a new school of ornamentation was acknowledged by both friend and foe. The four arias from *La Fedra* showcase an ornamental art less concerned with the showy, essentially diatonic virtuosity of earlier castrati like Luigi Marchesi than with a style that extended the composer's harmonic language or, at times, departed absolutely from the musical texture vividly to paint purely literary aspects of text. The companion to this chapter will be a commercial CD recording of the Fane arias as well as many others with Velluti's embellishments, planned for this autumn, on the beautifully preserved 1824 Conrad Graf fortepiano in Riedlingen an der Donau, Germany.

## RECITAL PROGRAMME

**La Notte Xe Bella, Op. 1.....Giovanni Perucchini (1784-1870)**  
 "BARCAROLA VENEZIANA Sung by SIGNOR VELLUTI composed by SIGNOR PERUCCHINI"  
 (London: Birchall & Co., circa 1825).

**Placido Zeffiretto.....John Fane (Lord Burghersh) (1784-1859)**  
**La Fedra (1822)**  
 "ARIETTA Composed by Lord Burghersh with the Vocal Embellishments of SIG<sup>R</sup> Velluti"  
 (London: Grua Ricordi, circa 1825/26).

**Deh non soffrir ch'oppressa.....John Fane**  
**La Fedra**  
 "Scena e cavatina ... dedicata all'egregio Sig. Velluti, co' modi di canto eseguiti da questo celebre cantante. Ridotta per il piano-forte" (Florence: Giuseppe Lorenzi, circa 1822-1824).

**Ah! Che per me non v'e.....Giovanni Simone Mayr (1763-1845)**  
**Ginevra di Scozia (1801, rev. 1811)**



“CAVATINA, composed by MAYER (sic), to which are added Ornaments & Graces by SIGNOR VELLUTI” (London: Grua Ricordi, circa 1826).

**Ah quando cesserá.....Giuseppe Nicolini (1762-1842)**  
**Carlo Magno (1814)**

Biblioteca Civica de Belluno: Fondo Velluti, MS 59, soprano + fortepiano (orchestral reduction) with Velluti’s ornamentation. After 1814.

**Gentil Usignuolo.....John Fane**  
**La Fedra**

CANZONETTA Composed by Lord Burghersh with the Vocal Embellishments of “SIG<sup>R</sup> VELLUTTI (sic),” (London: Grua Ricordi, circa 1825).

**L’Amor Timido.....John Fane**

**La Fedra** (The three Fane song texts, excluding ‘Deh non soffrir,’ all come from Metastasio’s *L’amor timido*. Their placement in the original opera *La Fedra* is unclear.)  
“CANTATA, BY METASTASIO, The Music Composed by Lord Burghersh and Presented by him to SIGNOR VELLUTTI (sic), with whose Embellishments it is published for the instruction of those Amateurs desirous of acquiring his style of Singing,” (London: Grua Ricordi, circa 1825).

**Scena e Romanza “Notte Tremenda”.....Francesco Morlacchi (1784-1841)**  
**Tebaldo e Isolina (1822, rev. 1825)**

1. “Sinfonia,” *Tebaldo e Isolina*, ed. Phillip Gossett (New York: Garland, 1989) Facsimile of 1825 piano reduction, ed. Heinrich Marschner.

2. “Scena: Notte Tremenda....as Sung by the Celebrated Signor Velluti at Verona & Florence in the Opera of TEBALDO ED (sic) ISOLINA, Composed by Signor Morlacchi.” (London: Chappell & Co. 1825).

3. “Romanza: Caro Suono Lusinghier,” printed in Manuel Garcia, *Die Kunst des Gesangs Vol. II* (Mainz: Schott und Söhne, before 1850).

**NB.** All of these works, though most were originally scored for orchestra, are here represented by piano and voice reductions (also original to the period) that were likely intended either for amateur consumption or private, professional performances. To the best of my knowledge, none of these works, except for Perucchini’s song, has ever been assigned an opus number. The original date of Perucchini’s composition is unknown. This 1825 publication is one of the first, though it is apparently predated by various manuscript copies.

## Archie Chen (Royal Irish Academy of Music)

### BIOGRAPHY



American pianist, **Dr Archie Chen**, obtained his Bachelor and Master of Music degrees in Piano Performance from The Jacobs School of Music at Indiana University where he studied with Menahem Pressler and Edmund Battersby. Among his many scholarships and awards at Indiana University were the Nina Neal Piano Scholarship and the prestigious Performer's Certificate, the school's highest honor. Subsequently,

Archie came to Ireland to pursue a Doctorate of Music in Piano Performance at the Royal Irish Academy of Music under the direction of John O' Conor. Together with his wife in 2006 they founded the Piano Academy of Ireland and subsequently the Dublin International Piano Festival & Summer Academy in 2013, of which he is both Artistic Director and Chief Administrative Officer. Dr. Chen received first prize at the Bradshaw & Buono International Piano Competition in 2012 and was awarded Artist of the Year by the New York Classical Music Society in 2013. Dr. Chen has previously served as Assistant Lecturer of Piano at both the Royal Irish Academy of Music and the DIT Conservatory of Music & Drama.

### TITLE

Towards a Historically Informed Performance of Chopin Op. 10 Études

### ABSTRACT

In the 1970s, historically informed performance (HIP) became a major movement, which involved performers and musicologists alike. Earlier, historically informed performances and scholarship focused on Baroque repertoires as well as music of the Renaissance and earlier periods, whereas later studies expanded this scope to include Classical, Romantic, and Modern works, although much work remains to be done in this regard. With regard to Frédéric Chopin's works, specifically his Op. 10 Études, make an ideal focal point for this type of study: they are of both musical and pedagogical interest, and research gives an insight into manifold aspects such as current performance traditions at the time, instrument construction and playing techniques. Recent research has addressed some of these issues in isolation, but no scholar has yet discussed HIP in relation to this set of pieces.

During this lecture recital, a brief background survey of the HIP movement will be provided, demonstrating how a HIP offers one option for performers to interpret piano repertoire. Subsequently the focus will shift to Chopin himself, examining his musical training and career with regard to his individual style and contributions to the genre of the piano etude. To follow there will be a brief discussion of common performance variables,

including articulation, dynamics, tempo and ornaments, from a historical standpoint, illustrating each of the variables by reference to passages from this set of twelve studies. Drawing from the available primary sources including manuscripts, first editions, letters, treatises and exploration of period instruments this presentation will conclude with live performances of Chopin Études Op. 10 Nos. 1, 3, 4 and 12 on a modern instrument alongside recordings made on an 1845 Érard and Chopin's 1843 Pleyel for comparison, demonstrating how these works might have been performed in Chopin's time while providing some guidelines for pianists with which they may develop their individual interpretation of Chopin's first set of Études.

### **RECITAL PROGRAMME**

FREDERIC CHOPIN (1810 – 1849)

Étude Op. 10, No. 1 – 1843 Pleyel

Étude Op. 10, No. 1 – 1845 Érard

Étude Op. 10, No. 1 – Steinway D

Étude Op. 10, No. 3 – 1843 Pleyel

Étude Op. 10, No. 3 – 1845 Érard

Étude Op. 10, No. 3 – Steinway D

Étude Op. 10, No. 4 – 1843 Pleyel

Étude Op. 10, No. 4 – 1845 Érard

Étude Op. 10, No. 4 – Steinway D

Étude Op. 10, No. 12 – Steinway D

## Michael Nielsen (DIT Conservatory of Music and Drama)

### BIOGRAPHY



**Michael Nielsen** is coordinator of the Masters in Jazz Performance Degree programme at the Dublin Institute of Technology. He has performed with many leading international jazz artists, most notably Dave Liebman, with whom he recorded twice, and toured Europe, Australia, and New Zealand. He was awarded a Licentiate of Trinity College, London (LTCL) in classical guitar performance and received a scholarship to attend Berklee College of

Music, Boston. Michael also holds an MPhil in Microtonal Theory and Physics and a PhD in Microtonal Improvisation which included the design of original microtonal guitars, composition and notation. He is a prolific composer in the genre of contemporary jazz and microtonal music and has appeared on 18 recordings. His MPhil research will feature in the new edition of *The Contemporary Guitar* by John Schneider, and Schott will publish his book, *Precision Timing for All Instruments* in 2016.

### TITLE

Improvising a Microtonal System: The Creative Implications of a Hybrid Scale Based on the Structure of the Standard Guitar Fretboard and the Resulting Xenharmonic Microtonal System

### ABSTRACT

I would like to present a lecture-recital based on my PhD research at Ulster University. The presentation will introduce a series of research problems concerning a creative process that encompasses instrumental development and microtonal improvisatory performance using non-standard unequal division scales. A series of aims and objectives was established concerning the cultivation of an effective improvisatory practice regarding the exploitation of a system of microtones emanating from the existing fretboard structure of a normal guitar and leading to the development of a bespoke instrument with extra microtonal frets in addition to existing 12TET notes.

A notational system will be discussed which was invented to accommodate the new microtonal system. The presented nomenclature functions as a development within an original microtonal system. It relates directly to the novel refretting theory of the guitar.

The development of a vocal collaboration will be outlined and analysis of selected improvised recordings will be examined. Performance demonstrations will take place in relation to traditional jazz improvisation settings, in addition to a performance of microtonal guitar and voice.

## Katharina Uhde (Valparaiso University) and R. Larry Todd (Duke University)

### BIOGRAPHIES



**Katharina Uhde** is Assistant Professor for Violin and Musicology at Valparaiso University. She holds a DMA from the University of Michigan and a PhD in Musicology from Duke University, where she wrote a dissertation on Joseph Joachim's compositions. Uhde's first article appeared in December 2015, titled 'Of "Psychological Music", Ciphers, and Daguerreotypes: Joseph Joachim's *Abendglocken* Op. 5 No. 2 (1853).' Currently she is working on a monograph on Joseph Joachim, *The Music of Joseph Joachim* (submission deadline February 2017), which is under contract with Boydell & Brewer. Uhde is the recipient of a 2016 long-term fellowship at the Newberry Library, the Richard Wagner Stipendium (2013), and the American Brahms Society Geiringer Award (2013). As soloist and chamber musician she has won first and second place prizes in international competitions in Prague, Germany, and the Netherlands. She is currently engaged in a recording of the Beethoven Sonatas with R. Larry Todd.



**R. Larry Todd** is Arts & Sciences Professor at Duke University. His books include *Mendelssohn: A Life in Music*, described as "likely to be the standard biography for a long time to come" (*New York Review of Books*), and *Fanny Hensel: The Other Mendelssohn*, which received the ASCAP Slonimsky Prize. A fellow of the Guggenheim Foundation and National Humanities Center, he edits the Master Musician Series (Oxford University Press). He studied piano at the Yale School of Music and with the late Lilian Kallir, and has recorded with Nancy Green the complete cello/piano works of the Mendelssohns for JRI Recordings. He is currently working on a recording project with Katharina Uhde concerning improvisation in the Violin Sonatas of Beethoven.

