

experimenting musically

# ARTikulationen 2018



**Doctoral School for Artistic Research**

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# ARTikulationen 2018

## experimenting musically

An International Festival  
of Artistic Research in Music  
Graz, 4–6 October 2018

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## Preface

*La musique, c'est du bruit qui pense.*

“Music is the sound that thinks.” In its well-nigh visionary ambivalence, this quote attributed to the French novelist Victor Hugo is a perfect description of the field of tension in which our university’s artistic and scholarly engagement with music and theater flourishes: a tension between emotion and analysis, closeness and distance, empathy and rationality, soberness and wit...

This engagement has a long tradition. For more than 50 years, the University of Music and the Performing Arts Graz has had an entire department focused upon questions of music aesthetics. And since 2009, we have been educating Europe’s cutting-edge scholars at our two doctoral schools, leading the way in establishing academic and artistic-scholarly excellence at a university of the arts. This internationally renowned expertise in the field of artistic research is one of our institution’s unique and key characteristics. All of this is manifested in the ARTikulationen, as part of which our Doctoral School for Artistic Research is proudly presenting its research to the outside world.

A further unique characteristic of the University of Music and the Performing Arts Graz is its consistent embracing of innovation, as attested by our marked strengths in contemporary classical music, sound art and acoustics research. ARTikulationen shows not least that this innovative spirit forms a central narrative of the University of Music and Performing Arts Graz and informs all areas of our institution. The best example of this is the opening performance by the early music ensemble GAMMA.UT.

As Rector of the University of Music and Performing Arts Graz, I would like to thank the team, the students and the guests of this year’s ARTikulationen. In particular, my thanks go to Deniz Peters as the director of our Doctoral School for Artistic Research. Thank you for your work and for your art – for the thoughts of your sounds!

*Elisabeth Freismuth*

Rector



## Introduction

### ARTikulationen 2018 – Experimenting Musically

Artistic research – like some but certainly not all artmaking – seeks out ways of both understanding and improving the human condition and experience afresh through artistic work. It reaches its discoveries and insights by combining artistic exploration with systematic reflection. And it goes beyond much artistic production in that it shows and discusses its processes, discoveries, and insights.

*ARTikulationen* is a festival of artistic research in this very sense. From 4–6 October 2018, doctoral students from the Doctoral School for Artistic Research at the University of Music and Performing Arts Graz, together with peers from two other major European artistic research institutions – the Orpheus Institute Ghent and the Inter Arts Centre/Academy of Music Malmö – present, perform and discuss their latest research and results with internationally outstanding artists and thinkers. This year's topics range from reconsidered historical and contemporary aesthetics (character divergences in 19th century flutes and playing; co-authorship; polyworks; interweaving of Jazz- and Symphonic orchestras; artificial intelligence in interactive performance), over ecological art and intermediality, through to novel instruments and the documentation of ephemeral practices. The most impressive research shall receive our Best Practice Award. Musical experimentation is an essential aspect of artistic research, just as it is intrinsic to diverse musical practices per se. This year's three discussion rounds seek to inspire dialogue across improvisational, compositional and interpretational practices. In our new collaboration with the contemporary and experimental music festival *musikprotokoll* we welcome three highly important and inspiring musicians into a dialogue about their thought on musical experimentation: multi-instrumental improviser/composer Fred Frith, electronic composer/performer Bérangerè Maximin, and composer Chaya Czernowin. Chaya Czernowin, who is also our eminent keynote speaker this year, shall present and discuss an exquisite theme of her artistic research.

Since 2009, Graz offers a doctoral qualification in artistic research. As new director of the Doctoral School for Artistic Research I applaud my predecessors Ulf Bästlein, Wolfgang Hattinger and Franz Karl Prassl for having founded and established the School with such verve and aspiration, and deeply thank outgoing Rector Elisabeth Freismuth and Vice Rector Barbara Boitsits for their far-sighted institutional vision and support. I am already amidst the creation of an International Centre for Artistic Research. – While not all art involves or springs from artistic research, the reverse – that artistic research always proceeds *through* art and artistic practice – is vital. Its explorations might upset cherished conventions of both art and knowledge, its institutionalisation and markets. May the festival offer rewarding instances of the unexpected, and the profound.

*Deniz Peters*

# ARTikulationen 2018 Programme Overview

## Thursday, 4 October – Orangerie

10:30	<i>Registration</i>
11:00	<b>Opening Performance</b> Ensemble gamma.ut: Susanne SCHOLZ, Manako ITO, Aliona KALECHYTS-PIATROUSKAYA, Ala YAKUSHEUSKAYA, Viole da braccio
11:15	<b>Opening / Introduction</b> Members of the KUG Rectorate, Deniz PETERS
12:15	<i>Doctoral Researcher:</i> Karin WETZEL <b>Das Werk im Werk – Die Ausdifferenzierung der Form im Polywerk im 20. und 21. Jahrhundert</b>

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13:00	<i>Delegates only: Catered lunch</i>
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14:00	<i>Doctoral Researcher:</i> Lula ROMERO <b>Wandering Recurrence – Spatiality and Formal Openness</b>
14:50	<i>Performance:</i> Feliz REYES MACAHIS, Goran STEVANOVIC <b>Lu:tanj</b>
15:15	<i>Alumna:</i> Dorothea SEEL <b>Der Diskurs um den Klang der Flöte im 19. Jahrhundert</b>

