

ARTikulationen 2016

An International Festival and
Symposium on Artistic Research



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und darstellende Kunst Graz
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Contents

ARTikulationen – Introduction	6
ARTikulationen – Guest presentations	9
Keynotes	10
PEEK-research (FWF) at Kunstuniversität Graz	10
Short talks on artistic research	11
ARTikulationen – Program	13
Thursday, 6.10.2016	14
Friday, 7.10.2016	14
Saturday, 8.10.2016	16
Sunday, 9.10.2016	17
Abstracts and Biographies of our Guest speakers	19
Clive Brown <i>Artistic Research into Classical and Romantic Performing practice</i>	20
Marko Ciciliani <i>Atomic Etudes (WP, 2016) for Monome and live-electronics (study for the PEEK project GAPPP)</i>	22
Simon Emmerson <i>Reflecting on Composition (and performance) as research</i>	24
Wolfgang Hattinger <i>The music in the body – the body in music. Vom Körperausdruck des Dirigenten</i>	25
Klaus Obermaier <i>(St)Age of Participation</i>	26
Annegret Huber <i>Reasoning AS Art</i>	27

Susanne Scholz <i>Die Virtuosität in der Solo-Violinliteratur vom 16. bis ins 18. Jahrhundert</i>	28	Karin Wetzel <i>The Work in the Work – Differentiation of Form in Polyworks of the 20th and 21st Centuries</i>	43
Abstracts and Biographies of our Rigorosum Candidates	31	Ricardo Schermann Eizirik <i>Luc Ferrari as Impulse Generator for Contextualized Composing</i>	44
Maria Gstättnner <i>Bassoon Performance – Improvisation, Intuition, Transformation</i>	32	ARTikulationen – THE CONCERT	45
Antanina Kalechtys <i>Neume and Sound – Investigations of Interpretation and Singing Technique in Gregorian Chant on the Basis of Propers at Women's Festivals</i>	33	Thursday, 6.10.2016, 19.30 hrs <i>Opening Concert</i>	46
Gerriet K. Sharma <i>Composing with Sculptural Sound Phenomena in Computer Music</i>	34	Friday, 7.10.2016, 12.30 hrs <i>Lecture Recital by Susanne Scholz</i>	48
Abstracts and Biographies of our Doctoral Students	37	Venues and Public Transport	51
Joel Diegert <i>Extending the Saxophone via Live Electronics</i>	38	Contact	54
Hannes Dufek <i>The Birth of Wonder from the Spirit of New Music: Utopian Potential in Contemporary Music Creation</i>	39		
Roxanne Dykstra <i>Transcriptions in the Repertoire for the Solo Viola</i>	40		
Susanne Fröhlich <i>The Recorder in the 21st century - the Helder Tenor at the Intersection of Research and Practice</i>	41		
Dorothea Seel <i>110 Years of Discourse on the Sound Qualities of the 19th Century Flute</i>	42		

ARTikulationen – Introduction

The annual festival ARTikulationen of the Artistic Doctoral School with its two formats THE FORUM and THE CONCERT is as much about art and research as it is about reaching out to our public. It encompasses guest talks, concerts and networking opportunities and serves as a platform for our doctoral candidates to present their artistic and written work to an audience of international experts and to the university and local community.

THE FORUM

THE FORUM is our annual symposium with talks of the doctoral candidates and international guest lectures. Here the doctoral candidates present the results of their ongoing research. Additionally, prominent artistic researchers present their current or life-long research and will be invited to hold keynotes.

THE CONCERT

THE CONCERT lets us connect with the public by presenting “Research through Art” and “Art through Research” in form of lecture recitals. The idea is to let the common audience partake in the fascination and beauty of artistic research. Doctoral candidates introduce the local community, colleagues from the university and our international guests to their artistic work developed within the framework of their research. The emphasis of the presentation

Artistic Doctoral School

The Artistic Doctoral School of the University of Music and Performing Arts Graz is delighted to host the first edition of the festival and symposium ARTikulationen on artistic research.

lies on the actual artwork. Each year we also feature one artistic research project of an experienced research team of our university that has been distinguished by the Austrian Science Fund with the funding for a multi-year artistic research PEEK-project.

LOCATION

ARTikulationen is located at the University of Music and Performing Arts Graz and spreads out to local venues with international reach. In 2016 we will cooperate with the Grazer Kunstverein for “ARTikulationen – THE CONCERT”. Grazer Kunstverein, a space for modern art at the historic Palais Trauttmansdorff is a place of international artistic discourse. The symposium “ARTikulationen – THE FORUM” will be held at the Florentinersaal, a place in which many spectacular symposia have taken place over the years.

Organization and conception:

Dr. Barbara Lüneburg
Senior Scientist, Artistic Doctoral School,
Kunstuniversität Graz

Mag. Anne Seibt
Consultant, Artistic Doctoral School,
Kunstuniversität Graz

**For more information on the
Artistic Doctoral School visit:**
doctorartium.kug.ac.at

ARTikulationen –
Guest presentations

ARTikulationen – Guest presentations

Keynotes

Klaus Obermaier
(Barcelona)
Composer, choreograph

Susanne Scholz
(Kunstuniversität Graz)
Early music and performance-
practice, baroque violin

Wolfgang Hattinger
(Kunstuniversität Graz)
Deputy of the artistic doctoral school,
Conductor

PEEK-research (FWF) at Kunstuniversität Graz

Marko Ciciliani
(IEM – Kunstuniversität Graz)

(St)Age of Participation

Die Virtuosität in der Solo-Violinliteratur vom 16. bis ins 18. Jahrhundert
(Christina Kwon – cembalo)

The music in the body – the body in music. Vom Körperausdruck des Dirigenten
(Uli Rennert – piano)

Atomic Etudes (WP, 2016) for Monome and live-electronics
(part of the research project GAPPP funded by the Austrian Science Fund)

Short talks on artistic research

Annegret Huber
(Universität für Musik und darstellende Kunst, Wien)

Christopher Redgate
(Royal Academy of Music, London)

Clive Brown
(University of Leeds)

Simon Emmerson
(De Montfort University, Leicester)

Reasoning AS Art

Rethinking the oboe: What does it take to develop an instrument for the practice of the 21st century and in how far is this artistic research?

Artistic Research into Classical and Romantic Performance practice

Reflecting on Composition (and performance) as research

ARTikulationen – Program

ARTikulationen – Program

ARTikulationen – THE CONCERT

Concert with short talks and performances of the doctoral candidates Dorothea Seel, Susanne Fröhlich, Roxanne Dykstra and Joel Diegert, as well as composer and artistic researcher Marko Ciciliani (IEM-KUG) who will present first results of his current artistic research project GAPPP (funded by the FWF as PEEK project AR 3 164). Please, find a detailed program on page 46.

ARTikulationen – THE FORUM

Greeting and Introduction

by Dr. Ulf Bästlein and Gemeinderätin Sissi Potzinger, member of the Senate of the City of Graz

Die Geburt des Wunders aus dem Geist der neuen Musik. Utopisches Potenzial in gegenwärtigem Musikschaffen

Hannes Dufek
Supervisors: Manos Tsangaris, Annegret Huber,
Clemens Gadenstätter, Christa Brüstle

Artistic research in Ancient Music

Keynote Susanne Scholz
(detailed program on page 48)

Thursday, 6.10.2016

Venue: Kunstverein Graz
19.30

Friday, 7.10. 2016

Venue: Florentinersaal
10.00-10.15

10.15-11.30

11.30-12.30

Lunch break

12.30-14.00

Fagott Performance – Improvisation, Intuition, Transformation
Rigorosum Maria Gstättnner
Supervisors: Christa Brüstle, Wolfgang Rüdiger, Doris Ingrisich,
Gerald Preinfalk

14.00-16.00

Reasoning AS Art
Annegret Huber

16.00-16.30

***Artistic Research into Classical and
Romantic Performance practice***
Clive Brown

16.30-17.00

Dinner break

17.00-19.30

***Komponieren mit skulpturalen Klangphänomenen
in der Computermusik***
Rigorosum Gerriet K. Sharma
Supervisors: Marko Ciciliani, Robert Höldrich,
Elena Ungeheuer, Marko Stroppa