**TITLE**

Poplars, Bells, and Marches: Joseph Joachim's *Drei Stücke* Op. 5, or, the Limits of Musical Ciphers

**ABSTRACT**

In 1854, early in a compositional career that produced several overtures, concertos, and other works, Joachim published his *Drei Stücke* for violin and piano, Op. 5. The central piece, 'Abendglocken', has been recently examined by Katharina Uhde ('Of "Psychological Music", Ciphers, and Daguerreotypes: Joseph Joachim's *Abendglocken* Op. 5 No. 2 (1853),' *Nineteenth-Century Music Review* [Dec. 2015]) on account of its concentrated, even obsessive use of musical ciphers concerning the composer's relationship with Gisela von Arnim (1827-1889), daughter of Bettina von Arnim. The first and third pieces of the set, which also use the Gisela cipher (G#-E-A), albeit in more restricted, subtle ways, have attracted far less attention.

Joachim's interest in ciphers was partly stimulated by his friendship with Robert Schumann, whose musical gamesmanship with the device is well known. In October 1853, Schumann conceived the idea of writing with Albert Dietrich and Brahms a four-movement violin sonata as a surprise for Joachim, who was to guess the authorship of its movements, while reliving, as he sight-read the sonata, his personal motto, "Frei aber einsam," embedded in the music in various ways as F-A-E. Joachim's Op. 5 can be seen as an extension of certain practices in the FAE Sonata, which the composer also tested in later pieces, such as his *Notturmo* Op. 12. Joachim's cipher compositions enlighten an approach, which the composer termed "psychological music." This lecture-concert examines the compositional strategies of Joachim's Op. 5, compares and contrasts them with those of Joachim's *Notturmo* Op. 12 and the FAE Sonata, and concludes with the performance of the complete Op. 5 pieces: 'Lindenrauschen,' 'Abendglocken,' and 'Ballade'.

**RECITAL PROGRAMME**

Joseph Joachim (1831-1907)  
*Drei Stücke* Op. 5 (1853, published 1854)  
'Lindenrauschen'  
'Abendglocken'  
'Ballade'

## FRIDAY 9 SEPTEMBER 2016: SESSIONS 13-16

### Annette Cleary (Royal Irish Academy of Music)

#### BIOGRAPHY

[Photo by Frances Marshall]



**Annette Cleary** studied cello at the Royal Irish Academy of Music with Coral Bognuda, Ivan Andrews and Aisling Drury-Byrne. At the age of sixteen, she won an Arts Council grant to study with Antonio Janigro at the Mozarteum in Salzburg. Other teachers included Andre Navarra, Paul Tortelier and Eleonore Schoenfeld. Annette studied at California State University, Fresno on scholarship, and graduated with a BA in Music (*magna cum laude*). She then received a further scholarship to study at the University of Southern California, where she graduated with a Master's degree (*magna cum laude*). While in the U.S., Annette was prize-winner of the Bell T. Richie Award and the Los Angeles Young Artist's Competition. She was also a recipient of numerous awards for academic work, including the President's Prize, the Outstanding Academic Achievement Award and the National Collegiate Music Award. A German government grant (DAAD) enabled Annette to pursue postgraduate study at the Stuttgart Hochschule für Musik, where she graduated with a KA (Artistic Solo Degree), 1st class.

Annette is a prize-winner of international competitions in Europe and the U.S. and has performed as soloist with many orchestras, including the Südwestfunk Orchester, RTÉ Concert Orchestra and the National Symphony Orchestra. In 1989 she was the first Irish musician accepted to the prestigious Schleswig-Holstein International Orchestra which toured Europe and Russia with Leonard Bernstein. Annette has performed solo recitals and television broadcasts internationally, including a Southern African tour and five tours of Japan. In Ireland she has performed at major festivals and venues such as West Cork Chamber Music at Bantry House, Music for Wexford, Airfield House, Kilkenny Arts Festival, Music Network tours and the Cork Celebrity Recital Series. Annette has acted as jury member for the Bucchi International Chamber Music Competitions in Rome.

As principal and co-principal cellist, Annette has worked with many orchestras and chamber groups including the RTÉ Concert Orchestra, D'Oyly Carte Opera, Bournemouth Symphony Orchestra, Irish Chamber Orchestra, London Symphony Orchestra, Camerata Ireland, Irish Baroque Orchestra, Concorde and the Irish Piano Trio (with Dearbhla Collins and Michael D'Arcy). While based in the U.S. Annette played Baroque cello as soloist with Los Angeles Musica Viva. At present, Annette teaches cello and chamber music at the Royal Irish Academy of Music and gives annual master classes at Ceol-na-Mara Summer School for Strings in Connemara. She plays as guest principal cellist with the National Symphony Orchestra of Ireland and performs recitals regularly in Ireland. Recently, she has attained a Doctorate in Music (DCU) and is recording contemporary Irish works for cello.

## **TITLE**

Recital of Sonata 3 and 4 from Geminiani's Op. 5 Sonatas for Violoncello and Basso Continuo, with an Introduction to the Composer and his Works for Cello

## **ABSTRACT**

The Op. 5 Sonatas are Francesco Geminiani's only solo works for cello and were published in 1746/1747, first in The Hague and London in collaboration with his London publisher and then in Paris. Almost immediately, Geminiani (1687-1762) adapted these works for violin. Most of Geminiani's compositions were highly popular and sales of his music were high, but in the case of these cello/adapted violin sonatas, sales were much lower than his earlier works. Perhaps this was because of their technical difficulty. All of these cello sonatas are "fantastical" in structure and allow for great freedom of interpretation, ornamentation and instrumentation in performance. Although the usual accompaniment for these works would be a harpsichord and continuo cello, keyboard alone or a solo basso continuo line is a viable alternative. The virtuosic nature of the cello sonatas provides challenges both technical and interpretative for the modern performer.

My initial contact with these sonatas was in 2011, when the chamber ensemble, Sonamus, of which I am a founding member asked me to research the possibility of incorporating a work by Geminiani in a programme featuring Irish works from the Baroque era. The principal other Irish composer in this programme, which was recently recorded on CD, was Irish harpist/composer, Turlough O'Carolan (1670-1738). Having lived for a large part of his career in Ireland, Geminiani was a natural choice in the programming of this Irish/Baroque ensemble. The audience reception was so enthusiastic that each year in our concert series we have included a different cello sonata by Geminiani. It has been an opportunity to explore a variety of interpretations in these works: for example, the accompanying instrumentation has included harpsichord and second cello, harpsichord and baroque guitar, and solo cello and theorbo. Two years ago, I was asked to perform the cello sonatas at the Festival of Music in Great Irish Houses. At each performance, audiences are always fascinated to learn about the Irish connection with such a renowned Italian composer/violinist as Geminiani.

Francesco Geminiani was born in 1687 in Lucca in Italy and died in Dublin in 1762. He is buried in St Andrew's Church in Suffolk Street. In 1714, he travelled to England where he quickly became famous as a virtuoso, established himself at the court of George I, and was accompanied in concert by Handel. Geminiani is credited with introducing Handel to Dublin, where the first performance of the *Messiah* took place in Fishamble Street Music Hall in 1742. Having found himself in prison for unpaid debts, his friend and pupil, Lord Essex rescued Geminiani by arranging a position for him as Master and Composer of the State Music in Ireland. He lived in Spring Gardens from 1733 to 1739 and during this period he is known to have taught private pupils and performed concerts. In 1739 Geminiani moved back to London and spent some years in Paris before returning to Ireland in 1759 as violin master to Charles Coote (later Earl of Bellamont) of Cootehill who was an amateur cellist and played cello with the Musical Academy founded by Lord Mornington in 1758. This amateur ensemble met once a week in Dublin and embraced Italian music. Geminiani was a freemason and many of his international contacts throughout his career were made



through this organisation. Although there are no records showing whether Charles Coote was a freemason, the Grand Lodge of Ireland records that there was an active lodge in the small town of Cootehill between 1734 and 1801 and this lodge closed a year after the Earl's death. In 1760, Geminiani visited his pupil Dubourg in Dublin and contracted the illness which led to his death two years later.

#### **RECITAL PROGRAMME**

Annette Cleary, Cello  
Basso continuo, Sokol Koka

Francesco Geminiani Sonata for Violoncello and Basso Continuo, Op. 5 No. 3  
Francesco Geminiani, Sonata for Violoncello and Basso Continuo, Op. 5 No. 4

## Christian Fernqvist (University of York)

### BIOGRAPHY



**Christian Fernqvist** is a flutist, teacher and researcher with degrees from University College of Music Ingesund, Arvika, Sweden (MA in Music Education, Flute Pedagogy), and University of York (MA in Music, Contemporary Flute Performance).

Christian's PhD research concerns the relationship between the performer and improvised music with the focus on indeterminate aspects of composition and with a specific focus on flute performance. Within this field he explores forms of composition and notation that offer the performer a significant creative role: scores that are not fully notated, but that define a context (in different ways) in which the performer can act creatively and musically; this includes verbal, graphic and scores with other non-conventional notations.

Christian appears on CDs and DVDs produced in Sweden, the UK and Hong Kong and has received grants and awards from The Royal Swedish Academy of Music and The Swedish Arts Grants Committee.

<http://york.academia.edu/ChristianFernqvist>

### TITLE

The Resistance of the Flute: A Report on a Performer's Artistic Habitus and Creativity in Indeterminate Compositions

### ABSTRACT

My research concerns the relationship between the performer and improvised music with the focus on indeterminate aspects of compositions and with a specific focus on flute performance. Within this field I explore forms of composition and notation that offer the performer a significant creative role: scores that are not fully notated, but that define a context (in different ways) in which the performer can act creatively and musically; this includes verbal, graphic and scores with other non-conventional notations.

Within these categories, I have concentrated on scores of contrasting approach for exploration with the flute. Many of these scores reveal their interest, their creative potential and limitations, only through active practical exploration. The exploration of these scores has been process-oriented – rather than focusing on creating an explicitly prescribed product – which introduces a certain amount of indeterminacy in regard to the results obtained. I have chosen to work with a broad range of scores in order to get different perspectives of the field and have collaborated with composers in order to create new music.

In this lecture-recital I argue that the resistance between performer and instrument is vital for the creative process. This whole concept is dependent on the performer having an

understanding of the intricate correlation between the instrument's capabilities and limitations—resistance -- as well as his or her own capabilities—habitus -- and how this correlation works in performance, hexis.

### **RECITAL PROGRAMME**

Cheong Li: *Umbrella resistance*, 2015. This piece is a collaboration between Li and myself. It is a commemoration of the Umbrella movement in Hong Kong in 2014 where protestors shielded themselves from tear-gas with umbrellas. The score is graphic and is drawn on an umbrella which is operated by another performer. The umbrella operator comes in on stage at given moments acting as the oppressive police. The flutist remains calm and continues playing/protesting regardless of what is happening on stage. The resistance between the two performers, as well as the agential relationship of the object score, offer a way into understanding process-oriented explorations.

Benedict Mason: 'telling' from *outside sight unseen and opened*, 1999. This is a verbal score with poetic language; the instructions are on the verge of impossibility to execute. The form is also open with no structure at all except for the words and the way they are ordered. The piece is in a way also open for anyone to play as there are no instructions on how to play, or, indeed, if it should be played on an instrument at all; a performer with no prior musical experience has the same opportunity to produce something interesting as a musician. Here lies the challenge for the musician, to free him or herself, in a way, from the experience of being a musician (an impossibility) in order to follow the instructions of the score.