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15:55	<i>Coffee break</i>
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16:15	<i>Doctoral Researcher:</i> Emiliano SAMPAIO <b>The Music for Jazz Symphonic Orchestra and its Use of/for Improvisation</b>
17:15	<i>Round Table 1:</i> Karin WETZEL, Lula ROMERO, Emiliano SAMPAIO, Artemi GIOTI <b>Experimenting Musically I</b>

## Friday, 5 October – MUMUTH/Proberaum

9:30	<i>Registration</i>
10:00	<i>musikprotokoll@ARTikulationen</i> <i>Round Table 2:</i> Fred FRITH (Mills College), Bérangère MAXIMIN (Paris), Chaya CZERNOWIN (Harvard University), Deniz PETERS <b>On Experimenting</b>

## Friday, 5 October – Palais Meran/Florentinersaal

12:00	Delegates only: Catered lunch, Kleiner Saal
13:00	<i>musikprotokoll@ARTikulationen</i> Keynote: Chaya CZERNOWIN (Harvard University) <b>"Are You a Tracker?" Researching Time Over a Lifetime</b>
14:45	<i>Doctoral Researcher:</i> Roxanne DYKSTRA <b>Let Me Play That! Transcription and the Possibilities for the Performing Artist</b>
15:25	Coffee break
16:00	<i>Guest Doctoral Researcher:</i> Halla Steinunn STEFÁNSDÓTTIR (Malmö Academy of Music) <b>I Play Northern Lights</b>
17:10	<i>Doctoral Researcher:</i> Florian BOGNER <b>The Reproducibility/Re-Performability of Works with Live Electronics: a Practice-Based Investigation in Composition and Performance</b>
18:15	<i>Doctoral Researcher:</i> Artemi GIOTI <b>Composing Sonic Human-Computer Agent Networks</b>

## Saturday, 6 October – MUMUTH/Proberaum

09:30	<i>Doctoral Researcher:</i> Raimund VOGTENHUBER <b>Klang, Bild und Räumlichkeit – Intermediale Strategien in zeitgenössischer Musikperformance</b>
10:30	<i>Guest Doctoral Researcher:</i> Anne VEINBERG (Orpheus Institute, Ghent) <b>Composing Sonic Human-Computer Agent Networks</b>
11:30	<i>Rigorousum:</i> Joel DIEGERT <b>A Performer-Centric Approach to Extending the Saxophone with Live Electronics</b>
12:45	Delegates only: Catered lunch
14:00	<i>Performance:</i> Patrick GUSSET, Marco VOLTA <b>Rehearsing Afrofuturism (AT)</b>
14:15	<i>Round Table 3:</i> Halla Steinunn STEFÁNSDÓTTIR, Anne VEINBERG, Roxanne DYKSTRA, Raimund VOGTENHUBER, Joel DIEGERT <b>Experimenting Musically II</b>
15:15	ARTikulationen fade-out / refreshments

## ARTikulationen 2018

### Experimenting Musically

Thursday, 4 October  
*Orangerie*

11:00, Orangerie

*Opening Performance:* Ensemble gamma.ut: Susanne SCHOLZ, Manako ITO, Aliona KALECHYTS-PIATROUSKAYA, Ala YAKUSHEUSKAYA, Viole da braccio



**Susanne SCHOLZ** (\*1969) is a violinist on Renaissance, Baroque and Classical instruments and conducts ensembles from Renaissance consorts to opera ensembles. In addition to studying in Graz, Vienna and The Hague, she has gained wide musical experience playing with ensembles throughout Europe. Since 1995 she has been teaching, mainly baroque violin and chamber music, and leading orchestra projects, first in Vienna, then from 1999 to 2017 in Leipzig and since 2012 in Graz. Under her leadership around 20 opera productions were staged, many of them as first modern-day performances. Her research has led to publications and international lectures as well as to some very special CD productions: “Im Himmel wie auf Erden” (ensemble chordae freybergenses on copies of the five Freiberg Renaissance Violins) and “L’Immagine di Corelli” (Corelli’s Sonatas, Opus 5 together with harpsichordist Michael Hell). Numerous other recordings bear further witness to her artistic activity.

**Doctoral project starting 2018: Golden Instruments guarded by Angels: The five Freiberg renaissance violins, their relevance to 16<sup>th</sup> and 17<sup>th</sup> century music and consequences for playing practice**

For more than 25 years I have played various instruments from the historical violin family, and for almost 15 years I have worked intensively with the five unique Freiberg Renaissance instruments which were originally installed to decorate the Freiberg Cathedral (Saxony) in 1594. After numerous concert projects, conferences and CD productions, I saw a doctoral thesis as the ideal way to give these instruments the importance they deserve within the current research on violin instruments. The three main objectives of my research project on the five Freiberg violin instruments are to classify their relevance for 16<sup>th</sup> century performance practice, to contribute to research into the repertoire with special regard to the 16<sup>th</sup>-century court chapel in Graz and thirdly, together with the gamma.ut ensemble, to explore possible playing techniques with particular emphasis on holding techniques.

INTERNAL SUPERVISORS AND EXTERNAL ADVISORS

**Klaus ARINGER** (*KUG*), musicologist specializing in the orchestration and instruments of the Viennese Classics, is Professor of Musicology and head of the Institut Oberschützen.