Venue: Ira-Malaniuksaal
19.30-21.30

ARTikulationen – THE FORUM

Live-Electronics as an Enhancement of the Saxophone

Joel Diegert
Supervisors: Lars Mlekusch, Simon Emmerson,
Gerald Preinfalk, Gerhard Eckel

110 Jahre Diskurs um den Flötenklang im 19. Jahrhundert

Dorothea Seel
Supervisors: Christoph Hammer, Manfred Hermann Schmid,
Markus Schön, Klaus Aringer

(St)Age of Participation

Keynote Klaus Obermaier

Lunch break

Die Blockflöte im 21. Jahrhundert – Der Helder Tenor im Spannungsfeld zwischen Wissenschaft und Praxis

Susanne Fröhlich
Supervisors: Chris Redgate, Peter Thalheimer, Andreas Böhlen,
Klaus Aringer, Klaus Revers

Saturday, 8.10.2016

Venue: Florentinersaal
10.00-11.00

11.00-12.00

12.00 -13.00

13.00-14.15

14.15-15.25

Reflecting on Composition (and performance) as research
Simon Emmerson

15.30 -16.00

Transcriptions in the Repertoire for Viola

Roxanne Dykstra
Supervisors: Clive Brown, Nicolas Corti, Andreas Dorschel,
Georg Hamann

16.00-17.15

Dinner break

17.15-19.30

Venue: LKH Pfarre
19.30-21.30

Neume und Klang – Untersuchungen zur Gesangstechnik der Gregorianik anhand des Propriums von Frauenfesten

Rigorosum Antanina Kalechyts
Supervisors: Franz Karl Praßl, Gerhard Zeller, Barbara Boisits,
Stephan Zippe

ARTikulationen – THE FORUM

Das Werk im Werk – die Ausdifferenzierung der Form im Polywerk im 20. und 21. Jahrhundert

Karin Wetzel
Supervisors: Jörg Mainka, Martin Zenk, Isabelle Mundry,
Jörn Peter Hiekel

Sunday, 9.10.2016

Venue: Florentinersaal
10.30-11.30

Poster presentations of the doctoral candidates **11.30-12.15**

The music in the body – the body in music. **12.15-13.15**
Vom Körperausdruck des Dirigenten

Keynote Wolfgang Hattinger; guest: Uli Rennert – piano

Lunch break **13.15-14.45**

Rethinking the oboe: What does it take to develop an instrument for the practice of the 21st century and in how far is this artistic research? **14.45-15.15**

Chris Redgate

Luc Ferrari als Impulsgeber eines kontextbezogenen Komponierens **15.15-16.30**

Ricardo Scherman Eizirik

Supervisors: Manos Tsangaris, Martin Zenk,

Germán Toro-Pérez, Jörn Peter Hiekel

Final Feedback Round and Get Together **16.30-19.00**

We would like to thank Kunstuniversität Graz for providing ten complimentary tickets for Paradise by Martin Hiendl, a production of ORF musikprotokoll and Kunstuniversität Graz (Sunday, 9th of October, 19.30 hrs, at Mumuth, Leonhardstraße 15) *Website: www.steirischerherbst.at/english/Programme/musikprotokoll-2016/Paradise*

Abstracts and Biographies of
our Guest speakers

Clive Brown, University of Leeds, UK

Artistic Research into Classical and Romantic Performing practice

Mainstream modern practice in the performance of Classical and Romantic repertoire, both on modern and period instruments, is based primarily on the fallacious notion that composers expected their notation to convey the same messages to the performers of their own day as it does to contemporary musicians. Their concept undoubtedly allowed for much greater flexibility of rhythm and tempo, as well as a less rigid concept of ensemble. Furthermore, in singing and on particular instruments expressive practices such as portamento, vibrato, keyboard arpeggiation and dislocation of the hands, were regarded as essential features of beautiful performance. The critical challenge for performers of this repertoire is to find a way of rediscovering and responding to the hidden messages that lie behind the notation of this period. Verbal documents alone are an insufficient guide, but early recordings by musicians trained before the middle of the 19th century provide vital clues for understanding the assumptions that lay behind the written word. Ultimately, however, it is only through practical exploration that the possibilities offered by this knowledge can be internalised and incorporated into performance. A fruitful starting point is direct imitation of recorded models; by degrees this leads to freer, creative application of acquired techniques and stylistic practices to repertoire for which we have no relevant early recordings. At the University of Leeds during the past two decades this approach has proved effective with a succession of my practice-led doctoral students, whose experiences provide a valuable basis for further research in this field.



Biography

Clive Brown was a member of the Faculty of Music at Oxford University from 1980 to 1991 and is now Professor of Applied Musicology at the University of Leeds. Monographs include Louis Spohr: a critical biography (Cambridge, 1984; revised German edition 2009), Classical and Romantic Performing Practice (Oxford, 1999; Chinese translation 2012), and A Portrait of Mendelssohn (Yale, 2003). He has also published many articles on historical performing practice and, as a violinist, pursues practice-led research. He has conducted many rare operas, including Haydn's *L'anima del filosofo*, Spohr's *Jessonda* and Pietro von Abano, Schubert's *Fierabras* and *Die Freunde von Salamanka*, Anton Eberl's *Die Königin der schwarzen Inseln*, Mendelssohn's *Die Hochzeit des Camacho*, J. C. Bach's *Amadis de Gaule*, and Salieri's *Les Danaïdes*. His critical, performance-oriented editions of music include Brahms' *Violin Concerto* and his complete *Sonatas for one Instrument and Piano* (Bärenreiter); Beethoven's 1st, 2nd and 5th symphonies, *Choral Fantasia*, and *Violin Concerto*, as well as a performing edition of Mendelssohn's *Die Hochzeit des Camacho* (Breitkopf und Härtel); Franz Clement's *D major Violin Concerto* (AR-Editions); and Elgar's *Music for Violin* (Vol. 37 of the Complete Edition).

Clive Brown is Director of the CHASE Project, which investigates the implications of nineteenth- and early twentieth-century performers' annotations in music for string instruments.

<https://chase.leeds.ac.uk>

Marko Ciciliani, Institute for Electronic Music and Acoustics (IEM),
University of Music and Performing Arts, Graz

Atomic Etudes (WP, 2016) for Monome and live-electronics (study for the PEEK project GAPPP)

“GAPPP: Gamified Audiovisual Performance and Performance Practice” is an arts-based research project conceived and run by composer and audiovisual artist Dr. Marko Ciciliani (project leader). It is funded by the Austrian Science Fund FWF (PEEK AR 364-G24) and located at the IEM – Institute of Electronic Music and Acoustics at the University of Music and Performing Arts Graz in Austria (runtime 2016-2019). Computer Games have become a fashionable area of research, which has been covered by many different fields of research in the humanities and in the arts. However, only to a comparatively small extent have computer game elements been explored in the realm of audiovisual composition and performance. This artistic research project starts out with the assumption that player interactions and game strategies offer yet unexplored models that can be applied in live audiovisual works. Game-interaction – and the doubling of the player in the game in a virtual space – offer a large potential to create a liveness quality of a novel kind. This does not only concern the performer who is interacting with a responsive audiovisual system but can also engage an audience as “backseat-players”. This artistic research project therefore sets out to explore the combination of game strategies and performer interactions for its artistic potential beyond the mere imitation of computer games.

The goal of the research is to develop a thorough understanding of the potential of game based elements in audiovisual works.



This affects the work on several technical levels – e.g. regarding the implementation of algorithms and the design of the interface – but also raises questions regarding the perception: how do we create a balanced perception of events taking place on a stage area and simultaneously on a virtual screen? How can the performer act as a mediator and involve the audience in the performance as “backseat-players”?

Biography

Marko Ciciliani (*1970, Zagreb) is a composer, audiovisual artist and researcher based in Austria. The focus of his work lies in the composition of performative electronic music, often in audiovisual contexts. Lighting, laser designs or the use of live-video are often integral parts of his compositions. The artistic combination of sound and light was also the topic of his PhD research that he completed at Brunel University London in 2010.