## Cecilia Oinas and Maija Parko (Sibelius Academy, University of the Arts Helsinki)

### BIOGRAPHIES



**Cecilia Oinas** is a music theory PhD student and a pianist from Sibelius Academy, Helsinki. The topic of her dissertation (to be completed in Fall 2016) is the Piano Trios of Felix Mendelssohn and Robert Schumann with a special aim to combine aspects of analysis and performance in a two-dimensional way: a performance influenced by analysis and analysis by performance. Her instructors have been

professor Lauri Suurpää at Sibelius Academy and professor William Rothstein at Graduate Center (CUNY) in New York. During spring 2011 Ms. Oinas was also visiting researcher at the Orpheus Institute (Ghent, Belgium).

Ms. Oinas has actively given presentations on her dissertation topic in various conferences and seminars. As a pianist, Ms. Oinas is specialized in chamber music and collaborating with classical singers. She also teaches analysis and music theory at Sibelius Academy, including Schenkerian analysis, theories of form, four-part writing and performance-related analysis. Her published articles may be read from the following web address:

<https://siba.academia.edu/CeciliaOinas>



**Maija Parko** finished her doctoral studies in the Sibelius Academy in May 2016. Her doctoral concert series introduced French *fin de siècle* piano- and chamber music from in- and outside the canon; in addition to works by Debussy and Ravel, Parko performed a vast number of nearly forgotten works from composers such as Déodat de Séverac and Germaine Tailleferre. The written thesis of Maija Parko's Artistic Doctoral Degree is a case study of a thorough artistic process, titled as 'Pianists Experiential Knowledge Production in Debussy's Prelude *Les sons et les parfums tournent dans l'air du soir*'. Ms Parko performs actively as a soloist and a chamber musician and at the moment

she is particularly keen on interdisciplinary performances. She also teaches piano at the Sibelius Academy.

**TITLE**

The Multilayered Practicing Process of a Piano Duo: Schenker's *Syrische Tänze* (1899)  
Revisited

**ABSTRACT**

This joint lecture recital discusses the artistic and music analytical process of preparing Heinrich Schenker's *Syrian Dances* (in German *Syrische Tänze*) (1899) for performance. The goal of our research is to open up the work's salient aspects by combining the performer's corporeal, embodied knowledge with music analytical insights. Our working method is close to the so-called "performers' analysis", discussed especially by John Rink (2002), where issues of "shaping" in musical performance are also the main starting point for analytical thinking. During the lecture part, we will play concrete examples that shed light on our analytically-oriented practicing process before playing the entire work through.

**RECITAL PROGRAMME**

Heinrich Schenker (1868–1935): *Syrische Tänze* (*Syrian Dances*) for piano, 4 hands (1899)

Heft I:

I Andante espressivo – Allegro scherzando – Giocoso e più animato

II Allegro con fuoco – Vivace – Tempo I

Heft II:

I Allegretto

II Allegro molto passionato

## Erin Vander Wyst (University of Nevada, Las Vegas)

### BIOGRAPHY



**Erin Vander Wyst**, clarinetist, received her DMA in Clarinet Performance at the University of Nevada, Las Vegas where she studied with Dr Marina Sturm. Originally from Appleton, Wisconsin, Erin received Bachelors and Master's degrees in Clarinet Performance from the University of Wisconsin, Milwaukee under the tutelage of Todd Levy. Since moving to Las Vegas, Erin has performed with the Las Vegas

Philharmonic, Opera Las Vegas, and the Southern Nevada Musical Arts Society, among others. Erin also performs frequently on both clarinet and bass clarinet with UNLV's contemporary music ensemble, Nextet. Outside of performance, Erin serves as Principal Librarian of the Las Vegas Philharmonic and maintains a large private clarinet studio in Las Vegas. She is in demand as a clinician and adjudicator throughout southern Nevada. Her primary research interest is the clarinet music of Finnish composers, especially the works of Kimmo Hakola.

### TITLE

Kimmo Hakola's *Diamond Street* and *loco*: A Performance Guide

### ABSTRACT

Kimmo Hakola (b.1958) has emerged in the past two decades as one of Finland's leading contemporary composers. His numerous clarinet and bass clarinet works include a clarinet concerto, five chamber works with various instrumentations (that include both clarinet and bass clarinet), a work for solo clarinet, a work for solo bass clarinet, and a work for solo clarinet and pedal bass drum (in which the clarinetist performs both the clarinet and bass drum parts). While this relatively large output featuring the clarinet (in treble and bass forms) may be a result of Hakola's personal interest in the clarinet and bass clarinet, it may also be the result of a friendship with a virtuoso performer on the clarinet, Finnish clarinetist Kari Kriikku (b. 1960). This document will be a study of the solo clarinet works by Kimmo Hakola, with the goal of understanding the compositional language and extended techniques used in his works. This research will facilitate the creation of a performance guide to help others understand the techniques used in these compositions and why the works of Hakola are valuable additions to the clarinet repertoire.

The works composed by Kimmo Hakola to be included in the performance guide are *Diamond Street* for solo clarinet and *loco* for clarinet and pedal bass drum (performed by one player). Only the extended techniques present in these works are to be examined in

the performance guide. This document is the first dedicated solely to works for solo clarinet by Finnish composer Kimmo Hakola. The primary outcome of this research will be a performance guide for these works focusing on the extended techniques used within these compositions. The lecture recital to accompany these works will feature performances of *Diamond Street* and *loco* as well as demonstrations and explanations of selected techniques covered in the performance guide. Though it will not be the primary focus of the document, past Finnish composers and their compositions and compositional style for the clarinet will be studied to form a point of reference. This document will provide crucial material for the interpretation of Hakola's works that can also be used by performers and educators when considering extended techniques in other clarinet works. It will also bring the clarinet and bass clarinet repertoire of Kimmo Hakola to a more prominent and deserved place amongst twentieth and twenty-first century works for these instruments.

#### **RECITAL PROGRAMME**

*Diamond Street*  
1958)

Kimmo Hakola (b.

*loco*  
1958)

Kimmo Hakola (b.

## **Tham Horng Kent (Universiti Pendidikan Sultan Idris, Malaysia)**

### **BIOGRAPHY**



**Horng Kent, Tham** was one of the recipients of Asia Yamaha Music Scholarship in 2007 and graduated from Royal Conservatoire of Scotland (previously the Royal Scottish Academy of Music and Drama) in Glasgow with distinction in Master of Music (Performance) degree in 2011. In 2012, he was awarded both a full scholarship by the Malaysian Higher Education Ministry and a teaching assistantship at the Royal Irish Academy

of Music in Dublin, where he is currently completing a Doctor in Music Performance degree, under Dr Denise Neary, Peter Tuite and Prof. Hugh Tinney. He was chosen as Boyne Music Festival Young Associated Artists Programme 2014 (piano duo) as well as awarded a scholarship to participate in the 2014 British Isles Music Festival. In 2015, he has been chosen as an Erasmus Doctoral Student at the Sibelius Academy, Helsinki, Finland, in the classes of Prof. Margit Rahkonen and Prof. Lauri Suurpää. Most recently, he was selected to present a paper in the Ninth Annual Postgraduate Conference of the Society for Musicology in Trinity College Dublin, Ireland.

### **TITLE**

Franz Schubert's Piano Sonata in B-flat Major, D960: An Exploration of the Performance and Interpretation

### **ABSTRACT**

Schubert's unique approach in constructing the formal and tonal structures in sonata form compositions has been discussed by many musicologists. The B-Flat Major Piano Sonata D960, in particular, has received much attention due to its unusual design as well as the improvisatory materials which challenge every performer to find out his or her own interpretation based on an understanding of the historical context, styles and performance issues – a genuine collaboration between the composer and performer.

There appears to be no consensus as to a "stylistically correct" rendition of Schubert's Piano Sonata in B-Flat Major, D960 and it possesses some unique musical features which invite performers and researchers to conduct an investigation of the sonata. In this lecture recital, the investigation is based on the understanding of the role of performer as a narrator in the performance of early nineteenth-century piano music. As well as considering aspects of the musical and cultural context in Schubert's own time, this paper highlights and examines two general areas. The first area contains the idea of musical plot in the first movement of D960. The second area will shed light on some suggestions on the performance guidelines based on the musical plot of the first movement of D960. Hence, a consequence of this investigation would be a deeper understanding and awareness of the problems of interpretation in this work as well as the unique characteristics of the sonata.



## **Kiana Shafiei (Royal Northern College of Music)**

### **BIOGRAPHY**



**Kiana Shafiei** is currently a 3<sup>rd</sup> year PhD in Performance student at the Royal Northern College of Music in Manchester under the supervision of composer Dr David Horne and pianist Dr Stephen Savage. Her most recent presentation 'Classical Music with a Persian Twist' took place at TEDxTehran. She has presented her ongoing research at various institutions such as Cambridge University for the biennial conference, Symposia Iranica,

Royal College of Music for the Conservatoires UK Research Forum and Nava Music Festival, Royal Northern College of Music Research Forums and Tbilisi International Musicological Conference in Georgia. Kiana has performed in many venues across the United Kingdom, Europe and Middle-East. She has also worked with world-renowned pianists such as Pascal Rogé, Michel Béroff, Philippe Cassard, Boris Berman, Paul Badura-Skoda, Andrew Zolinsky, Julian Jacobson and others through masterclasses and festivals.

In 2015 she served on the jury panel of Enkor International Piano Competition, Germany. For more information on Kiana's upcoming activities please visit her website:

[www.kianashafiei.com](http://www.kianashafiei.com)

### **TITLE**

Investigating Contemporary Persian Piano Repertoire and its Performance

### **ABSTRACT**

Even though the cross-cultural approach of combining Western and non-Western musical elements has recently attracted considerable attention from scholars, the incorporation of Persian elements by Iranian composers in their music is yet to be subjected to a detailed analysis and performance study. My research focuses on identifying musical links with Persian music in the piano repertoire of three Iranian composers of the 20<sup>th</sup> and 21<sup>st</sup> century. In this lecture-recital I will discuss to what extent the identification of these elements in this repertoire can influence its performance. I will also make connections with some mainstream composers such as Béla Bartók, Claude Debussy, Franz Liszt and Toru Takemitsu whose works contain cultural elements and have been the subject of many performance studies.

## **RECITAL PROGRAMME**

*Persian Legend* (1956)

Aminoullah André Hossein

*Short Stories* (1993)

Movement 1, 3 & 4

Alireza Mashayekhi

*Nocturne: Night in a Persian Garden* (2001)

Behzad Ranjbaran

## Nataliya Kompaniyets-Jouri (Royal Irish Academy of Music)

### BIOGRAPHY



**Nataliya Kompaniyets-Jouri** was a soloist with the Kiev Laytoshinsky Chamber Choir and later became a Principal soprano at Ukraine State National Opera and has continued her appearance in operatic concerts and opera performances at the Albert Hall (with Sir David Willcocks), Sadler's Welles Theatre, Queen Elizabeth Hall, Brighton Theatre Royal and major venues in the UK, Den Norsk Opera in Oslo (Norway) and opera festivals in Spain and Ukraine while living with her family in Manchester, UK.

After acquiring a Diploma in Opera and Concert Singing, and teaching in Ukraine she graduated from RNCM, UK, with three diplomas in Professional Performance, Advanced Studies in Musical Performance and Teaching, and later

became a Fellow of Academy in High Education.