**Andreas BÖHLEN** (*KUG, ZHdK*) plays both recorder and saxophone, with interests ranging from early music to jazz. He is currently Professor of Recorder at both KUG and ZHdK. ([www.andreasboehlen.com](http://www.andreasboehlen.com))

**Manfred Hermann SCHMID** (*MHS Augsburg*) is a German musicologist and historian, internationally recognized Mozarteum expert, and chairman for the Academy for Mozart Research at the Mozarteum Foundation Salzburg.

**Marc VANSCHÉEUIJCK** (*University of Oregon*) is a baroque cellist, Professor of Musicology, and chair of Musicology and Ethnomusicology at UofO. A specialist in historical performance practice, his work has focused on late 17<sup>th</sup>-century sacred music in Bologna and on the development and repertoire of the bass violin.

11:15, Orangerie

*Opening / Introduction:* Eike STRAUB, Barbara BOISITS, Deniz PETERS



**Eike STRAUB**, Managing Vice Rector of Education, studied performance and teaching at the University of Music in Graz under Prof. Walter Kamper, graduating in 1986 with honours. From 1986 to 1988 he studied under Heinz Medjimorec in Vienna. He took masterclasses with Jörg Demus, Tatjana Nikolajewa, Karl-Heinz Kämmerling, and the Franz Schubert Quartet. From 1985 to 1989 he studied chamber music under Professor Käte Wittlich. In 1987 he received the honorary award of the Ministry of Science for outstanding artistic achievements. In 1990 he founded the “TRIO TRITON” and since then has given concerts in the world’s most important cultural metropolises (Paris, Vienna, London, Berlin, Bonn, Brussels, Stockholm, Helsinki, Prague, Warsaw, Budapest, Milan, the Lugano Festival, Teheran,

Istanbul, the Mexico City Festival, the Houston International Festival, the Cracow Festival and many more). Since 1990 he has performed as a soloist in numerous piano concerts with famous orchestras and conductors (including Fabio Luisi, Leopold Hager, Alexander Rahbari, Niksa Bareza, Graz Philharmonic, Recreation, Marburg Philharmonic, Wiener Bachsolisten, Manila Symphony Orchestra). He also gives frequent concerts of contemporary music (including at Wien modern and steirischer herbst). From 1988 onwards he was director of the piano major at the University of Music in Graz (now the University of Music and Performing Arts, KUG). Since 2000 he has been Professor of Piano. From 2003 to 2007 he was Academic Dean at the KUG and Deputy Chair of the Piano Department. Since 2007 he has been Vice-Rector for Teaching at the KUG (*inter alia*).



**Barbara BOISITS**, Vice Rector of Research at the KUG. After completing a PhD in Musicology at the University of Graz in 1996, Barbara Boisits participated in the Austrian Science Fund (FWF) musicological project Modernity. Vienna and Central Europe around 1900 at the University of Graz. In 1999, she became senior scientist at the Department for Music Research at the Austrian Academy of Sciences. From 2013-

2017 she was deputy director of this department, and in 2018 she became interim artistic director of the newly founded Institute for Art History and Musicology and head of the Department of Musicology. She lectures regularly at the University of Music and Performing Arts Vienna, Department of Analysis, Theory and History of Music, where she habilitated in 2010 in historical musicology. Her editorships include co-editing the *Neue Beiträge zur Aufführungspraxis* from 2004-2009; from 2006-2012 she was co-editor of the *Musicologica Austriaca*, yearbook of the Austrian Society for Musicology; and in 2013 she edited *Musik und Revolution. Die Produktion von Identität und Raum durch Musik in Zentraleuropa 1848/49*. Her research interests include the history of musicology and aesthetics of music, music history in Austria, and cultural aspects of musicological research.



**Deniz PETERS** is Professor for Artistic Research in Music and Head of the Doctoral School for Artistic Research at the University of Music and Performing Arts Graz, Austria. He is a pianist, music philosopher and musicologist, currently researching the art of free joint improvisation and the role of empathy in it, leading a multi-year artistic research project financed by the Austrian Science Fund FWF. His approach combines interpersonally explorative improvisations with musicians and dancers such as Simon Rose, Jonathan Impett, Stevie Wishart, Stefan Östersjö, Ellen Waterman, Bennett Hogg, Alexander Deutinger and Magdalena Chowaniec, with intertwined phenomenological, conceptual and interaction analyses thereof. In a second

FWF-funded research project, he is currently rethinking the concept of musical expression. A third area of activity is directed towards a fuller understanding of the methods, documentation, typology and epistemic potential of artistic research through music. His writings on musical empathy, gesture, bodily listening, rhythm, instrumentality, and characteristics of artistic research have been published in journals such as *Contemporary Music Review* and *Empirical Musicology Review*, and in collections with Routledge, Lexington Books, Springer and Oxford University Press. His CD of relational improvisations with Simon Rose, *Edith's Problem*, was released with Leo Records (LR 812) in 2017.