It is characteristic of Ciciliani’s compositions that sound is not only understood as abstract material but as a culturally shaped idiom. The exploration of a sound’s communicative potential is as much in the foreground of his work as its objective sonic quality. Ciciliani’s work is characterized by a conceptual approach in which aspects of classical composition, sound and media-studies play tightly together. The different “genres” in which Ciciliani’s music can be found are reflecting his manifold artistic activities. His music has been performed in more than 35 countries in Europe, Asia, Oceania and the Americas.

Ciciliani is Professor for Computer-Music Composition and Sound Design at the Institute for Electronic Music and Acoustics (IEM) of the Kunstuni Graz. In 2015 Ciciliani has been granted funding for a 3 year artistic research project titled “GAPPP – Gamified Audiovisual Performance and Performance Practice”. It is funded as part of the PEEK program of the Austrian Science Fund and will run from 2016-19.

www.ciciliani.com
vimeo.com/channels/cicichannel

Simon Emmerson, Leicester Media School,
De Montfort University, UK



Reflecting on Composition (and performance) as research

My field is electroacoustic music, including studio work (recorded sound), 'mixed' (live performance with recorded sound) and live electronic (live performance with real-time transformation of sound). This may include scored and improvised components. Many of the research students I have either supervised or examined have needed to produce a written document contextualizing (in some way) their practice-based folio. This is usually described as "reflecting on practice". There are no set rules for this but a range of approaches that each university or college (in the UK) can interpret in their own way, although a 'core' set of options has emerged. I shall review some of these and try to evaluate their strengths and weaknesses. Then there are questions such as: What is a 'research question' for our practice? What is the equivalent of the 'literature review'? If 'self analysis' is impossible (and unwise!) what can replace it? These questions rest in turn upon the biggest question of them all – for what (and for whom) is a research degree by practice? [I shall be expressing my own personal opinions!]

Biography

Simon Emmerson is Professor of Music, Technology and Innovation at De Montfort University, Leicester. Commissions include IMEB (Bourges), GRM (Paris) and Inventionen (Berlin) festivals; Darragh Morgan, Philip Mead, the Soud-Arte Ensemble (Lisbon). Recordings of his works are available from Sargasso. Previous writings include *The Language of Electroacoustic Music* (Macmillan, 1986), *Music, Electronic Media and Culture* (Ashgate, 2000) and *Living Electronic Music* (Ashgate, 2007). Most recently editor (with Leigh Landy) and contributor to *Expanding the Horizon of Electroacoustic Music Analysis* (CUP, 2016). He was founder Secretary of EMAS (The Electroacoustic Music Association of Great Britain) in 1979 and a Trustee of its successor organisation 'Sound and Music' 2008-2013. In 2009-2010 he was DAAD Edgar Varese Visiting Professor at the TU, Berlin.

Keynote addresses: ACMC 2011 (Auckland), ICMC 2011 (Huddersfield), Music Science Technology 2012 (São Paulo), WOCMAT 2012 (Taiwan), Audiomostly 2014 (Aalborg), AHM 2016 (London)

Wolfgang Hattinger, Artistic Doctoral
School, University of Music and Performing
Arts, Graz



**The music in the body – the body in music.
Vom Körperausdruck des Dirigenten**

Ein häufig bemühtes Stereotyp benennt das Orchester als das eigentliche Instrument des selbst stimmigen Dirigenten. Dieses hätte er ähnlich zu bespielen wie etwa ein Geiger seine Geige. Tatsächlich jedoch ist das unmittelbare Instrument des Dirigenten dessen Körper, durch den er seine innerlich vorgestellte und also erlebte Musik kommuniziert. Geschichtlich lassen sich an Franz Liszt und Arturo Toscanini zwei Prototypen für den Einsatz des Körpers beim Dirigieren festmachen. Liszt propagierte ein Mit- und Nachzeichnen des musikalischen Flusses, ein körperliches Eingehen auf ihren Energieverlauf – ich nenne dies ein mimetisches Dirigieren. Toscanini hingegen plädierte für ein akkurates Ausführen der in der Partitur festgehaltenen Zeichen, ihre "wort"-genaue Realisierung – ich nenne dies ein ordnendes Dirigieren. Diese beiden Extrempositionen bedingen grundverschiedene Körpersprachen, die sich vor allem von einem fundamental abweichenden Verständnis von Komposition und Schrift herleiten. Als Konsequenz lässt sich behaupten, dass sich der entscheidende Impuls für den Körperausdruck im inneren Mitvollzug der Musik, im psycho-somatischen Identisch-Werden findet. Ein moderner Dirigierunterricht hätte auf diese Anforderungen zu reagieren.

Biografie

Studium von Klarinette, Komposition, Dirigieren an der Kunstuniversität Graz, sowie Philosophie, Psychologie und Pädagogik an der KF-UNI Graz. Er unterrichtet seit 1990 an der Abteilung für Komposition, Dirigieren und Musiktheorie der Kunstuniversität Graz die Fächer Harmonielehre, Analyse, Kontrapunkt und Gehörbildung. 1995 gründete er das Kammerensemble scene instrumental für Komponistenportraits des ORF. Seither widmet sich das Ensemble der Aufführung zeitgemäßer Musik verschiedenster Richtungen mit mehr als 100 Rundfunkeinspielungen für ORF, RAI, Radio Slovenija, Hessischer und Bayrischer Rundfunk, sowie Konzerten in Europa und den USA. Von 1998-2004 war er Dirigent und Kapellmeister bei den Vereinigten Bühnen Wien und arbeitete dort u.a. mit Roman Polanski und Phillippe Arlaud zusammen. Darüber hinaus dirigierte er zahlreiche Konzerte, Opern- und Rundfunkproduktionen. 2007 wurde er zum Ao.Univ.Prof. für das gesamte Fach Musiktheorie habilitiert und promovierte 2012 zum Dr.phil. 2013 erschien sein Buch *Der Dirigent. Mythos, Macht und Merkwürdigkeiten* – eine Arbeit über die (unbekannten) Hintergründe des Dirigentenberufs. Als Autor, Dirigent und Moderator betreut er seit 2012 das Orchesterprojekt „YPC – Young People's Concerts“ von recreation – Großes Orchester Graz. Seit dem Studienjahr 2016/17 ist er Vorsitzender des Senats der Kunstuniversität.

Klaus Obermaier, choreographer, composer, visiting professor at the University IUAV of Venice/Italy and Babes-Bolyai University in Cluj-Napoca/Romania



(St)Age of Participation

“(St)Age of Participation”, a three year arts-based research project supported by the FWF, was a collaboration with the Ars Electronica Futurelab and took place between 2012 and 2015. Audience participation in stage based performances, i. e., with professional performers, was in the focus of this research.

In history theatre always was the platform where human expression and new technological developments met. But if we think of the performance practice in Shakespeare’s time, it was also a place for social communication and interactions. Based on new technologies to empower the audience, we investigated new settings and narratives as well as findings from (social) flow theory.

In my talk I will start with an introduction why and how I started to become interested in this topic and will follow with fundamental questions and challenges which occurred during our research. And because it was a practice-based research, I will present some of our results.

Biography

Since more than two decades media-artist, director, choreographer and composer Klaus Obermaier creates innovative works with new media in performing arts, music and installations, highly acclaimed by critics and audience. Since 2006 he is visiting professor at the University IUAV of Venice/Italy, since 2013 also at Babes-Bolyai University in Cluj-Napoca/Romania teaching interactive arts and performances. In 2005 and 2008 he taught as an adjunct professor for composition at the Webster University Vienna. In 2010 and 2011 he held courses for choreography and new media at the Accademia Nazionale di Danza di Roma. From 2006 to 2014 he was jury member of the international choreography competition “no ballet” in Ludwigshafen/Rhein, Germany. He gives lectures at international universities and institutions. He lives in Vienna, Barcelona and Venice.