She has worked as a Russian singing and language coach at the RNCM production of *Eugene Onegin*; with the Halle Choir during the Shostakovich Festival; on *Michelangelo Sonnets* world premiere with Eric Owen, arranged by Cameron Carpenter and directed by Peter Sellars during the Manchester Music Festival; took part in BBC Radio as consultant in Russian music for the programme *Amazonia*.

### TITLE

Use of Elements of Sonata Form in Medtner's Vocal Works, in particular Sonata-Vocalise Op. 41

### ABSTRACT

This paper will focus on one aspect of the vocal works by the Russian composer Nicolai Medtner with the view of defining the best ways for learning and understanding that repertoire.

His affinity for sonata form was recognised by Sergei Taneev after observation of Medtner's work in his counterpoint class. Taneev declared: "Medtner was born with sonata form".

Joseph Yasser has written: "While examining periodically Medtner's music, one is bound to discover that it is the sonata form which found in him one of the most impressive exponents".

Medtner's habit of continuing the vocal line when the poem has come to an end in his vocal settings and his love for sonata form and vocalisation has resulted in his scoring a whole sonata for voice and piano: Sonata-Vocalise. Medtner is treating the vocal line as a purely instrumental one, where the accents are always falling in unexpected places

according to how they strike into the harmony of the moment. The piano part is as important and individual as the voice part. The two make a perfect unity as if the instruments had been violin and piano.

The Sonata-Vocalise is sung to vowels throughout which may be freely used with various shadings according to the emotional fluctuations of the music itself. Medtner gives full instruction for vocalisation, which will be described in the paper.

The main outcome of this paper will help enhance understanding of Medtner's vocal works and enable the performer to achieve a better-informed performance.

## Maria Borghesi (University of Pavia, Cremona)

### BIOGRAPHY



**Maria Borghesi** was born in Sassari in 1990. She graduated in piano at Conservatorio di Musica Marenzio in Brescia and afterwards specialised in harpsichord at Conservatorio di Musica Pedrollo in Vicenza. In 2015 she graduated in Musicology at University of Pavia (Cremona) presenting a MA thesis regarding 'Italian Instructive Editions of J. S. Bach's Two-Part Inventions Published between 19th and 20<sup>th</sup> century'. In September 2016 she will start a PhD in Musicology about 'J. S. Bach's Italian Reception (1861-2000)' at the Hochschule für Musik Carl Maria von Weber in Dresden.

She has taught in music schools agreed upon Conservatories and Scuole civiche. She is working at the Musicology Department in Cremona as tutor for University curriculum counsellor, and for the courses of Musical Basis in Education and Music Analysis.

In 2015 she participated in the 7th Johann Sebastian Bach Dialogue Meeting in Cambridge (UK) organised by Bach-Network UK and in the XXII Annual Conference of Società Italiana di Musicologia in Perugia proposing a paper about 'Italian Instructive Editions of Bach's Two-Part Inventions'; in the XVIII conference of Saggiatore Musicale in Bologna she has proposed a paper regarding 'Bruno Mugellini and his revisions of Bach's Two-Part Inventions and *Well-Tempered Clavier*'. In July 2016 she presented a paper about 'Instructive Editions as Object of Studies' at the IAML congress in Rome.

### TITLE

J. S. Bach Italian Concert: An *Unicum* in Arturo Benedetti Michelangeli's Repertoire

### ABSTRACT

Arturo Benedetti Michelangeli (1920-1995), the most famous Italian pianist after Busoni, has been regarded as one of the commanding and individual piano virtuosos of the 20th century. Due to his obsessive perfectionism, his repertoire was strikingly small: although he was recognised as one of the great performers of the Romantic repertoire, he often played some selected compositions from the Baroque repertoire (especially by Scarlatti and Galuppi). Among this strict selection, the only Bach's keyboard composition was the Italian Concert BWV 971, which Michelangeli recorded in Milan on January 22th, 1943 and maintained in his repertoire during all his life, further the Bach-Busoni's piano transcription of the Chaconne from the Partita No. 2 for Violin in D minor BWV 1004 and the Toccata and Fugue in D minor BWV 565 for organ.

This document represents a fundamental attestation both of Michelangeli's activity and of the history of Bach's Italian reception: the Italian Concert in fact was presented by Michelangeli in two most important competitions by which appeared to the pianistic

European world in 1937 and 1938. Furthermore, in Italy, Michelangeli's one achieved the record as first recording of Italian Concert and the first Bach's piano recording. Its historical relevance, in fact, is confirmed by the large number of copies and reversing: at present this Michelangeli's unique interpretation of Bach is available in seventeen different CDs. In my paper, I will relate Michelangeli's Bach interpretation to the vaster overview of the pianistic recordings of the Italian Concert realised during 1940s: here are the names of some of the most representative performers of the 20th century, like Artur Schnabel, Wilhelm Backhaus, Walter Gieseking, Svjatoslav Richter, and Glenn Gould. Firstly, a reflection on the role of the Bach's compositions in their repertoire and recordings will highlight the singularity of Michelangeli's choice: in fact, the exclusive presence of the Bach's Italian Concert appears as an exception, related with the national and cultural peculiarities of the Bach's receptions in Italy. Secondly, I will compare Michelangeli's recording with those of contemporary famous pianists giving attention to the choices of tempo, agogic, articulations and dynamics: the aim is to examine how Bach's performance style has changed in 40s to outlining characteristics of the Michelangeli's interpretation in relation to his aesthetic and technical ideals.

## Pei Ann Yeoh (King's College London)

### BIOGRAPHY



**Pei Ann Yeoh** started her musical endeavours at the age of 4 and has since received her Fellowship Diploma from Trinity College London in both Solo Piano and Violin Performance in 2004. Following that, she pursued a Bachelor of Music at Queensland Conservatorium, Australia (2005-2007) and Masters of Music at Birmingham Conservatoire, UK (2010) majoring in jazz violin performance. She is comfortable in both classical and jazz styles.

During her time in Australia, Pei performed regularly with the Latin Jazz Ensemble and New Music Ensemble of Queensland Conservatorium. Among the festivals she has participated in are the Brisbane Film Festival, Southbank Jazz Festival, and Red Note Café Series. She had the opportunity to work with noted Australian musicians such as James Morrison, John Rodgers, Vanessa Tomlinson, David Jones, Gerardo Dirie, and Steve Newcomb. She also participated in the world-premiere of *iOrpheus*, a project led by Fulbright Scholar and composer, William Duckworth.

In the United Kingdom, Pei leads her own jazz band, TriYeoh, and klezmer-fusion ensemble, A Touch of Klez. She has participated in the Louis Andriessen Frontiers Plus Festival, Cheltenham Jazz Festival, and OJS Beer and Jazz Festival. Leading an active performing lifestyle at local jazz clubs and working closely with composers of the Conservatoire led to opportunities to work with renowned musicians such as Dave Holland, Chris Potter, Jean Toussaint, Hans Koller, Ed Bennett, Louis Andriessen, and Frederic Rzewski.

She is currently a full-time PhD student at King's College London and her research focus area is on gender and ethnicity in jazz performance with an emphasis on practice-based research.

### TITLE

Searching for a Jazz "Other": Asian Perspectives

### ABSTRACT

"The process of cultural hybridity gives rise to something different, something new, and unrecognizable, a new area of meaning and representations" (Bhabha, 1990).

My research concerns my practice as a jazz violinist from an Asian background. Most of the literature that addresses racial and instrumental "otherness" is framed around the practice of jazz fusion in the 1970s and Asian-American musicians experimenting with free jazz and avant-garde practices. John McLaughlin's ensembles Mahavishnu Orchestra

and Shakti will be key references to me. Both groups had different approaches to music fusion. For the all-Western European musicians in Mahavishnu Orchestra, it meant using violin (controversial choice for a rock-inspired ensemble) and Eastern song titles with use of modality that hint at an exoticism. For the all-Indian Shakti band, it was using a Western musician and instrument. Their first album titled *Shakti with John McLaughlin* is telling in that he is the featured “Other” of the group, replacing the spot of an Indian sitar with a Western guitar. I will also refer to Indian-American pianist, Vijay Iyer, to provide a counter-model of negotiating otherness in jazz performance. Furthermore, I will uncover some of the challenges and implied problems musicians faced in negotiating otherness and in considering authentic practice.

The use of atypical jazz instruments such as tabla or violin remains an area of musical identity that contribute to the discourse of otherness through its inherent musical values found in other musical traditions. The displacement of such instruments in the jazz context has created new avenues for creative collaboration. Another factor to “otherness” is found in ensemble membership where the music is truly realized only by contributions of other ensemble members through improvisation. Ensemble members are not always from the same ethnicity or musical background as the bandleader, and this unknown quantity is what supports the creative vision of “Self” and projects an “Other Self” into the overall production that can be seen as a kind of hybridity of styles. Therefore, using Du Bois’ theory of double consciousness to extrapolate how otherness is perceived and practiced by Self, this paper will make comparative analysis of the various approaches of jazz, fusion, and “Other” through Asian jazz musicians and their collaborators



## Laura Toxværd (Rhythmic Music Conservatory, Copenhagen)

### BIOGRAPHY



**Laura Toxværd** is a composer, musician and educator teaching at the Rhythmic Music Conservatory, Copenhagen. Her compositions are released worldwide on 12 audio albums and performed in USA, Canada, France, Netherlands, Belgium, Finland, Norway, Sweden and Denmark. Her scores are published in *Notations21* (NYC), by Edition S (Copenhagen) and in the art book *Compositions – 18 Graphic scores* by Danish publisher Forlaget Spring. This book

with reflective texts about the artistic process is a result of Toxværd's artistic research project as an adjunct lecturer at the Rhythmic Music Conservatory which was funded by the Committee of Artistic Research, Ministry of Culture, Denmark. She has published an article in the peer reviewed *Nordic Research in Music Education Yearbook* Vol. 15. For two years, Toxværd has been chairwoman of the independent record label ILK Music. She has been awarded the three-year working scholarship by the Danish Arts Council.

[www.lauratoxvaerd.dk](http://www.lauratoxvaerd.dk)

### TITLE

Composition of Graphic and Sonic Works through the Improvisers' Co-creation

### ABSTRACT

In this presentation I will investigate the improvisers' co-creation in the compositional process. As a composer I explore how improvisers' ideas can be integrated in the development of my compositions and which impact the integration has on the works of art. In the project, graphic scores are being designed through which I seek to create new aesthetic forms of expressions. The method is worked out from my early compositional practice where I collected elements from my improvisations to find ideas for composing music. In this project, the elements are being collected from other improvisers and gradually integrated into the graphic scores of my compositions. Video recordings of the music performed by different improvisers are among this method's tools. The graphic scores have the potential of at the same time being music and visual art and are in that sense interdisciplinary. On the one hand, they are initiating the improvisers' understanding of the composer's intention and on the other hand they are silent visual narratives where an abstract thought by the composer becomes manageable for herself as well as for others. The dialogical approach involves pedagogy as part of the artistic process; the improvisers are invited to play and interact with the graphic scores in an unpredictable musical dialogue. By inclusion of sonically recognizable fragments into the compositions I work with exceeding of the experimental/improvised musical idiom and occurrences of ambiguity in the artistic expression.