12:15, Orangerie

*Doctoral Researcher:* Karin WETZEL (KUG/ZHdK)

## **Das Werk im Werk – Die Ausdifferenzierung der Form im Polywerk im 20. und 21. Jahrhundert**

Polywerke umfassen mindestens zwei Werke, die sich neben ihrer autonomen Existenz zeitgleich miteinander verbinden lassen. Der Gedanke der Polyphonie, einzelne selbständige Linien in einem mehrstimmigen Satz zu vereinen, wird im Polywerk auf ganze Werke und Werkteile übertragen. Konkret bedeutet das, dass Werke oder Werkteile nicht nur in gewohnter Weise sukzessiv – entsprechend dem linearen musikalischen Hören – aufeinander folgen, sondern sich auch in einer simultanen Fassung zu ergänzen vermögen. Dieser Akt der Simultanisierung bringt wiederum ein weiteres Werk hervor. Seit den 1970er Jahren haben verschiedene KomponistInnen wie Klaus Huber, Claus-Steffen Mahnkopf, Adriana Hölszky, Chaya Czernowin, Georg Friedrich Haas u.a. unabhängig voneinander Polywerke komponiert, die auf unterschiedliche Weise dieses Werkkonzept aufgreifen. Bislang wurden solche Konzepte kaum wissenschaftlich untersucht. Unter der leitenden Fragestellung, wie verschiedene Arten von Polyphonie und Schichtung im Polywerk auf einer formalen Ebene ineinandergreifen, sollen mittels analytischer und vergleichender Methoden die polyphonen Ansätze und Techniken analysiert und kontextualisiert werden. Ebenso ist es das Anliegen des Projekts die Idee des Polywerks künstlerisch weiterzudenken und neue Aspekte und experimentelle Formender Werkkopplung zu entwickeln, die über die rein additive Werkverknüpfung hinausgehen.

## **The Work Within the Work – The Differentiation of Form in the 20<sup>th</sup>- and 21<sup>st</sup>-century Polywork**

Polyworks are made up of at least two works that, while existing independently on one another, can also be combined simultaneously. In the polywork, the polyphonic principle of bringing together individual independent lines to form a polyphonic piece of music is applied to entire works and sections of works. In concrete terms, this means that works or their sections do not simply follow after one another, in line with our linear aural perception of music, but are also able to complement one another when played simultaneously. This act of simultaneous performance then produces a further, additional work. From the 1970s onwards, various composers, including Klaus Huber, Claus-Steffen Mahnkopf, Adriana Hölszky, Chaya Czernowin, and Georg Friedrich Haas, composed polyworks independently of one another. These polyworks engage with the idea of the genre in different ways. Hitherto, these concepts have been largely ignored by academic research. The present project, guided by the question of how different forms of polyphony and layering intertwine on a formal level in the polywork, aims to analyze and contextualize the various polyphonic approaches and techniques using analytical and comparative methods. The project's second, equally important aim is to continue to develop the artistic concept of the polywork, developing new aspects and experimental forms of coupling works that go beyond linking them in a purely additive manner.



**Karin WETZEL** took her first composition lessons with Gerhard Tittel in Berlin, later studying composition and music theory with Claus-Steffen Mahnkopf and Gesteine Schöder 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. Her compositions encompass works for solo instruments, ensembles, orchestras, electroacoustic works, and installations and 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 in Geneva, Spring in Havana, ICMC Athens, cresc... Biennale für

moderne Musik in Frankfurt Rhein-Main, and New Music Days in Weimar. She has received scholarships from the DAAD German Academic Scholarship Foundation and the Swiss Government Scholarship. In 2011 she was Artist in Residence at the Villa Aurora in Los Angeles.

#### INTERNAL SUPERVISORS AND EXTERNAL ADVISORS

**Isabel MUNDY** (*ZHdK*), studied composition with Frank Michael Beyer, Gösta Neuwirth and Hans Zender in Berlin and Frankfurt am Main as well as musicology, history of art and philosophy at the TU Berlin. After several years in Paris (IRCAM) and Vienna, as well as various teaching posts in Berlin, she was appointed Professor of Composition and Music Theory in Frankfurt am Main in 1996, where she remained until 2004. Since 2004 she has been teaching composition at the Zurich University of the Arts and, since 2011, at the University of Music and Performing Arts Munich as well. In 2002/03 she was a Fellow of the Institute for Advanced Study in Berlin. She has been Composer in Residence at festivals such as the Tong Yong Music Festival (Korea), the Lucerne Festival, the Takefu Festival (Japan), the National Theatre Mannheim, the Menuhin Festival Gstaad, the Lyon and Salzburg Biennales and at the Staatskapelle Dresden. She is a member of the Berlin and Munich Academy of Arts and the Academy of Sciences and Literature in Mainz. Her works are published by Breitkopf & Härtel.

**Jörn Peter HIEKEL** (*ZHdK, University of Music Dresden*) studied musicology, history of art and double bass in Cologne and Bonn and was awarded his postdoctoral habilitation in 2007 from the TU Dresden. Today he is Professor of Music History at the Zurich University of the Arts, where he is also the head of the doctoral commission. In addition, he teaches musicology at the University of Music Dresden, is deputy director of the music faculty at the Saxon Academy of Arts, and is chair of the Institute for New Music and Music Education Darmstadt. Jörn Peter Hiekkel is the author and editor of books that deal in particular with interdisciplinary questions and contemporary music, most recently *Body Sounds. Aspekte des Körperlichen in der Gegenwartsmusik* (Schott 2017) and *Lexikon Neue Musik* (Metzler/Bärenreiter 2016, together with Christian Utz), *Body Sounds. Aspekte des Körperlichen in der Gegenwartsmusik* (Schott 2017), *Gegenwart und Zukunft des Musiktheaters. Theorien, Analysen, Positionen* (Bielefeld 2018, together with David Roesner); *Clash! Generationen – Kulturen – Identitäten in der Gegenwartsmusik* (Mainz 2018) and *Klang und Semantik* (Bielefeld 2018, together with Wolfgang Mende).