Annegret Huber, Institute of Analyses, Theory and History of Music, University of Music and Performing Arts Vienna, Austria

Reasoning AS Art

In current debates on artistic/arts-based research we can still observe a certain degree of ‘Othering’: When academic research fears that creative thinking may lead to findings too vague to be considered as research ‘proper’, artists contend that the rationality of academic objectives leave most relevant aspects in art unexplored. The differences seem irreconcilable. However, choosing music analysis and composition as an example for ‘reasoning’ in musical structures I am going to argue that there are several interfaces that are worth discussing.

Biography

Annegret Huber, musicologist, music theorist and pianist; since 2008 professor for musicology (focus on music analysis) at the mdw – University of Music and Performing Arts Vienna (Department of Musicology and Performance Studies); studies: Music for Secondary School Teachers (State University of Music and the Performing Arts Stuttgart), music pedagogy piano (University of Music Lübeck), instrumental study piano performance (mdw); Mag. art. in music theory (mdw), Dr.phil. in musicology (Vienna University, thesis on Fanny Hensel’s “Lieder für das Pianoforte” as a form of experimental composition); academic teaching: music analysis as a main artistic subject in the degree programmes Composition/Music Theory, Conducting and Sound Engineering; focus of research: history of the teaching of composition, epistemological problems of music analysis (especially in contexts of cultural studies, gender studies, media studies and arts-based research).



Susanne Scholz, Institute of Early Music and Performance Practice, University of Music and Performing Arts Graz

Die Virtuosität in der Solo-Violinliteratur vom 16. bis ins 18. Jahrhundert

„Virtuosität“ ist ein komplexer Begriff mit einer im Ursprung des Wortes stark inhärenten, moralischen Komponente („virtus“ aus dem Lateinischen bedeutet „Tugend“), die sich in der deutschen Sprache im 19. Jahrhundert auf die heutige Bedeutung verengte und auf das herausragende Können in einem gewissen Gebiet beschränkt.

Das hier in Angriff genommene Thema will aber genau diese exemplarische und an die Grenzen des Instrumentariums gehende Fähigkeit aufgreifen, welche einem musikalischen Vortrag eine besondere Spannung verleihen soll.

Dieses Projekt geht erstens von der Prämisse aus, dass Kompositionen, wenn sie aus ihrem ursprünglichen Kontext gerissen und dem dafür verwendeten Instrumentarium und der dazugehörigen Spieltechnik beraubt werden, die damit verbundene Virtuosität verlieren und ihnen dadurch ein wichtiger Teil der von den Komponisten intendierten Attraktivität entzogen wird.

Zum Zweiten soll im Umkehrschluss durch die Wiedereinbeziehung der damaligen aufführungspraktischen Realität mit entsprechendem Instrumentarium und der dazugehörigen Spieltechnik den Kompositionen diese Komponente der Virtuosität wiedergegeben und für das Publikum nachvollziehbar gemacht werden. Im Blickfeld dieses Projekts befindet sich Musik von 1587 bis 1720, die auf verschiedenen, jeweils dem Umfeld der Kompositionen adäquaten Instrumenten erklingt, gespielt mit einer diesem Inst-



umentarium und den Kompositionen zuordenbaren Spieltechnik, die sich in zahlreichen Aspekten wie der Haltung, Artikulation und Stimmung zeigt.

Die Kompositionen von Bassano, Dowland/Schop, Playford/Mell, Baltzar, Vilsmayr und Bach stellen Werke dar, die, in völlig verschiedener Umgebung und für gänzlich verschiedene Zuhörergruppen dargeboten, über den Zeitraum von 170 Jahren als Soloviolinmusik erklingen sind und in diesem Programm die weitreichende Wandlung des Genres der instrumentalen Sololiteratur durch Zeit und Umfeld hörbar machen.

Biographie

Susanne Scholz wirkt als Geigerin auf Instrumenten der Renaissance, des Barock und der Klassik wie auch als Leiterin von Ensembles vom Renaissanceconsort bis hin zum Opernensemble. Sie gibt international Konzerte, Meisterkurse und Vorträge. Susanne Scholz studierte in Graz, Wien und Den Haag. Sie spielte mit diversen Ensembles, wobei vor allem ihre kontinuierliche Arbeit mit „Les Arts Florissants“, Paris, und „La Petite Bande“, Brüssel, hervorzuheben sind.

Große Opernproduktionen unter ihrer Leitung entstanden vor allem in Leipzig, viele davon als Erstaufführungen in heutiger Zeit, mit Opern von Heinichen, Telemann, Bononcini, Förster, Blow, Hasse. Gleichzeitig brachte sie wichtige Werke von Vivaldi, Purcell, Campra, Stradella, Fux, Draghi und Lully auf die Bühne. Bei allen von ihr konzipierten Produktionen legt Susanne Scholz größten

Wert auf die Art der musikalischen wie szenischen Umsetzung und leitet selbst die musikalische Seite der Produktionen vom Konzertmeisterpult aus. Zahlreiche Einspielungen zeugen von ihrer künstlerischen Tätigkeit. Die Umsetzung ihrer künstlerischen Forschung führte zuletzt zu CD-Produktionen mit ihrem Ensemble „chordae freybergenses“ auf Renaissanceinstrumenten und zu einer Aufnahme der Sonaten des Opus V von A. Corelli mit dem Cembalisten Michael Hell (beide Label „Querstand“).

Ihre Unterrichtstätigkeit brachte sie von 1995-99 nach Wien, seit 1999 nach Leipzig und ab 2013 auch nach Graz, wo sie als Professorin für Barockvioline bzw. für Kammermusik/Barockorchester in stetiger und intensiver Zusammenarbeit mit KollegInnen in ganz Europa versucht, Neugierde und Leidenschaft auf neue Fragestellungen innerhalb der Musikpraxis weiterzugeben. Überdies beschäftigt sie die Erforschung von neuem Repertoire und deren Aufführungspraxis und die Frage, wie dieses an ein im Wandel befindliches Publikum weiterzugeben ist.

Abstracts and Biographies of
our Rigorosum Candidates

Maria Gstättner, Bassoon Performance – Improvisation, Intuition, Transformation

After my classical bassoon studies with interpretation as a central discipline, I began to be interested in autonomous music making: I began improvising and composing. Improvisation is defined in the dictionary as “unexpected,” “spontaneous” creation (from the Latin *improvisus*). In his book “Improvisation: Its Nature and Practice in Music” Derek Bailey writes: “improvisation enjoys the curious distinction of being both the most widely practised of all musical activities and the least acknowledged and understood.” What are the reasons for this? Does improvisation – as is often claimed – truly intersect with composition? What salient points are there to so-called instant composing? What are the open aspects of musical improvisation? These are but a few of the questions that have arisen in my doctoral research. Through the implementation of various modes of improvisation to generate music, I immersed myself in the field of intuitive music and its possibilities. Over the course of more than two hundred public performances leading to the codification of a grounded theory, keywords vital to my research began to emerge. These include the terms intuition, body, space, awareness, and relationships. I reflect these key terms in my work. I also relate them back to the bassoon as the physical instrument and tool with which I opened the research process: auditory spaces, epistemic spaces, transformational spaces.

Internal supervisors and external advisors: Gerald Preinfalk and Christa Brüstle (University of Music and Performing Arts Graz), Wolfgang Rüdiger (Robert-Schumann-Hochschule Düsseldorf), Doris Ingrisch (Universität für Musik und darstellende Kunst Wien)

Biography

Maria Gstättner, born in 1977 in Mürzzuschlag, Austria, lives and works in Vienna. She holds a degree in bassoon performance from the University of Music and Performing Arts Vienna, which she earned in 2005 with distinction. Her interest in resonance painting (Klangmalerei) paved the way for work in composition, improvisation, and interdisciplinary performance art, fields in which she has been active since 2006. Her compositions have been performed at renowned festivals and venues for world music as well as for improvised and new music, among others Wien Modern, Styriarte, Cultural Museum Chicago, Klangspuren Schwaz, and the Musikverein Wien, performed by such ensembles as Kontrapunkte, the next step, and Platypus. Her musical oeuvre extends from work with the Vienna Philharmonic, Vienna Symphony Orchestra, Vienna Radio Symphony Orchestra (RSO), and Vienna Volksoper, to collaborations with contemporary ensembles such as Klangforum Vienna, Kontrapunkte, die reihe, and PHACE. In addition to numerous solo and chamber performances, she also performs on the stages of the Vienna Burgtheater and Volkstheater. Gstättner currently teaches at the University of Music and Performing Arts Vienna. From 2010 until 2012 she was a junior

researcher on the team of the PEEK/FWF project “Quo Vadis, Teufelsgeiger?” (Quo Vadis, Devil’s Violinist?) at the University of Music and Performing Arts Vienna. Since 2011 she has been a doctoral candidate at the University of Music and Performing Arts Graz.