## FRIDAY 9 SEPTEMBER 2016: SESSIONS 17-20

### Chiara Bertoglio (Conservatory of Milan)

#### BIOGRAPHY



**Chiara Bertoglio** is a young Italian concert pianist, musicologist, writer and teacher.

Having studied with teachers such as Paul Badura Skoda, Konstantin Bogino, Sergio Perticaroli, she graduated at the age of only sixteen. She gave her first piano recital at the age of eight, and her first solo concerto with orchestra at nine; she has performed since then in the most important concert halls, including Carnegie Hall, Concertgebouw, the Royal Academy in London, the Accademia di Santa Cecilia in Roma, and she played with such musicians as Leon Fleisher, Ferdinand Leitner, Marco Rizzi and many others.

As a musicologist, she wrote several books and articles for specialised reviews both in Italy and abroad, taking part as a speaker in important conferences in London, Oxford, Rome etc. She is particularly interested in studying the relationships between music and Christian spirituality.

She has an intense teaching activity, both privately and in important Italian and foreign institutions, and both as a pianist and as a musicologist.

[www.chiarabertoglio.com](http://www.chiarabertoglio.com)

#### TITLE

Spicing up Bach: Busoni on Bach's 'Goldberg' Variations

#### ABSTRACT

Approximately a century ago, in 1915, Breitkopf & Härtel issued Ferruccio Busoni's "concert version" of Bach's *Aria mit verschiedenen Veränderungen* ('Goldberg' Variations), within the so-called Busoni-Ausgabe of Bach's keyboard works. The output of Busoni's editorial work is neither a paraphrase/transcription similar to his pianistic renditions of Bach's organ works, nor a mere instructive edition. Rather, by intervening on the formal structure of Bach's original, Busoni created a new, well-proportioned and partially flexible and modifiable artwork out of a well-proportioned artwork, with the aim of enhancing the suitability of Bach's 'Goldberg' Variations for public performance.

This lecture-recital, which is intended also as an homage to Busoni on the 150<sup>th</sup> anniversary of his birth, and in which a concert version of the 'Goldberg' Variations created in compliance with Busoni's instructions will be performed in its entirety, aims at offering

the following questions for debate: Why did Busoni deem his interventions on Bach's original necessary in order to familiarise the audience of his time with this work? Which reasons may we infer for his choice to suppress or to maintain certain variations or certain features of Bach's original? Which role is given to the performer of Busoni's version, and how can this relate with the concept of "open work"?

### **RECITAL PROGRAMME**

Johann Sebastian Bach/Ferruccio Busoni: 'Goldberg' Variations (1915)

## Sarah Grunstein (Independent, New York)

### BIOGRAPHY



Praised by *The New York Times* for her “penetrating musical intelligence”, her performance “tempestuous” and “imbued with a luminous calm”, Australian concert pianist **Sarah Grunstein** has performed in the United States, Austria, Hungary, Italy, the United Kingdom, New Zealand, and her homeland. Reviews have likened her performances to those of Dame Myra Hess, Harold Samuel, and Wanda Landowska.

Sarah Grunstein is a graduate of The Juilliard School where she held a Teaching Fellowship, and holds a Doctorate from the City University of New York, Graduate Center.

Inspired by historical performance interpretations, Sarah Grunstein has presented master-classes and seminars on modern and historic pianos in the United States including the New England Conservatory and the Frederick Historic Piano Collection, the United Kingdom, Norway, Australia and the University of Auckland, New Zealand, as Artist-in-Residence. In October 2016 she will perform Bach’s ‘Goldberg’ Variations at the Melbourne Recital Centre and the Sydney Opera House.

<http://www.sarahgrunstein.com>

### TITLE

Bach’s ‘Goldberg’ Variations BWV 988

### ABSTRACT

As pianist, I am primarily concerned with how music affects the ear, the mind, the hand, and the memory. (Here I refer to the memory of the performer as well as that of the listener.) My writing in this area is inspired by my interest in the history of musical sounds, the inquiry into how a sound was heard in its own time, and how this history can inform and inspire the pianist – in our performance, pedagogy and thought.

I strongly believe that our understanding, interpretation, conviction, and therefore performance is shaped at least as much by the questions we ask, as by the answers.

In my general research I draw attention to how we approach 18th- and 19th-century performance practices including issues such as ornamentation, the improvisatory (in 18th and 19th century music), the phrase, tempo, rhythm, gesture, dynamics, articulation, rubato, and the pedal on modern instruments, keeping in mind that a number of these

factors may not be notated on the score.

My research and performance of Bach's music is largely focused on how we read and play what is, and is not, on Bach's page, and how we study, interpret, and perform Bach on modern instruments. In performing the 'Goldberg' Variations, I draw attention to the style, gesture, rhythms, tempo choices, dance rhythms (where appropriate), and *affekt* of each movement.

In my performance of Bach I include a range of articulations, rhythmic choices (some notated, some not notated), the double-dot, phrase, dance gesture, occasional yet careful use of the pedal, octave doublings, finger pedalling, attention to voicing through articulation, occasional rubato, and (un-notated) variants and ornamentation in the repeats. My variants occur sometimes in the "first-time" sections.

I would envision that the ensuing discussion would include questions such as why and how I make particular performance choices.

#### **RECITAL PROGRAMME**

Bach's 'Goldberg' Variations BWV 988

*Aria mit verschiedenen Veränderungen für Cembalo mit 2 Manualen*

**Eleri Ann Evans (University of Huddersfield, United Kingdom)**  
**Henri Bok (Universiteit Leiden Academy of Creative and Performing Arts)**

## BIOGRAPHIES



**Henri Bok** is an ambassador of the bass clarinet, to which he has devoted his life as a performer, teacher, improviser and composer. In April 2014 he was knighted by the King of the Netherlands (Order of the Netherlands Lion) for his services to music. He is the author of *New Techniques for the Bass Clarinet* and has composed many works for the instrument.

Saxophonist **Eleri Ann Evans** is currently completing PhD research into unconventional saxophone performance techniques. Her research and her own performance both encompass the development of existing saxophone playing techniques and the formation of new techniques which broaden the capabilities of the instrument.

As **Duo Hevans**, Bok and Evans regularly work on developing innovative single reed music with composers from around the world. The ensemble provides them with an opportunity to progress the playing techniques and repertoire of their instruments including all facets of microtonality.

## TITLE

The Process of Developing the Microtonal Capabilities of Single Reed Instruments

## ABSTRACT

Microtonality is something close to the hearts of both members of Duo Hevans. It is a facet of playing that they have developed both individually, on their respective instruments, and as an ensemble. Whilst Bok has been influential in a number of physical developments of his instrument he is currently undertaking doctoral research into the extreme microtonal possibilities of the bass clarinet on the standard instrument. Evans has latterly been researching how changes in the design of the saxophone have impacted upon the instrument's microtonal potential.

The bass clarinet and the saxophone are both single-reed instruments, and have large, closed keys, which forbid the use of half fingerings in order to play between the semitones that their instruments' keys were designed to sound. Bok and Evans have documented fingering charts which allow them to play in a number of different microtonal scales. In 2014, their 31-tone project featuring works with the Huygens-Fokker organ at the Muziekgebouw aan 't IJ in Amsterdam was the culmination of their research to that date.

Through presenting their microtonal research to other players they noticed the impact

that breath, embouchure and articulation control have on a player's ability to progress their microtonal playing, which encouraged them to work on ways to document and address these phenomena.

Throughout the duo's existence they have collaborated with composers on the microtonal possibilities of their instruments, but also on the possible methods of notation. The flexibility inherent to many compositions they perform allows them the freedom necessary to yet further develop the microtonal domain of their instruments.

*There are Neither Wholes nor Parts III* by McLaughlin, is a score which details the desired effects and changes which must occur in the music without prescribing the actual notes played. Its use of multiphonics provided Duo Hevans with a way to develop microtonal pitch changes within an already familiar setting for the duo, multiphonics. It has since led to the documentation of microtonal multiphonics and double sounds.

*Early one morning* requires the musicians "to use a repertoire of fingerings to produce sounds - each precisely tuned to a Pythagorean ratio - around a central, sustained tone" (Fox). The pitch deviations and multiphonics are thus prescribed by the composer. The choice of the central, sustained tone poses a 'research question' to the duo, since several parameters have to be met on both their instruments.

Bok's latest composition, *Small Change*, explores the use of nano-tones (extremely small microtonal steps) in combination with nano-clusters (extremely small interval microtonal multiphonics) within prescribed parameters. As a performer and a composer Bok is well-placed to explore and exploit these extended techniques. *Small Change* represents the latest hurdle in Duo Hevans' exploration of microtonality. The improvisations in the piece require the real time application of microtonal fingering options by both players, necessitating a high level of familiarity with the new fingering patterns.

Duo Hevans endeavour to progress the manner of single-reed performance techniques and to build a new repertoire for their instruments.

## **RECITAL PROGRAMME**

Scott McLaughlin - *There are Neither Wholes nor Parts III* (2011)

Christopher Fox - *Early one morning* (2014)

Henri Bok - *Small Change* (2016)

## Sylvia O'Brien (Royal Irish Academy of Music)

### BIOGRAPHY



Equally at home in the classical and contemporary repertoire, **Sylvia O'Brien** possesses a voice of great quality and has established herself as a performer of renown in many genres of vocal repertoire. She has impressed audiences with her performances in opera, oratorio, chamber, recital, concert, and contemporary. She performs regularly at festivals and concert halls throughout Europe. Her passion, vocal and musical skills make her an important singer of contemporary repertoire, having performed works and premiers by over thirty composers most notably Feldman's *Neither*, Vivier's *Lonely Child* and Michel Von der Aa's *Here (In Circles)* and Gerald Barry's *Petra Von Kant*, Raymond Deane's *Siberia* and Seoirse Bodley's *The Hiding Places of Love*. She began her artistic doctoral research at the Royal Irish Academy of Music in 2014, as a result of a genuine interest in the wider field of Irish contemporary vocal music and her ongoing collaboration with the composer Seoirse Bodley with whom she has performed on numerous occasions.

### TITLE

The Bodleian Melody: An Investigation of Melodic Structure in works by Seóirse Bodley

### ABSTRACT

For this seminar, I will look at the vocal works of Seoirse Bodley. My first experience with Bodley's music was in 2008 when I was asked by the composer to perform some of his vocal works for voice and piano with him. The rehearsal process and subsequent performance had a great effect on me. I was struck by the time taken by the composer in rehearsal to delve deeply into the music through the importance and meaning of the text. Following the collaboration in 2008 we have worked together on numerous projects and each time the relevance of the text comes to the fore.

From an early age Bodley had a love of literature. This is evident in his necessity to express this text through his music and is evident by the sheer amount of vocal music he has composed. Not only that, his ability to work with other languages has given him an insight on many subtle levels into the text. He speaks English, Irish, German and Spanish fluently which, although not unique, gives him an understanding of the natural melody of words which in turn gives him an understanding of voice. The singing voice is an extension of our spoken voice and in many ways to understand the singing voice one has to be in some way connected to natural music created by text. All great song writers have that ability.

With regard to Bodley's vocal works I will explore his treatment of text, taking examples from his various styles of composition. Bodley is known to have evolved his style of composition considerably over the years, most notably during and after his time studying in Germany where his music became more serial and avant guard.