**Jörg MAINKA** (*Hochschule für Musik Hanns Eisler Berlin*) studied with H.-J. Haarbeck (Organ), Eugen-Werner Velte and Mathias Spahlinger (Composition and Theoretical Studies) from 1982 -1989 at the University of Music in Karlsruhe. In the 1990s he worked on live electronic projects at the ZKM Karlsruhe. Mainka has received several awards for his music. In 1995 he was made a fellow of the Akademie Schloss Solitude Stuttgart, and in 2004 he was awarded the composer's grant from the State of Berlin's Art Prize. His work has been performed at major festivals such as the Donaueschingen Festival, Eclat (Stuttgart) and Présence (Paris), while his musictheater works have been performed at the Stuttgart State Opera and the Berlin State Opera. From 1989 Mainka taught at the University of Music Karlsruhe. In 1999 he became Professor of New Music Analysis and Theoretical Studies at the Berlin Academy of Music.

**Martin ZENCK** (*University of Würzburg*) is a Professor at the Institute of Music Research, specializing in aesthetics, media and contemporary classical music. For many years, his main focus has been "Aisthesis", investigating the contribution of the arts to perception and insight, a subject on which he is currently preparing a book titled "Der Sinn der Sinne" ("The Sense of the Senses"). He also has a profound interest in France and the works of Foucault, Deleuze, Barthes and Derrida and published the monograph "Pierre Boulez. Die Partitur und das Theater der Avantgarde" ("Pierre Boulez. The Score and Avantgarde Theater") with Wilhelm Fink-Verlag (Paderborn) in 2016. On 22 February 2013 he was awarded the "Happy New Ears" award of the Hans and Gertrud Zender Foundation of the Bavarian Academy of Arts together with the composer Isabel Mundry. The Berlin-based philosopher Dieter Mersch gave the laudatory speech for the two laureates. Martin Zenck was a visiting professor at the University of Chicago in the spring term of 2013. On his initiative among others, a special edition of "Musik-Konzepte" was published in 2016 investigating the question "Die Musik – eine Kunst des Imaginären?" ("Music – An Art of the Imaginary?"). Together with Susanne Kogler, in the autumn of 2016 he chaired a stream at the annual conference of the "Gesellschaft für Musikforschung" ("Society of Music Research") at the University of Mainz. In spring 2017 he was a guest researcher at the Getty Research Institute in Los Angeles to work on the Institute's David Tudor collection. Two articles on David Tudor and Bill Viola are currently in press.

14:00, Orangerie

*Doctoral Researcher:* Lula ROMERO (KUG)

## **Wandering Recurrence – Spatiality and Formal Openness**

As a composer, I am interested in creating musical situations that allow for differences but still retain coherence due to the relations created by the different events. It is my thesis that such situations can be achieved by localizing multiple activities in different positions simultaneously. This project researches the possibility of a form that fosters openness and coherence at the same time by offering multiple meanings through the positioning of sound sources in space. In doing so, the project is guided by an idea of aesthetic experience outside language. Spatialization in today's musical practices is a ubiquitous topic. My approach differs from previous experiences in that there is an emphasis on the relation between spatialization and form, and there is a search for openness created by activating various locations simultaneously. This is decidedly different from the use of open notations that iteratively create different results in each performance of the piece – in different times. The objective of the research is then to collect and model compositional spatialization strategies that assist the composition of an orchestra piece for the SWR Donaueschingen Festival 2020. The research is conducted by means of three methods: 1) Construction of an algorithmic and graphical model of the instruments' and listeners' positions, the instrumental diffusion behaviors, and the activities of the sound materials that assist the composition of the final orchestra piece. 2) Experiments with the model and developments of spatialization strategies. 3) Cases Studies. In this presentation, I will present the first results of the project, present the modeling tool and perform a musical example that summarizes the findings of the experiments.



**Lula ROMERO** is a composer of electroacoustic and acoustic music. She holds degrees in composition, piano, and art history. In her compositional work she explores the phenomenon of space in music with regard to structure and material as well as their relation to theories and practices of feminism and questions of social equality. Romero has been awarded a number of awards for her work, including selection by the German Music Council for an Edition Zeitgenössische Musik Portrait CD (WERGO, 2017), the 2014 Giga-Hertz Award by the ZKM Institute for Music and Acoustics in Karlsruhe and the SWR Freiburg EXPERIMENTALSTUDIO, the Kompositionsstipendium 2015 and 2012 from the Senate Chancellery – Cultural Affairs in

Berlin, the Berlin–Rheinsberger Composition Prize 2011, and a residence at the German Center of Studies in Venice 2017 by the German government. She lives and works in Berlin. ([www.lularomero.com](http://www.lularomero.com))

## INTERNAL SUPERVISORS AND EXTERNAL ADVISORS

**Clemens GADENSTÄTTER** (*KUG*) is Professor of Analysis, Music Theory, and Composition at the University of Music and Performing Arts Graz. His musical undertaking explores the compositional resynthesis of perception, sensation and feeling. For him, this should bring together the trinity of listening, comprehension, and composition. His current research interests include: the transformation of acoustically triggered, pre-formed feelings (in the series *E.P.O.S.: les premiers cris, les cris des lumières, les derniers cris* for different ensemble arrangements); the notion of the banal (in the pieces *Semantical Investigations 1&2*, as well as the essay “*Was heißt hier banal?*” [*What do we mean banal?*]); the poly-modality of listening (in *häuten, schlitzen* for string quartet 1&2, *ES* for voice and ensemble); as well as musical iconography (in the series *ICONOSONICS 1 – 3*). His larger works thematize these ideas in multimedia form, such as *daily transformations* for voice, ensemble, electronics, text, and film, with Lisa Spalt (text) and Anna Henckel-Donnersmark (film). Gadenstätter’s work has been commissioned by the Donaueschingen Festival, Music of the Centuries - Stuttgart, WDR - Witten Days for New Chamber Music, Wien Modern, the ORF Vienna Radio Symphony Orchestra, Musikbiennale Berlin, Salzburg Festival, Musikbiennale Salzburg, Steirischer Herbst, Ultima - Oslo, and more.