Antanina Kalechyts, Neume and Sound – Investigations of Interpretation and Singing Technique in Gregorian Chant on the Basis of Propers at Women’s Festivals

Due to the long periods of time separating the origins of the fundamental Gregorian repertoire, first attempts at its notation, and the present day, the concept of correct performance practice and “original technique” should be treated with great caution. Many questions dealing with melody restoration, source reconstruction, and modality of source comparisons have been researched and subsequently answered. Yet very few research works deal with the transferability of performance practice. In this dissertation, manuscripts from the original time period, as well as selected newer manuscripts, are examined in order to investigate how much information one can discern from these sources about the method and practice of Gregorian chant. The focus of this dissertation is the exploration of the interpretation of selected neume groups, melismas, and individual neumes, whose performance practice has heretofore either remained unexplored or has not yet been thoroughly investigated. This particular aspect

demands a continual connection back to artistic practice. The evaluation of theoretical data through the knowledge and experience gained through various performance situations aids in the construction of a methodical approach to research question formulation. These are found at the intersection between semiology as fundamental research and performance practice. The ultimate goal is a material contribution to the field, enabling us to understand this music in its breadth and depth, and through this knowledge of its background, to find once more, as accurately as possible, its original sound.

Biography

Antanina Kalechyts is a multifaceted musician. Her wide range of musical interests led to Master’s degrees with Honours from the University of Music and Performing Arts Graz in church music, organ performance, and orchestral conducting. Her focus on Gregorian chant in the framework of her church music studies was the basis for her intensive involvement in this musical genre through participation in numerous masterclasses and festivals. Antanina Kalechyts’ desire to breathe new life into interpretations through both semiotics and personal artistic conviction led to her founding the ensemble “Graces and Voices”.

As a scholar funded by the Artistic Doctoral School at the University of Music and Performing Arts Graz, Antanina Kalechyts examines important questions on the interpretation of Gregorian chant through the lens of her doctoral dissertation. As an organist, she performs in concerts across Europe (in countries such as Austria, Switzerland, Belgium, Germany, France, Italy, and Belarus) and has won several international prizes in organ performance. In addition to her work as a church musician and répétiteur, Antanina Kalechyts has conducted such diverse ensembles and orchestras as the Musiktheater of the University of Music and Performing Arts Graz, Mumuth, Opera Graz, the Franz Lehár Festival in Bad Ischl, and Sirene Operntheater Vienna.

Internal supervisors and external advisors: Gerhard Zeller and Franz Karl Praßl (University of Music and Performing Arts Graz), Stephan Zippe (Hochschule für Musik und Theater München), Barbara Boisits (Austrian Academy of Science).

Gerriet K. Sharma, Composing with Sculptural Sound Phenomena in Computer Music

Through my dissertation I seek to investigate, both in theory and in practice, hitherto underexplored electroacoustic room-sound phenomena that have emerged in conjunction with certain specific sound production techniques in computer music over the last forty years. For this work I will employ and further develop the ico-

sahedron loudspeaker, a sound system developed at the Institute of Electronic Music and Acoustics at the University of Music and Performing Arts Graz. The central research question deals with Shared Perceptual Space (SPS): the space where composers, researchers, and the public intersect. The artistic research work is structured as a three-step process: using a series of electroacoustic compositions that build on each other as an investigational framework, the sculptural aspects of this sound phenomenon, its origin, stability, and reproducibility will be followed. Parallel to the compositional process, the attempt will be made to codify a standardized "language" of terms for the generated sound objects. Thirdly, a collaboration with engineers will enable me to take measurements and create physical models with the aim of defining, illustrating, and explaining through psychoacoustics the artistically generated space-sound phenomenon. These interlocked investigatory methods will inform the further compositional process step by step and will lead to an increased understanding and generalized practice of artistic work with these phenomena. As to my research theme, I deal with space and the perception of space through art as well as within art itself. I hereby participate through my dissertation in the quest for new auditory aesthetics of space and sound.

Biography

Gerriet K. Sharma, born in 1974 in Bonn, lives in Graz and Cologne and is a sound artist and composer. He studied at the Academy of Media Arts Cologne (KHM) and graduated with a Diploma in Media Art. He later earned his Master's in Composition and Computer Music at the Institute of Electronic Music and Acoustics (IEM) at the University of Music and Performing Arts Graz.

He has worked for years with modern room and sound projection and electroacoustic sound sculpture in the context of his artistic work. Additionally, he works with sound installations in public spaces. In 2010 he founded the ensemble "Kanzlei für Raumbefragungen" (Chambers for Space Inquiries). As of May 2015 he holds the position of artistic researcher on the PEEK/ FWF project "Orchestrating Space by Icosaedral Loudspeaker."

He is the recipient of numerous honours, among others the position of composer-in-residence at ZKM | Center for Art and Media in Karlsruhe. In 2014 the Kunststiftung Nordrhein Westfalen supported his sound installation series "Archipel," and in 2009 as well as 2011 he was resident of the PACT Zollverein Essen (centre for performing arts and media art). In 2011/2012 he was awarded a research stipend from the Federal Ministry of Science and Research bm:wf, Austria for his architecture/sound composition series keine Ahnung von Schwerkraft ("Oblivious to Gravity"). In 2009 he received the renowned Chargesheimer Grant from the City of Cologne. He was a recipient of a yearlong DAAD scholarship both in 2007 and 2009. He received the highest honour in the field of sound art, the Deutscher Klangkunst-Preis, in 2008.

Internal supervisors and external advisors: Marko Ciciliani and Robert Höldrich (University of Music and Performing Arts Graz), Marco Stroppa (Musikhochschule Stuttgart), Elena Ungeheuer (Universität Würzburg).

Abstracts and Biographies of
our Doctoral Students

Joel Diegert, Extending the Saxophone via Live Electronics

Attempts to enhance traditional live music-making with electro-acoustic processes in art music can be traced back at least to the early 1950's when the first research in electronic music was taking place. The ensuing exponential advance of technology and the development of powerful hardware and software has brought an enormous range of possible electronically-generated sound to the fingertips of every musician with a laptop. Despite the significant amount of artistic work that has been done, there remains a chasm for composers and forward-looking performers to fill. For many instrumentalists the prospect of employing electronics to extend their instrument appeals to their desire for new modes of artistic expression, but an imposing barrier to entry blocks all but the most tenacious. This research project takes the form of an investigation of extended instrument from a hands-on performance perspective, aiming to integrate software and hardware tools while developing a corresponding performance practice.

Biography

American saxophonist Joel Diegert has won prizes at several major international competitions, including his first-prize win of the 2006 North American Saxophone Alliance competition, and prizes at the 2011 Jean-Marie Londeix Saxophone Competition, the 2011 Gaudeamus Interpreters Competition, and the Saxiana International Chamber Music Competition in 2009. Joel has performed at prestigious venues, such as the Vienna Konzerthaus, Gasteig Munich, National Concert Hall in Taipei, Teatro del Lago in Chile, RadioKulturhaus Vienna, Odeon Theater Vienna, the Concertgebouw and Muziekgebouw in Amsterdam.

He has appeared in international festivals such as Wien Modern, Brengener Festspiele, Vienna SaxFest, Synthermeia Festival in Greece and at World Saxophone Congresses held in Thailand, Scotland and France. His concertizing has brought him to 26 countries in America, Europe and Asia. Joel is dedicated to the development and promotion of contemporary music, having premiered countless works in collaboration with modern composers. Joel has also performed with ensembles including Musikfabrik, PHACE, FIVE SAX, Module Saxophone Quartet, Solaris Duo and the Vienna Saxophonic Orchestra.