Therefore, the setting of his chosen texts are most interesting. Whether simple or unusual, the melody in Bodley's works primarily serves the text. The most outstanding example of this is the song cycle for voice and orchestra *Never to have lived is best* (1965). Through this very broad leaping, intervallic, awkward line appears the marvellous dramatic text by W.B. Yeats. Other examples adhering to the overall meaning of text is in the setting of Michael O'Siadhail's *Earlsfort Suite* (2000) for voice and orchestra (or piano) and *The Hiding Places of Love* (2011) text by Seamas Heaney.

In my presentation I will discuss Bodley's relationship with text from a singer's perspective dealing with three specific examples that show the extreme variety of his line. I will focus on the composer's ability to remain faithful to the text while exploring the expressive and dramatic range of the singing voice. I will also briefly look at his approach to other languages in particular, German and Spanish.

### **RECITAL PROGRAMME**

Sylvia O'Brien, Soprano  
Dearbhla Collins, Piano

Extracts from the following song cycles:

*The Hiding Places of Love* (voice and piano) Seoirse Bodley  
*Never to Have Lived is Best* (voice and piano) Seoirse Bodley  
*Earlsfort Terrace* (voice and piano) Seoirse Bodley

## Anne Elisabeth Piirainen (Sibelius Academy, University of the Arts Helsinki)

### BIOGRAPHY



Finnish-German clarinetist **Anne Elisabeth Piirainen** is an active soloist, chamber musician and teacher, currently undertaking Doctoral Studies (Artistic Research) at the Sibelius Academy, DocMus doctoral school. Her vast musical education includes the Concert Soloist (Postgraduate) degree from the Royal Antwerp Conservatory, Belgium, and Master of Music degrees from the Rotterdam Conservatory, the Netherlands, and the Moscow State Tchaikovsky Conservatory, Russia, respectively.

[www.annepiirainen.com](http://www.annepiirainen.com)

### TITLE

Facets of Expression in Russian Clarinet Music

### ABSTRACT

My artistic research project 'Clarinet music from Russia and the Soviet Union 1917-1991' treats a less-known, yet fascinating side of the clarinet repertoire. In this lecture recital I am exploring various aspects of expression through three contrasting compositions.

In the *Rhapsody for clarinet and piano* Grigori Krein combines an impressionistic composition style with elements of Jewish folk music. It is remarkable that Krein, one of the founding members of the New Jewish School of Art Music, continued using Jewish folk music allusions even during the time of Stalinism in this work from 1941. In this composition I am looking at the role of the clarinet between folk and classical music.

The performed works of Lourié and Tchemberdji are both composed after emigration from the former Soviet Union. Arthur Lourié is known as an extravagant historical person and as a colourful composer who was using a wide variety of composition styles. In his work *The Mime for clarinet solo* (1956), I am examining musical references to Igor Stravinsky's *Three Pieces for clarinet solo*, the first Russian work for clarinet solo. *The Mime* is dedicated to Charlie Chaplin and highlights musical humour, evoking images of the era of silent movies.

Katia Tchemberdji's *Sonata for Clarinet and Piano* from 1990 reflects in itself most contrasting aspects of expression through using extreme tone ranges and wide dynamics in the clarinet, as well as approaching a fade-out of borders between the sounds of clarinet and piano.

This lecture recital aims to investigate the various possibilities of expression through performance and discussion of the respective historical context from the view of a clarinetist.

## RECITAL PROGRAMME

Grigori Krein: *Rhapsody for clarinet and piano* (1941), 7'

Arthur Lourié: *The Mime for clarinet solo* (1956), 5'

Katia Tchemberdji: *Sonata for clarinet and piano*, (1990), 1<sup>st</sup> & 3<sup>rd</sup> movement, 8'

### Performers

Anne Elisabeth Piirainen, Clarinet

Kiril Kozlovsky, Piano

## **Age Veeroos (Estonian Academy of Music and Theatre)**

### **BIOGRAPHY**



**Age Veeroos** (1973, Estonia) studied composition with Helena Tulve, Eino Tamberg (Estonian Academy of Music and Theatre) and Wolfgang Rihm (Musikhochschule Karlsruhe). She attended several workshops for composers, for example master class of Salvatore Sciarrino (2004), summer course for composers of IRCAM (2004), workshop with Arditti Quartet in Centre Acanthes (2005) etc. She worked with

groups like Sepia, Aleph, Ansambel U: Tallinn Chamber Orchestra etc. There are compositions for several ensembles and soloists, including few opera projects among her works. The year 2010 she was part of winning project of Operare (Zeitgenössische Oper Berlin) - GRID, performed 2011 in Berlin, Kesselhaus/Kulturbrauerei. She works as freelance composer and teaches electroacoustic composition.

### **TITLE**

Bowing near the Bridge with Soft Dynamics and its Impact on Harmonic Spectrum of Sound

### **ABSTRACT**

My research concentrates on changes that take place in harmonic spectrum of sound in bowed string instruments (violin, viola, cello, double bass) while applying bowing near the bridge with soft dynamics. These changes can be described as having a “blurring” effect on harmonic spectrum that brings it closer to noise.

The harmonic spectrum can be described as a sequence of sounds where the base frequency of each sound (partial) is an integral multiple of the lowest base frequency. Applying bowing technique near the bridge together with soft dynamics affects this structure of partials to such an extent that the strength of the fundamental (first partial) decreases, whereas the amount of noise increases. According to the specific timbre of every instrument different playing techniques are used in order to achieve certain sounds. Composers are especially eager to amplify the sound aspects (noise) that characterize the sound of a specific instrument in their music. In doing so, composers introduce a specific playing techniques taking the interaction of construction and material of specific instrument into consideration.

The sound production of bowed string instruments depends on the finger position of the left hand (pitch) and the use of bow (other characteristics of sound). The bow can contact the string in a certain distance from the bridge, with certain force against the string and

move in different velocity in order to make the string oscillate. Composers are supplying the scores with signs, comments or remarks to specify the way of how the playing techniques have to be applied. For example, to increase the noise of bow friction player can be asked to play “with hiss”, “with a crackly tone” or to “avoid clear pitch” (“play toneless”) etc.

Taking into account all aforementioned aspects, the purpose of my research is to analyze the changes in regularity of harmonic spectrum of sound, when the specific bowing technique near the bridge is applied. I measure the extent of changes slightly “obscuring” of sound as well as the domination of irregularity (noise elements) over regularity. In first case the fundamental or first partials lose their strength at the cost of noise, in the second case the harmonic partials become unidentified to such an extent that the pitch is not heard clearly anymore.

In my study, I created example material for violin, viola, cello and double bass, recorded it and prepared it for analysis. Examples range from lowest register to the highest, from first fingers positions to the more distant positions. Additionally, I applied a sonogram analysis of all samples with the help of Praat program. From results of my research I expect to make conclusions about how bowing near the bridge with soft dynamics influence the harmonic spectrum of sound and highlight the links between changes in spectrum and specific bowing condition. Based on findings in sonogram analyses I try to find out and systematize those conditions (register or finger position of respective instrument etc.), which affect the fundamental of the pitch or its other strong partials to the fullest extent.

## Wing Lau (University of Arkansas)

### BIOGRAPHY



**Wing Lau** received her PhD in Music Theory from the University of Oregon with a dissertation, 'Expressive Motivation of Meter Changes in Brahms's Lieder.' Her MM is in Piano Performance from Indiana University Bloomington where she studied with Evelyn Brancart, André De Groote, and Elisabeth Wright.

Wing is an active performer in Oregon. She has appeared in masterclasses with Emanuel Ax and Midori Gotō, and in concerts with Oregon Bach Collegium. Wing's research focuses on rhythm and meter analysis, and the relationship between analysis and performance. Her article, 'Composing Declamation: Notated Meter Changes in Brahms's Lieder' appeared in *Music Theory Online* (June 2015). Wing is currently teaching at the University of Arkansas. She has also taught as an instructor of music theory at University of Oregon and instructor of music at Lane Community College.

### TITLE

"Feeling in Time": Schnabel's Integrated Approach to Interpretative Performance

### ABSTRACT

Active during a time when the idiosyncratic, turn-of-the-twentieth-century rubato style was fading, pianist Artur Schnabel is often held as an example of a performer who advocates faithfulness to the score (Dubal 2004, Ashby 2010), and this faithfulness stems from a careful study of the score (Wolff 1979). But Schnabel's performance—as well as his statements—tell a different story: he seems to retain certain qualities from the idiosyncratic rubato style. When a lady asked Schnabel to which school of teaching he adhered to, "one which orders you to play in time, [or] the other, as you feel," Schnabel thought for a moment and answered, "Can't one feel in time?" (Schnabel [1988] 2012). This statement is confirmed by Schnabel's recordings with clear phrase structures but malleable rhythm (Cook 2013). All of this suggests Schnabel as an important reconciler of two performance approaches: one that is faithful to the score, and one that is personal.

This presentation examines Schnabel's reconciliation of the faithful and the personal approaches. While his recordings and performance teaching (as documented in Wolff 1979) are celebrated among piano pedagogues, a critical evaluation with an analytical lens has yet to be done. Schnabel regularly reminds performers to follow the composer's intention as notated in the score, but he constantly suggests changes to timing and articulations that differ from the score's attributes. Incidentally, some of these changes resemble the older rubato style. Whether changes to the notation are made or not, he always provides logical or quasi-analytical explanations for every performance decision. These explanations are based on the principle of not highlighting what the composer has

already made obvious, but to “take care of what the composer left for [the performer] to take care of” (Wolff 1979, 21). Through examining his “take care of” explanations, we see how a performance inspired by analysis can be personal, innovative, and can be not bound by the score’s attributes.

This presentation includes three sections. The first illustrates Schnabel’s faithful interpretation through reductionist and motivic analyses. I discuss how Schnabel uses his simplified version of a score to show his students its deeper melodic direction (Example 1), and how he simplifies the middle of a composition based on its beginning motive (Example 2). The second section demonstrates Schnabel’s changes to the score, including timing changes that resemble the rubato style (Example 3) and rebarring (Example 4). I also compare recordings to show that Schnabel’s changes are unusual for modern-day performers but not necessarily for performers active around his time (e.g. Alfred Cortot) nor performers admittedly influenced by him (e.g. András Schiff, see Oestreich 1993). The third section presents miscellaneous cases where Schnabel recommends to downplay motivic repetition but contradicts himself in his recordings (Example 5). I conclude that these discrepancies reveal Schnabel’s urge to articulate motives in thematic subjects.

By looking at Schnabel’s reconciliation, this presentation shows the different ways analysis can guide our performance decisions. It also serves as a starting point for future evaluations of other performers who incorporate theory and practice.

## Elisa Järvi (Sibelius Academy, University of the Arts Helsinki)

### BIOGRAPHY



**Elisa Järvi** completed her artistic doctoral studies at the Sibelius Academy DocMus Department in Helsinki. Her written thesis and book discusses the rhythmic and metrical aspects of Piano Etude No. 8 by György Ligeti. She also studied in London and Cologne where she completed her Konzertexamen. Ms. Järvi is currently working as a part-time teacher and post-doctoral researcher at the Sibelius Academy and studying musicology at the Helsinki University. Together with Finnish composer Sampo Haapamäki she has recently developed a new kind of quarter-tone piano. She is an

active performer of contemporary music, and also combines contemporary music with performances of earlier works, including works written for the fortepiano. She has performed extensively throughout Europe as a chamber musician, and engagements have taken her to Japan and the United States. Her debut album *Aufforderung zum Tanz* (Fuga 9370) features dances and compositions with dance influences by classical and contemporary composers.