**Federico CELESTINI** (*University of Innsbruck, Austria*) is Professor for Musicology at the University of Innsbruck, Austria. He studied in Rome at the University La Sapienza before completing his Ph.D. and habilitation in Musicology at the University of Graz. He has been awarded several fellowships from, for example, the British Academy (University of Oxford), the Riemenschneider Bach Institute (Cleveland) and the Alexander von Humboldt Foundation (Free University of Berlin). In 2010 he was a Mellon European Scholar and visiting professor at the University of Chicago. Celestini combines interests in music, philosophy, and in social and cultural history. His publications include books on Nietzsche’s music philosophy, Haydn’s piano sonatas and on Viennese Modernism. Together with Philip Bohlman, Celestini co-edits the peer-reviewed journal *Acta Musicologica*.

**Margaret Anne SCHEDEL** (*Stony Brook University, New York*) is a composer and cellist specializing in creating and performing ferociously interactive media whose works have been performed throughout the United States and abroad. As an Associate Professor of Music at Stony Brook University, she serves as Co-Director of Computer Music and is the Director of cDACT, the consortium for digital arts, culture and technology. She ran SUNY’s first Coursera Massive Open Online Course (MOOC), an introduction to computational arts and is the co-founder of [www.arts.codes](http://www.arts.codes). Schedel holds a certificate in Deep Listening and is a joint author of Cambridge Press’s *Electronic Music*. She recently edited an issue of *Organised Sound* on the aesthetics of sonification and two of her pieces are featured on the REACT recording by Parma Records. Her work has been supported by the Presser Foundation, Centro Mexicano para la Música y les Artes Sonoras, and Meet the Composer. She has been commissioned by the Princeton Laptop Orchestra, the percussion ensemble Ictus, and the reACT duo. Her research focuses on gesture in music, the sustainability of technology in art, and sonification/gamification of data. She sits on the boards of 60x60, the International Computer Music Association, is a regional editor for *Organised Sound* and an editor for *Cogent Arts and Humanities*. In her spare time she curates exhibitions focusing on the intersection of art, science, new media, and sound and runs [www.arts.codes](http://www.arts.codes), a site celebrating art with computational underpinnings.

**Christa BRÜSTLE** (*KUG*) is Professor of Musicology and Women’s and Gender Studies at the Institute for Music Aesthetics at the KUG, where she has been head of the Centre for Gender Studies since 2012. She studied musicology, German studies and linguistics in Freiburg and Frankfurt and completed her doctorate on the reception history of Anton Bruckner. From 1999 to 2005 and in 2008 she was research associate in the collaborative research centre, “Kulturen des Performativen”, at the Free University of Berlin, where she habilitated with the thesis *Konzert-Szenen: Bewegung – Performance – Medien. Musik zwischen performativer Expansion und medialer Integration 1950–2000*. From 2008 to 2011 she was visiting professor at the University of Arts Berlin as well as lecturer at the Berlin Academy of Music, the Technical University of Berlin and the University of Vienna. In 2014, she was visiting professor for musicology at the University of Heidelberg.

14:50, Orangerie

*Performance:* Goran STEVANOVIC (Accordion)

**Feliz REYES MACAHIS (New Doctoral Researcher): Lu:tan**



**Feliz Anne REYES MACAHIS** is a Filipino composer. Her music, woven with a steady hand from fine glass thread, speaks passionately through an intricate world of vocal, instrumental, and electronic resources. In 2016, she was a recipient of Niedersachsen Kompositionsstipendium, which also gave her the opportunity to be one of the artists in residence in Martin-Kausche Studios in the Künstlerhäuser Worpswede. Her recent awards include a second prize from {Raum::Klang} Composition Contest for Interactive Sounds for 3D-Labor by I2audiolab, Hamburg University of Applied Sciences for her interactive sound installation mediation for a wave field synthesis system and advanced

real-time tracking, and a commission to write a 30-minute opera as a winner of International Composition Competition New Scenes IV by the Deutschen Oper Berlin. She is supported by the Styria-Artist-in-Residence and KulturKontakt Austria for this year's composers' residence in Graz and Vienna, and by l'Association des Amis de Royaumont for her participation in Royaumont l'Académie Voix Nouvelles.

#### **Doctoral Project Starting October 2018: Philippine epic singing in the context of contemporary music from an academic and artistic perspective**

I am fascinated by the sound of the human voice and the sound of language, an interest which has led to continuous vocal exploration in my works. Coming from the Philippines, I am aware that there exist more than 170 languages there and a rich oral music tradition. I would like to deepen my understanding of this practice through my doctoral project, "Philippine epic singing in the context of contemporary music from an academic and artistic perspective." This intends to examine epics from two linguistic groups from the Philippine Epics and Ballads Archive built by a team of scholars and locals led by French linguist-anthropologist Dr. Nicole Revel in 1991. The epics will be studied, analyzed and compared based on elaborate vocal impressions and text construction. Throughout this process, I look forward to being influenced and discovering more poetic means with which to shape my own music.