Internal supervisors and external advisors: Gerald Preinfalk and Gerhard Eckel (University of Music and Performing Arts Graz), Lars Mlekusch (Konservatorium Wien, ZHdK), Simon Emmer-son (De Montfort University Leicester).

Hannes Dufek, The Birth of Wonder from the Spirit of New Music: Utopian Potential in Contemporary Music Creation

My project deals with possibilities in art (as in life) of imagining utopias, turning them into reality, and making them effective. Emerging from the thesis that new music finds itself in close proximity to diverse utopias (or at least could, or should), I contextualize my own creative oeuvre within the framework of both historical context and comparison to contemporary positions. This search, or desire, for the utopian aspect of writing, the artist's condition, yet also for the utopia of reality (in other words, the performance situation) in music, is the balance point of my work, which closely unites psycho-perceptual, sociological, and cultural-theoretical observations along with more strictly musical interests. Central research questions are those which orient themselves according to cultural milieu, the social function of (new) music, the realities and possibilities of this intersection, as well as those that deal with relevant and effective transmission of each diffuse emotional connotation of the utopian in objective and salient points, after ever improved approaches and their implementation in my own work. At the conclusion of my research, I should possess a better understanding of the actual utopian motivating forces that I experience – a convincing artistic practice and a utopian stance expressed through this practice. A more authentic position with regard to the music world and my own activities in the cultural sphere.

Biography

Hannes Dufek studied composition in Vienna and is active in many areas of new music creation. In addition to his primary occupation as composer and organiser, he works in areas such as theatre and studio music. He has been the musical director, advisor, concept developer, and curator for many varied projects and is frequently

active as an improvisational performer. What may at first glance seem like a random combination of artistic pursuits is, rather, the expression of a pulsing and open curiosity tied closely to the spirit of musical investigation. Hannes Dufek is one of the three co-founders and one of the artistic directors of Ensemble Platypus; additional responsibilities in this field include Theaterkollektiv's makemake productions since 2011, as well as his position as Schriftführer (secretary of minutes) for IGNM Austria. In the course of these engagements, opportunities arose for international recognition and collaborations with such organisations as Wien Modern, the Oldenburgisches Staatstheater, the Tonkünstler Orchestra, and ensembles such as Thürmchen Ensemble, Ensemble XX. Jahrhundert, SNIM, PLENUM, and Noisebridge. His scores are published by Verlag Neue Musik (Berlin), and he has released recordings of his compositions on the MICA and Col Legno labels. Hannes Dufek received an honorary mention for the Young Composers Award at the ISCM World New Music Days 2014, and is a recipient of this year's State Grant for Composition (Staatsstipendium) from the Federal Chancellery of Austria (BKA).

Internal supervisors and external advisors: Clemens Gadenstätter and Christa Brüstle (University of Music and Performing Arts Graz), Manos Tsangaris (HfM Dresden), Annegret Huber (Universität für Musik und darstellende Kunst Wien)

Roxanne Dykstra, Transcriptions in the Repertoire for the Solo Viola

Roxanne Dykstra is working to elaborate the repertoire of pre-1915 works for solo viola through transcription and to use this repertoire in concert to explore the dynamics between performer, composition and audience. The project thus necessitates two phases: first, a research and creation phase, building a varied new repertoire by identifying suitable works and developing and implementing transcribing techniques. Dykstra is seeking transcription possibilities from repertoires of many Sources, including obsolete instruments, less obvious repertoires such as voice, piano or ensembles, and my own Canadian aural music traditions. The second phase involves performing this repertoire, bringing it to various audiences through solo viola concerts, and observing reception to these concerts by audiences of various levels of experience, background and education. As a Canadian, Dykstra seeks to emphasize Canadian content and to compare audiences in various parts of Canada with those of Europe. The main question of her doctoral project: What repertoire is effective on the viola, and what does this tell us about elements leading to effective performance? This fits into the larger question: how can musicians effectively and positively engage all parts of society?

Biography

Roxanne Dykstra earned the highest performance diploma in piano at the Royal Conservatory of Music (Canada) and a Masters of viola performance at the Université de Montréal. She studied chamber music at the Conservatorio di Milano and earned the Prix de Master (viola) at the Conservatoire National Supérieur of Lyon. Roxanne's 15-year career as performer, teacher and director has

focused on musical and community development of rural and artistically disadvantaged communities, exploring musical engagement as a means to promote social justice. She is founder and co-director of the Orchestra North Summer Program, a project unprecedented in Canada for its rural focus and demographic reach. Striving to bring greater levels of positive community engagement through artistic involvement, Roxanne works with immigrant groups to Canada, and organizes tours to reach groups and communities that have little opportunity to experience professional performance. She has been recruited to help start the new Northern British Columbia Academy of Music, where she presently is Head of Viola and Orchestras. Roxanne's work as solo, chamber and orchestral violist has her regularly performing across Canada and Europe, occasionally to Australia, Russia and Turkey. She has volunteered extensively in orphanages and care facilities in Canada, Ukraine, Peru, and Portugal. Roxanne is a grateful recipient of the KUG doctoral stipend.

Internal supervisors and external advisors: Nicolas Corti (ZHdK), Andreas Dorschel (University of Music and Performing Arts Graz), Georg Hamann (University of Music and Performing Arts Vienna), Clive Brown (University of Leeds).

Susanne Fröhlich, The Recorder in the 21st century – the Helder Tenor at the Intersection of Research and Practice

Since its beginnings in the 14th century, the recorder has been undergoing a constant process of transformation as it continually weaves itself into the musical tapestry of the changing times. The variety of forms it has taken throughout history affords us the possibility of working not only with historical instruments, but also with contemporary recorder models. Thus I work to answer the questions of what role the recorder takes up in the 21st century, as well as to what degree contemporary recorder models can enrich the repertoire, add to the catalogue of available playing techniques, and expand recorder performance practice. In my research, I focus mainly on a certain model: the Helder Tenor recorder. The Helder Tenor was developed in the 1990s by Maarten Helder and fulfills, according to my experience, all the requirements expected from a recorder in the 21st century: balanced volume, dynamic possibilities, extended pitch range, and increased tone colour possibilities. In modern orchestral instruments these characteristics are a given; however, when considering the recorder, performers are often forced to rely on many tricks and special techniques, and even then, they still must face many limitations imposed by the instrument. With regard to method, extended instrumental techniques, and performance practice, we find ourselves at a beginning point with a world of information yet to research, to gauge, and to document.

Biography

Susanne Fröhlich (born 1979 in Passau) studied recorder at the Conservatorium van Amsterdam with P.T. Leenhouts. After graduating with a concert diploma, she earned her Master's degree in 2004 with distinction. She then studied with Prof. G. Lünebürger at the Berlin University of the Arts, where she earned her Konzertexamen, likewise with distinction. In April 2015 she began studies

on the Helder tenor recorder with J. Fischer at the Akademie für Tonkunst, Darmstadt. As of October 2015 she is a doctoral candidate at the University of Music and Performing Arts Graz. Susanne regularly presents concerts and workshops both within Europe and internationally. As a former founding member of the recorder quartet QNG - Quartet New Generation, she has performed as soloist, in various chamber music formations, as well as in the context of various productions in the realm of opera and theatre, among others andcompany&Co, Constanza Macras/dorkypark, and Opera Lab Berlin. She performed numerous premieres in world class concert houses and festivals, with such groups as Ensemble Adapter, Collegium Novum Zürich Figura Ensemble, Ensemble ICTUS, and Neue Vokalsolisten. Susanne has been awarded international honours and scholarships in Berlin, Darmstadt, Göttingen, Krakow, New York, and Rotterdam. She has lived and taught in Berlin from 2004. Since April 2010 she has held a teaching position at the Berlin University of the Arts. Susanne is a recipient of the KUG doctoral stipend.