### TITLE

Working on the New Quarter-tone Piano

### ABSTRACT

During the 20th century microtones became a part of many Western classical music composers' toolbox. The new quarter-tone piano, recently developed in Finland, is an example of an approach to meet some needs of contemporary music: producing quarter-tones on a full-range keyboard.

The author's artistic doctoral project focused on the oldest and the newest music written for the piano. Later on she has cooperated with several living composers and her interests include also electroacoustic works.

The author's work group was approaching to an acoustic quarter-tone instrument which takes pianistic, ergonomic, and compositional needs into account. The final instrument is an extended piano, consisting of a new quarter-tone keyboard connected to two Disklavier pianos, which are tuned one quarter-tone apart. In this scenario the sound is produced acoustically, although it has a delay of approximately 200ms. The keyboard can also be attached to a computer and speakers, using the computer's internal sounds. This option has no delay.



The quarter-tone instrument requires the performers to master new notations, new fingerings, and to adjust their ears to a keyboard with twice as many keys and pitches. When playing with delay, one has to think almost one beat ahead, depending on the actual tempo.

There are already some compositions written in 2015 for a microtonal ensemble using this type of quarter-tone piano. During 2016 the author will also work on some solo piano pieces: she has recently commissioned a couple of concert etudes for a quarter-tone piano. In the conference she will demonstrate the new compositions and discuss the challenges and practising methods that she has come across as a performer. Hopefully this instrument inspires composers to explore new possibilities of virtuosity and challenges both future performers and listeners.

Due to heaviness of this instrument it will be practical to perform the musical examples as a video recording.

## FRIDAY 9 SEPTEMBER 2016: SESSIONS 21-24

### Linley Hamilton (University of Ulster)

#### BIOGRAPHY



**Linley Hamilton** has been a career musician for 30 years. In that time, he has performed or recorded with Paul Brady, Foy Vance, Van Morrison, the Ulster Orchestra, Jacqui Dankworth and Dana Masters in a varied career that has seen him on over 100 albums, four of which he has fronted with his own band, the acclaimed Linley Hamilton Quintet. In the last 10 years he has moved down

the academic path and graduated with a 1<sup>st</sup> Class Masters in Jazz Performance as recipient of the Student Academic Medal from DIT Dublin in 2009 and followed that up with a Doctorate in Music from Ulster University in Music Performance in 2015. Since 2006 Linley has had his own radio show on BBC Radio Ulster on Friday nights at 10pm, *Jazzworld with Linley Hamilton*, and has recently commenced a Lectureship at UU Magee within the very active music department there. He recently did a performance with his quintet and the Ulster Orchestra at the Derry Jazz Festival in the Guildhall for which the Ulster Orchestra did arrangements from his last two albums; the show was broadcast live on BBC Radio Ulster.

#### TITLE

The Use of Horizontal and Vertical Tension Devices and Related Methods of Tension Release in Jazz Improvisation

#### ABSTRACT

This presentation examines the implementation of harmonic and rhythmic devices, which are vertically deployed to create tension within a musical phrase. These may be repeated, harmonically and rhythmically modified, extended, diminished or augmented. The nature of this tension and how to release it within the context of a phrase by resolving it is investigated and examples are given of how the tension can be extended to create thematic episodes within an improvisation. Whilst the research process is driven by personal reflection, the findings provide original insights focused on a language metaphor and on methods of controlling tension and release. These constitute a model approach, which may be adopted by jazz improvisers on any instrument who also wish to expand the improvisational resources at their disposal.

The language metaphor is a system I have been developing which compares features of the structure of jazz improvisation with those of spoken language and is here broken down

into aspects of vocabulary and grammar. This grammar can be made personal to an individual performer to help develop original ideas and unique style.

Musical examples are included within the text and these are demonstrated in the performance arena with a short concert following the paper.

## **RECITAL PROGRAMME**

Linley Hamilton Quintet – Linley Hamilton Trumpet

*I Didn't Know What Time it Was* – Rodgers and Hart (1939)

*Anthem* – Paul Williamson (2004)

*Joan Capetown-Flower* – Abdullah Ibrahim (2003)

*Throw it Away* – A Lincoln and A Moseka (2007)

*Dinner at 8* – R Wainwright (2003)

*Origin* – J Taylor (2012)

## Markus Sarantola (Sibelius Academy, University of the Arts Helsinki)

### BIOGRAPHY



Markus Sarantola is one of the pioneers in the old music performance in Finland. He plays in many of the foremost baroque ensembles in Finland today, like the Finnish Baroque orchestra, Opus X, and the Finnish Baryton Trio.

Sarantola studied viola at the Sibelius Academy with Jouko Mansnerus, receiving his MMUS degree in 1993 with the highest degree in Viola Performance. He has also studied in Munich with Oscar Lysy and in masterclasses given by Kim Kashkashian and the Münchener Streichtrio. In addition, Sarantola has studied historical performing practices at the Sweelinck Conservatoire of Amsterdam with Lucy van Dael. He has played as temporary violist in many orchestras, such as the Symphonieorchester des Bayerischen Rundfunks, the Lahti Symphony, the Finnish Radio Symphony Orchestra, and the Tampere Philharmonic Orchestra (as leader). He has worked as the principal viola at the Lappeenranta Symphony orchestra since 1992. Sarantola has given chamber concerts in Germany, Russia, Japan, Holland, Belgium, and France.

Markus Sarantola has started doctoral studies at the Sibelius Academy in 2012. The subject is Old Music Performing Practices and Finnish Symphony Orchestras. He has given two lectures in international viola congresses: 2010 in Cincinnati, USA and 2014 in Porto, Portugal.

### TITLE

Hugo Riemann and Phrasing

### ABSTRACT

During the last decades of the 19th century, German musicologist Hugo Riemann (1849–1919) worked heavily towards presenting a new phrasing theory based on crescendo, diminuendo, and an upbeat treatment of music. He wrote more than 20 books concerning phrasing and also edited many important works for piano. The most important element of Riemann's approach to music – and the most radical – was the rejection of the hierarchically accented bar, a concept still valid in his time. He maintained that all music is to be understood in upbeat constructions. Because of that he changed the places of bar lines in several famous piano sonatas by Mozart, Beethoven, and Schubert.

Was Riemann not satisfied with the general way of interpreting music in the second half of the 19th century or could it be possible that he was unhappy with the old masters' way of composing? He wanted to "prove that neither Beethoven nor Mozart, nor Bach and Handel thought and felt in that colourless and thread-bare fashion which people nowadays are so fond of calling classic repose and simplicity."

We have to ask:

- How was music interpreted before Riemann?
- Did his way of thinking become part of our modern standard of phrasing classical music?

Perhaps a need for this kind of theory already existed in the early decades of the 19th century. The hierarchically accented bar encountered opposition even before Riemann: Franz Liszt already wanted to free music from its "metrical cage". Riemann reacted to the spirit of the age but not everyone was convinced of his ideas. For example, Theodor Wihmayer and Joseph Joachim were against him. The famous conductor Hans von Bülow (to whom Riemann dedicated a strongly revised edition of Mozart Piano Sonatas) remained undecided.

In my paper I will present some possible answers to the questions mentioned above. I will illustrate some phrasing aspects on my viola: excerpts from a Bach Cello Suite, a Mendelssohn String Symphony, and a Brahms Sextet until the late Romantic style of Reger and Schoenberg. My goal is to show that the metrical structure was still alive and well in the early Romantic period – at least in German speaking countries. The different aesthetic, the mostly on legato based and dynamically shaped style of phrasing did not start right after the French Revolution. The essential changes first started to happen during the second half of the 19th century.

## Jeroen Billiet (Royal Conservatoire - School of Arts of University College Ghent)

### BIOGRAPHY



**Jeroen Billiet** (°Tielt, Belgium 1977) studied the horn with Luc Bergé at the Royal Conservatories of Ghent and Brussels, and obtained a Master degree in Music Performance *magna cum laude* in 2001.

He has since specialised in historical horns and currently plays principal horn with leading ensembles as le Concert d'Astrée (Emmanuelle Haim), B'Rock (René Jacobs) and Insula Orchestra (Laurence Equilbey). He is a founding member of the Mengal Ensemble, a collective of Belgian horn players exploring unknown repertoire for their instrument.

After his post-graduate study '200 years of Belgian Horn school' (Orpheus Institute 2008) he has continued researching the practice of horn playing in Belgium, resulting in a large number of published articles, music productions and recordings.

Jeroen is a full-time research fellow and teacher of natural horn at the School of Arts-University College Ghent and a faculty member of the Royal Conservatory of the AP-institute in Antwerp.

[www.corecole.be](http://www.corecole.be)

### TITLE

"Brave Belges" of the Belle Epoque: A Critical Study of Artistic Incentives in the Late-Romantic Ghent Horn Playing Tradition and its Worldwide Legacy

### ABSTRACT

"Brave Belges"...

Julius Caesar's reluctant quote from *de bello gallico* might never have sounded as ironical as in a letter written in 1924 by British musicologist WFH Blandford (1864-1952),<sup>1</sup> commenting on the capacities of Raymond Meert (Ghent 1880-Manchester 1950), the Belgian principal horn of the Hallé Orchestra at the time.

During the Belle Epoque time (1871-1914), the musical scene in France, England and the United States attracted many of the well-trained musicians that graduated from the Royal

Conservatories of Brussels, Liège and Ghent. They often became respected musicians that helped to develop the musical scenes of their new homelands.

The horn playing tradition at the Ghent conservatoire is a specific case in this context: intriguingly, some of the most influential horn players of the late-romantic era have been trained in the horn classes of Jean Deprez (Liège 1828-Ghent 1901) and his successor Charles Heylbroeck (Ghent 1871-1945). Philip Farkas (Chicago, 1914-1992), by far the most important American horn teacher of the 20th century, quoted his *Gantois* horn teacher Louis-Victor Dufrasne (Quiévrain 1877-Evanston (IL) 1941) to be "the biggest single influence in my life".

The flourishing era of the Ghent playing tradition was also reflected in a very particular and high-esteemed repertoire in lyrical style, which is unfortunately today greatly neglected.

The amount of premium horn players coming from an, at the time, relatively small and isolated musical centre in a poor industrial country is already remarkable on its own. It is no exaggeration to state that these players' legacy is embedded into the playing of thousands of horn players around the world.

The goal of the "Brave Belgians" doctoral project is not only to rediscover the specific incentives that led towards the success of this specific playing tradition, but also the search for artistic implementation of specific instrumentation, techniques, repertoire and playing style, leading towards new insights into performance of late-romantic horn parts on both modern and historical instruments.

(This six-year research project is funded by the Royal Conservatory of School of Arts Ghent - Ghent University association)

#### Notes

1 BLANDFORD, W.H.F., brief aan R. Morley Pegge van 29/11/1924: "...the first horn is one Meert, a Belgian –quite good and with a fine command of the high register, though like other braves Belges he is overfond of the B-flat alto crook"

#### RECITAL PROGRAMME

Leopold Wallner: (Kiev 1847-Brussels 1913): *Romance* (1890)

Robert Herberigs (Ghent 1886 - Oudenaarde 1974): excerpts from *Cyrano de Bergerac* (1912)

\*Exposition

\*Andante

\*Epilogue

W.A. Mozart (arr. Ch. Heylbroeck ca 1910): *Berceuse de Mozart* (K.350)

Robert Guillemy (Gent 1882-Paris 1945): *Chant d'Automne* (1929)

## Evangelia Mitsopoulou (Music High School of Thessaloniki)

### BIOGRAPHY



**Dr Mitsopoulou** studies in Thessaloniki piano, orchestration-State Conservatory of Music; BA: Italian Language & Literature / BA & PhD: Musicology (Aristotle University); postdoctoral research as Fulbright Artist with Prof. Michael Saffle (Virginia Tech, Blacksburg, VA).