#### INTERNAL SUPERVISORS AND EXTERNAL ADVISORS

**Jonas BAES** (*University of the Philippines Diliman*) is a composer, an ethnomusicologist and professor. His interests include cultural politics, marginality, and the plight of indigenous peoples; his compositions focus on indigenous musical instruments from Asia.

**Beat FURRER** (*KUG*) is a Swiss-born Austrian composer and conductor. He has served as Professor of Composition at the University of Music and Performing Arts Graz since 1991.

**Nicole REVEL** (*Emeritus Professor of Linguistics at Paris Descartes University*) is research director of the French National Center for Scientific Research (CNRS). Her research centers around language and poetry in the Philippines.

**Christian UTZ** (*KUG*) is Professor of Music Theory and Music Analysis at KUG, Associate Professor for Musicology at the University of Vienna as well as a composer. His research fields include the history and analysis of musical performance and musical globalization since 1800.

15:15, Orangerie

*Alumna:* Dorothea SEEL

### Der Diskurs um den Klang der Flöte im 19. Jahrhundert

In meinem Vortrag möchte ich die Ergebnisse meiner Forschung um den Klang der Flöte und ihrer Ästhetik im 19. Jahrhundert darlegen. Ein einheitliches Bild um DEN einheitlichen Flötenklang hat sich bei meiner Forschung nicht ergeben. Es herrschte eine große Vielfalt und diese gab es sowohl durch die Instrumente, als auch durch unterschiedliche Vorlieben in den jeweiligen Ländern was die Aufführungspraxis angeht. Was aber mit dem Klang der Flöte „Alten Systems“ gemeint war, habe ich durch meine Arbeit im Experiment herausfinden können. Mit der ihr eigenen Ästhetik war das Zusammenwirken von Schichten unterschiedlicher Dynamiken, sowie Stilelementen, wie mehrerlei Arten von Vibrato an bestimmten Stellen, erhöhten Tönen, Glissandi, u.a. gemeint.

Durch die gefundenen Stilmittel kann mir ein Notenblatt aus dem 19. Jahrhundert nun die Textur dieser Musik zeigen und mich verstehen lassen, was mit dem Zitat von Anton Bernhard Fürstenau (1792-1852) „...dem eigenthümliche Schmelz- dem Wesen des ächt Romantischen“ gemeint war. Der Diskurs um den Klang der Flöte sollte im Interesse der Komponisten weitergehen oder fortgeführt werden. In der Kombination von praktischer Erfahrung, dem Experiment, und perspektivischer Neuinterpretation vorhandener Quellen, eröffnet sich ein neues Erkenntnisfeld, eine methodische Neuordnung und Betrachtung der überlieferten Quellen.

## The discourse about the sound of the flute in the 19<sup>th</sup> century

In my paper, I will be presenting the findings of my research on the sound of the flute and its aesthetics in the 19<sup>th</sup> century. My investigations have not resulted in a uniform picture of a definitive, standardized flute sound. There was in fact a great variety of sound that stemmed both from the instruments and from the different preferences in performance practice in the countries in question. However, by experimenting I was able to ascertain what was meant by the sound of the “old-system” flute. The aesthetics particular to it referred to the combined effect of layers of different dynamics and stylistic elements, such as several kinds of vibrato in particular places, raised pitches, and glissandi among other features.

Having identified these stylistic devices, I am now able to deduce the musical texture from a 19<sup>th</sup>-century sheet of music, leading me to understand what Anton Bernhard Fürstenau (1792-1852) meant when speaking of “the particular melting quality – the essence of pure Romanticism” (“dem eigenthümliche Schmelz – dem Wesen des ächt Romantischen”). In the interests of the composers, this discourse on the sound of the flute needs to continue or be continued. The combination of practical experience, experimentation, and the interpretation of existing sources from a new perspective opens up a new field of knowledge and a new methodological order and approach to the surviving sources.



A specialist in 18<sup>th</sup> and 19<sup>th</sup> century flutes, **Dorothea SEEL** has played in leading original sound ensembles such as The English Concert, Concerto Cologne, Concentus Musicus Wien and many others. She is Artistic Director of Baroque Soloists Munich and has published award-winning CDs with solo concertos for flute (J. Bach, A. Vivaldi and J. Zach) as well as the complete flute sonatas by C.P.E. Bach (2015) and G.F. Handel (2015) and “The Romantic Flute” (2016), Hänssler Classic. She gives concerts worldwide and presents both her research and her performance with instruments and sound aesthetic issues. At the University Mozarteum Salzburg she teaches performance practice on

19<sup>th</sup> century historical flutes.

Dr.art. Dorothea Seel is an alumna of KUG, where she received her doctorate in 2017. Her dissertation “The discourse about the sound of the flute in the 19<sup>th</sup> century” will be published by Wißner-Verlag Augsburg. Her latest project will involve a knowledge transfer project at the KUG, where the performance practice of 19<sup>th</sup> century fluteplaying will be illustrated with the example of the four flute sonatas by J. N. Hummel with a CD release and a video.