Internal supervisors and external advisors: Andreas Böhlen, Klaus Aringer and Peter Revers (University of Music and Performing Arts Graz), Christopher Redgate (Royal Academy of Music, London), Peter Thalheimer (HfM Nürnberg)

Dorothea Seel, 110 Years of Discourse on the Sound Qualities of the 19th Century Flute

In the concert world as well as in the context of music education, a stereotype persists that in the musical repertoire of the 19th century, only a single type of flute was used: the cylindrical (mechanical action) flute of Theobald Böhm. In this dissertation, this assumption will be fundamentally questioned. To this end, original sources and instruments will be used to support the assertion that during this time period, a wide range of flute types was in fact employed, and their sound potential was well integrated into the compositions of the time. By the 19th century, an intensive discourse about the “true flute sound” had already arisen. Musical aesthetics differed from region to region and from composition to composition. Today this range of variations has been evened out in “historical performance practice.” The study of the 19th century flute is regularly reduced to merely the Böhm flute, which did not even exist in its present form at that time. An integral component of the dissertation is musical examples, which demonstrate the vast range of tone variations found in instruments of this time period.

Biography

Dorothea Seel graduated with distinction from her studies in Flute Performance at the University Mozarteum Salzburg, followed by a degree in Early Music in Trossingen. A specialist for flute performance practice of the 18th and 19th centuries, since 1996 she has focused on orchestral repertoire, working with orchestras such as The English Concert, The Orchestra of the Age of Enlightenment, New London Consort, London Baroque, London Classical Players, Concerto Köln, Hofkapelle

München, Musica Antiqua Köln, and the Concentus Musicus under the batons of such conductors as S. Rattle, R. Norrington, T. Pinnock und N. Harnoncourt. She is active worldwide as a soloist and has given masterclasses for transverse, classical, and romantic flute at universities and festivals in England, Germany, Austria, Singapore, the USA, and Latvia. As artistic director of the ensemble “Barocksolisten München” she has brought to the stage the Vivaldi concerti and solo concerti by J. Zach. In 2016 she will perform further Zach concerti as well as concerti by J. S. Bach. She records for Hänssler Classic. In 2015 she received a research fellowship for her Doctoral work from the University of Music and Performing Arts Graz.

Internal supervisors and external advisors: Markus Schön and Klaus Aringer (University of Music and Performing Arts Graz), Christoph Hammer (University of Augsburg), Manfred Hermann Schmid (University of Tübingen)

Karin Wetzel, The Work in the Work – Differentiation of Form in Polyworks of the 20th and 21st Centuries

Since the 1970s various composers have composed, independently from each other, polyworks: larger-scale “meta-works” that consist of at least two works which can be performed either simultaneously or independently of each other. The principle of polyphony, i.e. the unification and weaving together of independent lines in a phrase consisting of multiple lines, is applied in this context to the entire works themselves, as well as their constituent parts. In the past 40 years, a number of compositions have appeared which employ the formal ideas of polyworks in various ways. Up until now these concepts and their potential – where, consistently, unusual conceptions of time are found – have not been sufficiently researched. This dissertation aims to close this gap. Through leading research questions, such as how various forms of polyphony and layering interlock within the formal structure of a polywork, comparative methods will be applied in order to analyze and contextualize the studied polyphonic approaches and techniques.

Biography

Karin Wetzel was born in 1981 in Berlin and began her musical education early with piano studies. She took her first composition lessons with Gerhard Tittel in Berlin, later studying composition and music theory with Claus-Steffen Mahnkopf and Gestine Schönder at the University of Music and Theatre Leipzig. She enriched her musical education through exchange semesters abroad at the Sibelius Academy Helsinki and CNSM Paris, as well as through composition and media technology studies with Germán Toro-Pérez at ICST Zürich. As of 2014 she is a Doctoral candidate at the Univer-

sity of Music and Performing Arts Graz. Her compositional output encompasses works for solo instruments, ensemble, orchestra, electroacoustic works, and installations. Her compositions have been performed by such musicians and ensembles as Ensemble Modern, Prime Recorder Ensemble, Johannes Kalitzke, Antonio Politano, Ensemble Avantgarde, Steffen Schleiermacher, Andrea Kiefer (accordion), and the Leise Dröhnung Duo. Her works have been featured at such festivals as the Archipel Festival Geneva, Spring in Havana, ICMC Athens, cresc... Biennale für moderne Musik Frankfurt Rhein-Main, and Tagen für neue Musik (New Music Days) Weimar. Karin Wetzel received scholarships from the “Studienstiftung des deutschen Volkes des DAAD” and the Swiss Bundesstipendium (grant). In 2011 she was Artist in Residence at the Villa Aurora in Los Angeles.

Internal supervisors and external advisors: Isabel Mundry and Jörn Peter Hiekel (ZHdK), Jörg Mainka (HfM Hanns Eisler Berlin), Martin Zenck (Universität Würzburg).

Ricardo Schermann Eizirik, Luc Ferrari as Impulse Generator for Contextualized Composing

With this research project I aim to shed light on certain aspects of Luc Ferrari's compositional process and discuss the consequences and applications of it in my own and today's new music practice. New readings of Luc Ferrari's production emphasize the idea that his oeuvre of the late 1960s signalize the beginning of a new compositional thinking. Ferrari started taking into account the social and autobiographical context of recorded sound and formulated his compositional process around it. Drifting away from the notion that the sound should be entirely stripped of its context to enable listening to and composing with the "pure" sound itself, he instead grew fascinated with the layers of meaning that recorded sound already brought from its context and started incorporating these into his composing. Eventually, Ferrari dealt with topics such as institutional critique, aestheticisation of the banal and the amateur, and the breaking down of distinctions between "high" and "low" culture. I state that the increasing interest in Ferrari since the 2000's can be seen as a direct consequence of recent debates and discussions on sampling and intellectual authorship, digitalization of music, discourses about "high" and "low" culture as well as the increasing transdisciplinarity in contemporary music. With this doctoral project, I intend to discuss Ferrari's ideas and practice in light of these contemporary debates through discussing a selection of relevant contemporary works by young composers, as well as on my own artistic practice.

Biography

Ricardo Schermann Eizirik (1985, Ribeirão Preto – Brazil) is a composer with a wide-ranging artistic output. Through his own compositions and through collaborative interdisciplinary work, he tackles socio-cultural questions as well as the spaces in which art and music are produced and observed. He grew up in Sweden

and studied in Brazil at the Federal University of Rio Grande do Sul, where he earned a Bachelor of Music in Composition, under Antonio C.B. Cunha. In 2012 he earned a Master's in Composition, studying with Isabel Mundry, and in 2013 he was awarded a Master of Arts in Transdisciplinary Studies, both from the Zurich University of the Arts. He is currently a Doctoral candidate at the University of Music and Performing Arts Graz, in cooperation with the Zurich University of the Arts. Eizirik has taken part in workshops and masterclasses with Helmut Lachenmann, Klaus Lang, Manos Tsangaris, George Aperghis, Peter Ablinger, Simon Steen-Andersen, Dmitri Kourliandski, and Beat Furrer. He has collaborated with such ensembles as Ensemble Recherche, Collegium Novum Zürich, Neue Vokalsolisten Stuttgart, and the Ensemble Modern Akademie. He was the production director of the Contemporânea-RS Festival from 2009 to 2010. As of 2012 he is a member of the contemporary music network soyuz21. He heads GENERATOR, an ICST/ZHdK concert series, and founded "KOMPAKT am Montag" together with Michelle Ziegler in 2014. He also has a long-standing collaboration with artists Swami Silva (BR/CH) and Nuria Krämer (ES/D).

Internal supervisors and external advisors: Germán Toro-Pérez (ZHdK), Jörn Peter Hiekel (ZHdK), Manos Tsangaris (HfM Dresden), Martin Zenck (Universität Würzburg).