2016 Digital CD Inspired by Dante, FM Records, world premiere *Dante Symphony for solo piano*.

As 2014 Brandshaw & Buono International Piano Competition Prize Winner, performed at Weill Recital Hall; Jury: "your performance reflects the depth of interpretation, musicality, and technical expertise needed to distinguish oneself in the world of professional performance".

[Photo by Nikiforos Vidalis]

Gina Bachauer Prize Competition 2004 a 2-year scholarship-Mundo en Armonia (Madrid) for studies in Vienna with Paul Badura-Skoda: "Ms. Mitsopoulou is a gifted pianist, highly intelligent and experienced as a performer of a wide repertoire..."

Concerts: Greece, Holland, Cyprus, Italy, Spain, Portugal, USA.

Papers at International Conferences: Ottawa, Utrecht, Royal College of Music (London).

Published articles by Pendragon Press, Musikproduktion Höflich.

<http://mitsopoulouevangelia.wix.com/pianist>

### TITLE

Franz Liszt: The Old and the New. *Dante Symphony* for Solo Piano and *A Liszt Fantasie* for Piano

### ABSTRACT

The American composer Mary Jeanne van Appledorn (1927-2009) studied piano, theory and composition (PhD) with Bernard Rogers and Alan Hovhaness at Eastman School of Music, Rochester, New York and was a Professor of Composition and Theory at Texas Tech University, Lubbock, Texas. She composed music in many genres, both instrumental and vocal, and she received many awards for her compositions which have been published by Carl Fischer, Oxford University Press, and E. C. Schirmer Music Company. Numerous recordings of her compositions have been made by world-renowned musicians and



ensembles, and her music has been performed in festivals and concerts both nationally and internationally.

*A Liszt Fantasie* for piano was written in 1984 for the centennial celebration from the death of the composer Franz Liszt (1886-1986). The first worldwide performance of the piece, which won the 1st Prize at the International Composition Competition, took place at Texas Tech University in November 1985 by the pianist and Professor Dr. William F. Westney to whom is dedicated.

Liszt often included in his concert programs pieces improvised on themes given by the audience. Mary Jeanne van Appledorn used the same method to compose this work. After studying Liszt's works, she isolated approximately twenty subjects from Liszt's famous works which combined them in an improvisational way of writing using the piano techniques of the 21st century. Many of these themes can not be perceived by listening to the piece unless the score is studied.

Dante's *Divine Comedy* disseminated through the centuries and continues to be diffused, capturing the fantasy of many artists from the Medieval era until today. Paintings, sculptures, music compositions, literary critics, translations in all languages, novels, cinema films, cartoons have been inspired by Dante's poem.

Franz Liszt was inspired by the *Divine Comedy* and composed the so-called *Dante Symphony* in 1857. Apart from the orchestral and original version of the piece, there are six pianistic transcriptions of the Symphony, among of them Tausig's unknown manuscript, a transcription for solo piano.

This paper presents a not very known piece, shows how Liszt's "classical" themes are mixed in the contemporary piano techniques in combination with the improvisation and how the piece should be interpreted. At the end of the presentation there will be a performance of *A Liszt Fantasie* for piano. Moreover, it presents the first world premiere recording of *Dante Symphony* transcription for solo piano made by his student Carl Tausig with the simultaneous projection of Buonaventura Genelli paintings which were never projected along with *Dante Symphony* (original orchestral version) performance, according to Liszt's idea. A comparison between the old and the new concludes to Liszt's inspiration to his descendants.

## **RECITAL PROGRAMME**

Mary Jeanne van Appledorn (1927-2014), *A Liszt Fantasie for piano* (1984)

Franz Liszt-Carl Tausig, *Dante Symphony for solo piano*, Hell (1862?)

## Naiara De La Puente (Sibelius Academy, University of the Arts Helsinki)

### BIOGRAPHY



**Naiara De La Puente** started her musical studies in her home town, Vitoria-Gasteiz. After graduating from Jesús Guridi Music Conservatory, she studied Accordion Pedagogics Degree in Musikene- Basque Country Music University, Spain.

In 2007, she was admitted to the Sibelius Academy in Helsinki for the Master Studies in the accordion class of Marjut Tynkkynen and graduated with the highest marks. Later, in 2011, she started the Postgraduate Studies at the Royal Danish Academy of Music in Copenhagen.

She has worked with accordionist and pedagogues from the main schools in Europe, like Geir Draugsvoll, Stefan Hussong, Vojin Vasovic, Matti Rantanen, Helka Kymäläinen, Owen Murray and Inaki Alberdi.

She has been awarded with first prizes in national and international competitions: Certamen Nacional de Arrasate, V Concurso Instrumental Sant Anastasi, Grand Prix de Andorra and Certamen Internacional Jóvenes Intérpretes Pedro Bote.

She has given solo recitals in important venues and festivals, both in her native country and abroad. Her musical interests have led her to take part in different kind of musical projects and ensembles, from classical to contemporary performance, including multidisciplinary projects with visual arts and poetry.

She collaborates with young composers in creation and diffusion of new works for accordion. She is founder member of contemporary music group Krater Ensemble, commissioning and premiering works by F. Ibarondo, R. Lazkano and A. Edler Copês among many others. She is also member of Smash Ensemble, which has performed both in Europe and South- America. She is co-author of a number of articles on accordion repertoire in different countries, which have been published in *Acordeón Siglo XXI* and *12 Notas* Spanish music journals.

Her last recordings include an opera project trio project with Joserra Senperena and Xabier Gil and a collaboration in *Donde Nace la luz* (2014) and *Canciones y palabras* (2015) projects under Veleta Roja Spanish label. Currently, Naiara is pursuing an artistic doctorate at the Sibelius Academy, focusing on the role of the accordion in contemporary chamber music.

**TITLE**

The Accordion: Instrument of the 20th Century. Accordion meets composers

**ABSTRACT**

‘The Accordion: A Major Instrument in the Contemporary Chamber Music’ is the name given to the artistic project of my doctoral studies and the one which gives unity and compiles the five concerts in the doctoral programme. The main purpose is:

- to give an overview of the role of the accordion in contemporary chamber music
- to show more specifically how composers use the accordion when they write for it with other instruments
- to get and compile information to use in the written work through the artistic project.

The five degree concerts present a series of accordion pieces in both solo and different chamber music combinations, which include ensembles. Every piece has been written in the past forty years - a time when the accordion has experienced a huge development as a music instrument itself and connected to that, as an instrument which has been taken into account in the professional music world.

In pursuing an artistic project on the chamber music written for accordion, I wish to explore in depth a repertoire which I consider well suited to my musical taste and skills as a musician. Without a doubt, it contains great challenges that I consider will set off towards a richer artistic development. Throughout the studies I hope to broaden and develop my performance skills on accordion and specifically, on the fundamentals and essence of the chamber music performance. In addition, I wish to present these representative pieces to an audience and offer them the possibility to listen to them in a rich context. I give a great importance to include the classical accordion in the music panorama along with other classical instruments, and it is actually the field where the instrument is most appreciated by composers.

In the written work, I would like to investigate and point out aspects of performance practice related to the combination of the accordion with other instruments. In the same way and for the same reasons mentioned in the concert plan, the written work will focus on the instrumental combinations with an accordion and a woodwind or bowed string instrument, as woodwinds and string instruments are the favourite and most popular combinations for the composers. The duo is the principal chamber music combination; it is the easiest and most simplified context - accordion plus one instrument - to analyse the aspects I compile in the written work.

## RECITAL PROGRAMME

The concert, called 'Accordion meets Composers', involves a number of works which are representative for the accordion repertoire. These pieces are the result of the first contact composers had with the classical accordion. It is a compilation of pieces by well-known composers as Gubaidulina, Lindberg and Kaipainen, who, during their career, paid attention to the classical accordion.

Each of those masterpieces has its own style and shows a particular use of the instrument - thus they will bring a broad picture of the accordion's possibilities and its use in the latest half of the 20th century. These works were a great contribution to the development of the music written for the accordion, and it also became important that well-known composers took the accordion into consideration as a classical instrument. The pieces listed below became part of the accordion repertoire and they are still considered as master works.

S. GUBAIDULINA: *De Profundis* (1978) 12'

M. LINDBERG: *Jeux D'Anches* (1990-91) 9'

J. KAIPAINEN: *Gena* Op. 31 (1987) 11'

I decided to include *Gena* piece as a tribute to Jouni Kaipainen, a great Finnish composer who died few months ago and I had the pleasure and luck to work with.

## Kristi Kapten (Estonian Academy of Music and Theatre)

### BIOGRAPHY



**Kristi Kapten** (born in 1986) is an Estonian pianist. She received her Bachelor's Degree in 2010 from the Estonian Academy of Music and Theatre (EAMT) where she studied with Prof. Peep Lassmann, and then became a Master student at the Royal Conservatoire of Scotland (RCS) in Glasgow, studying under a full scholarship with Prof. Fali Pavri from 2010 to 2012, from which she graduated with a Distinction. Since 2013 she is a Doctoral student at the EAMT and a part-time lecturer.

Kristi won 1st prize in the II Tallinn International Piano Competition in 2011, and she received several prizes during her studies at the RCS. She has given recitals in many countries, including United Kingdom, China, Sweden. She is an active chamber musician, has performed with several orchestras and played in masterclasses with Leon Fleisher, Boris Berman, Steven Osborne and others.

### TITLE

Approaches to the Technical Issues Involved in the Performance of Ligeti's Etudes for Piano

### ABSTRACT

György Ligeti's *Etudes for Piano* (1985-2001) are some of the most outstanding achievements in solo piano repertoire from the last part of the 20th century. Those eighteen Etudes offer a pianist a wide range of colours and characters to work with, as well as numerous pianistic demands that require the pianist to develop their technical and mental abilities to the maximum. The research work concentrates on the aspects of interpretation and performance of Ligeti's Etudes. It gives an overview of the main compositional techniques and devices that are used in the pieces and explains what kind of pianistic challenges those create for the performer. The purpose of the research is to give an insight into the working process of a pianist in learning and preparing the Etudes for performance. The work focuses on the author's own experiences, reflecting on notes taken in practice-sessions and masterclasses, as well as the ideas that have been shared on the same topic by other performers. In the paper a variety of practising methods are described that can be applied in approaching those intricate compositions, in both technical aspects as well as ways of mental practice which are especially helpful in the memorisation process and for mastering clarity in bringing out different layers in the complex polyphonic texture. In addition to reflections on a performer's methods, the work discusses some aesthetic issues involved in performing contemporary piano works and, more specifically, the Etudes by Ligeti, with references to articles such as Jeffrey Burns' 'Neue Klaviermusik auswendig gespielt' (*Jeder nach seiner Fassung*: 1997) and Ian