Opening Concert, Thursday, 6.10. 2016, 19.30 hrs

Venue: Kunstverein Graz

Concert with short talks and performances of the doctoral candidates Dorothea Seel, Susanne Fröhlich, Roxanne Dykstra and Joel Diegert. Special guest performer: composer and artistic researcher Marko Ciciliani (IEM-KUG) who will present results of his current artistic research project GAPP

Dorothea Deel, Flute Solo

Charles Nicholson (1795-1837)

Roslin Castle

Johannes Donjon (1839-1912)

Elégie- Etude, Allegro très moderé

Wilhelm Barge (1836-1925)

Mozart: Entführung aus dem Serail from
"The flutist's orchestra studies; a collection of
the most difficult movements"

Joel Diegert, Saxophone Solo

CRISPR/Sax9

for saxophone and live-electronics
(guest: Adrián Artacho, live-electronics)

Roxanne Dykstra, Viola Solo

J. S. Bach

Allemande from the
D minor Suite for Cello solo

Psalm 80

Oh Isreal's Shepherd hear our pleading

Albinez

Asturias, selection Canadian
folk music medley

Susanne Fröhlich, Recorder Solo

Isang Yun (1917 - 1995)

Der Besucher der Idylle (from:
Chinesische Bilder, 1993)

Sebastian Elikowski Winkler (*1978)

termini spezzati I (2013-2016)

Marko Ciciliani (IEM-KUG), Monome

Atomic Etudes (WP, 2016)

for Monome and live-electronics
(study for the PEEK project GAPP)

We would like to thank our partner Kunstverein Graz for the cooperation:

Der Grazer Kunstverein wurde 1986 als gemeinnützige Institution in Graz gegründet. Er ist eine Plattform für Produktion, Ausstellungstechnik und Vermittlung von zeitgenössischer Kunst. Die Qualität seiner Aktivitäten ist am internationalen Diskurs ausgerichtet. Der Grazer Kunstverein arbeitet mit österreichischen und internationalen KünstlerInnen zusammen. Das Ziel ist, aktuelle künstlerische Positionen zu unterstützen und auszustellen und sich mit gegenwärtigen kulturellen und politischen Tendenzen auseinanderzusetzen. Als Ort für Produktion von aktueller Kunst und Vermittlung spielt der Kunstverein eine wichtige Rolle sowohl in Graz als auch in Österreich und im Ausland. Durch die enge Zusammenarbeit mit verschiedenen Institutionen und Universitäten wurde er während der letzten Jahre zu einem Zentrum für künstlerische und kulturelle Studien. Der Grazer Kunstverein lässt sich nicht von populistischen Ansprüchen leiten, sondern setzt sich für die Förderung und Präsentation von qualitativen künstlerischen Experimenten ein.

Lecture Recital by Susanne Scholz, Friday, 7.10. 2016, 12.30 hrs,
Venue: Florentinersaal, Palais Meran

**Die Virtuosität in der Solo-Violinliteratur
vom 16. bis ins 18. Jahrhundert ...a violino solo...?**

Guest Performer: Christina Kwon, Cembalo

Giovanni Bassano (1558-1617)

Ricercar quarta

Ricercate, Passaggi et Cadentie per poter-
si essercitar nel dimnuiuir con ogni sorte
d'istromento, Venetia 1585

John Dowland (1563-1626) / **Johannes Schop** (1590-1667)

Diminutionen über Lachrimae Pavan

'T Uitnemen Cabinet (Amsterdam 1646)

David Mell (1604-1662)

Division "John come kiss"

The Division Violin, London 1684
edited by John Playford (1623-1687)

Johann Joseph Vilsmayr (1663-1722)

Partia V in sol minore per violino scordato:

***Preliuo Harpeggio – Gavott –
Saraband - Retirada*** Artificiosus Contenus
pro Camera Distributus in Sec Partes,
seu Partitas à Violino solo Con Basso bell é
imitante...,Salisburgo 1715

Johann Sebastian Bach

Allemanda der Partita 2da in re minore

BWV (1685-1750) 1004

Sei soli à Violino senza Basso accompagnato.
Libro primo da Joh.Seb.Bach ca.1720

Instrumente

Kleindiskantgeige der "Freiberger Renaissanceinstrumente" mit
dazugehörigem Bogen (Kopie von Hans Salger, Bremen 2008 nach
Georg Klemm, Randeck bei Freiberg/Sachsen, vor 1594)

Violine "Antonio Capolino in Salò, 1621" (Rückbau in den frühbarock-
en Zustand von Federico Lowenberger, Genua 2000) mit Bögen
von Hagen Schiffler (Modell nach einem Gemälde von Pietro No-
velli, ca. 1630) e Hans Salger (nach einem Modell aus dem SMCA)

Barockvioline von Federico Lowenberger nach Antonio Stradivari,
Genua 2013, mit einem Bogen von Antonino Airenti
(Modell Tartini 1)

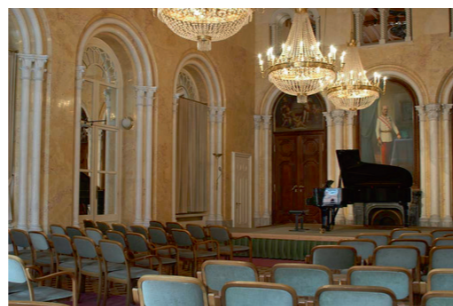
Venues and Public Transport

Venues and Public Transport

Florentinersaal

Palais Meran, Leonhardstraße 15, 8010 Graz

The main conference site (Florentinersaal, Palais Meran) can be reached via tramline 1 or 7; the stop is called "Lichtenfelsgasse/Kunstuniversität".



Ira-Malaniuk-Saal

Reiterkaserne, Leonhardstraße 82-84, 8010 Graz

Ira-Malaniuk-Saal, Reiterkaserne, is located on the same tramlines (1,7) only two stops further; the station is called "Reiterkaserne".



Kunstverein Graz

Palais Trauttmansdorff, Burggasse 4, 8010 Graz

Kunstverein, Palais Trauttmansdorff, can be reached via tramlines 1 or 7. Get off at the stop "Oper", take bus No 30 from there and exit at Palais Trauttmansdorff/Urania".



Ticket fees: 1-hour ticket = 2,20 €, 24-hour ticket = 5 €, 3-day ticket = 11,80 €

LKH-Pfarre

Auenbruggerplatz 1, 8036 Graz

LKH-Pfarre, Auenbruggerplatz 1, can be reached on the tramline 7. You need to get off the tram at the stop "Odilien-Institut", turn left, then walk towards the pedestrian light vis-à-vis the Landeshypothekenbank. Cross the major street, turn right and go up the hill. Follow the street until you reach the church.



The center of public transportation in Graz is located at "Jakominiplatz". All tramlines and most bus lines cross at this point. The "Hauptplatz" is the main square of the city. The most direct way of traveling from the airport to the inner city is **via bus**. It leaves at the **airport** and will take you to "Jakominiplatz" in two stops.

If you arrive at the **main railway station**, you can take tramlines 1 (direction Mariatrost), 3 (Krenngasse), 6 (St. Peter) or 7 (St. Leonhard) to both "Hauptplatz" and "Jakominiplatz". The tramlines 1 and 7 will continue directly to three of the four conference venues.

"Hotel zum Dom" (Bürgergasse 14) can be reached by commuting to "Hauptplatz", then following "Herrengasse" on foot towards "Jakominiplatz". Take a left into "Stempfergasse", then turn right into "Enge Gasse" and immediately left again into "Bindergasse". Follow the street to "Bürgergasse". The Hotel is located to the right, at the corner of "Bindergasse" and "Bürgergasse".

"Parkhotel" (Leonhardstraße 8) can be reached via tramline 1 or 7. The stop is the same as for the main concert venue (Lichtenfelsgasse/Kunstuniversität). The hotel is located at the bend of the street on the opposite side of the University of Music and Performing Arts. Every location (airport, main railway station, hotels, restaurant, conference site) lies within the "fare zone 101". Tickets can be purchased from the ticket machines at the platforms (coins or card), from the bus drivers as well as from the machines in the tram cars.

Contact

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We would like to thank the following partners for financial support and partnership:



Grazer Kunstverein



Impressum

Herausgeberin / für den Inhalt verantwortlich:

Kunstuniversität Graz
Künstlerisch-Wissenschaftliche Doktoratsschule
Dr.in Barbara Lüneburg

Oktober 2016

Programm- und Terminänderungen vorbehalten.

Gestaltung / Layout:

B&T Bader und Team GmbH,
Philipp Sandpeck

Satz:

Lisa Seibt | www.kuckkuck-fotodesign.de



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