16:15, Orangerie

*Doctoral Researcher:* Emiliano SAMPAIO (KUG)

## **The Music for Jazz Symphonic Orchestra and Its Use of/for Improvisation**

This project focuses on music for large symphonic ensembles known as Jazz Symphonic Orchestra (JSO) which fuse symphonic orchestra and jazz big band instrumentation. Through the experience of using improvisation elements in the symphonic scale, I hope to explore new aesthetical and social possibilities in jazz symphonics. Currently there are only two active professional JSOs in the world: the Metropole Orkest (Holland) and Orquestra Jazz Sinfonica do Estado de Sao Paulo (Brazil).

My intention is to use improvisation as a tool to create a new type of large ensemble paradigm that resonates with our contemporary world. I believe the use of improvisation in the JSO environment can stimulate the development of new group dynamics for jazz and classical musicians in mixed large ensemble context, where aliveness, spontaneity and interaction between musicians play a bigger role. Through analyses of the artistic results and other data, I intend to evaluate the research progress in terms of: which compositional and rehearsal strategies can we use to achieve satisfactory musical results? Could we expect interaction between improvisers and non-improvisers in a large ensemble context when they are confronted with improvisation elements?



**Emiliano SAMPAIO**, guitarist, trombonist, conductor, arranger and composer, studied music in the University of Campinas. His doctoral research at the KUG focuses on the use of improvisation for large Jazz Symphonic Orchestra. Emiliano has released eight albums as band leader with his trio, his nonet and his own big band, and his music has been played in important Brazilian and European jazz clubs and festivals. He has won a number of prizes for his work, such as: "Downbeat Student Award" 2014 in the category Best Small Jazz Combo, 3rd Prize in the Jazz Comp Graz Composition Contest, "Downbeat Student Award" 2015 in the categories "Jazz Soloist" and "Outstanding original composition for large jazz ensemble" and "Downbeat Student Award" 2017 with his composition "De Norte a

Sul" for Jazz Symphonic Orchestra. As conductor, arranger and composer, he has worked with Metropole Orkest, HR Frankfurt Radio Big Band, Fete Huppe, Big Band Copenhagen, HRT Croatian Radio Band, Regensburg University Jazz Orchestra, Graz Composers Orchestra, Mere Big Band, Soundscape, Badi Assad, Dominginhos, Trombone Quartet of Campinas, Orquestra Experimental de Sao Carlos, and many others.

#### INTERNAL SUPERVISORS AND EXTERNAL ADVISORS

**Edward PARTYKA** (*KUG*) is a bass trombonist/tubist, composer/arranger and conductor. Originally from Chicago, he received a BA degree from Northern Illinois University before moving to Germany in 1990. He completed a Master's degree in jazz trombone performance at the Conservatory of Music in Cologne, where he was also a member of the G.E.M.A. Jazz Composers Workshop, led by Bob Brookmeyer. He received the 2000 "A.S.C.A.P. / I.A.J.E. Commission Honouring the Centenary of Louis Armstrong". He was 1<sup>st</sup> prize-winner of the 1998 "NDR Musikpreis" (Hamburg) and the Jazz Composers Alliance 1998 Julius Hemphill Composition Awards (Boston), and finalist in the 1996 HR Emerging Composers Competition (Frankfurt). Also active in the area of jazz education, Ed Partyka has held teaching positions at the Johannes Gutenberg University in Germany and the Conservatory of Music in Vienna. He is currently Professor for Jazz Theory & Composition and department chairman of the Jazz Institute at the University of Music and Performing Arts in Graz, and teaches composition at the University of Applied Sciences and Arts in Lucerne, Switzerland. Mr. Partyka was "Artist in Residence" at the West Australian Academy of the Performing Arts in 2006 and has given workshops and masterclasses throughout Europe and served as "Visiting Professor of Jazz Composition" at the Academy of Music in Katowice, Poland from 2008 – 2010.

**André DOEHRING** (*KUG*) is Professor for Jazz and Popular Music Research and Head of the Institute for Jazz Research at the University of Music and Performing Arts in Graz. He studied musicology and sociology at the University of Gießen (Germany) where he later became assistant professor and received his doctorate in musicology. He is president of the International Society for Jazz Studies (IGJ) and member of the executive board of the German Society for Popular Music Studies (GfPM), and is co-editor of GfPM's online journal *Samples* (since 2004), IGJ's yearbook *Jazz Research and Studies in Jazz Research* (since 2017) and *Beiträge zur Populärmusikforschung* Vol. 44. His main research topics are the social histories and historiographies of popular music and jazz, and music and media. Currently, he is involved in preparing the world's largest jazz research conference, Rhythm Changes VI: Jazz Journeys (April 11-14 2019 in Graz) and has applied for grants for two new major research projects. Recent English language publications include: *Song Interpretations in 21<sup>st</sup>-Century Pop Music* (Eds. Appen/Doehring/Helms/Moore, Ashgate, 2015); "Andrés's 'New For U' – new for us. On analysing electronic dance music" (Ashgate 2015); "Modern Talking, musicology and I: analysing the forbidden fruit" (Routledge 2016); "Male journalists as 'artists': the ideological production of recent popular music journalism" (Éditions des Archives Contemporaines 2017)

**Rainer TEMPEL** was born in Tübingen and studied jazz piano under Prof. Martin Schrack in Nuremberg. During his studies he focused increasingly on writing music, and composing subsequently became his main professional focus. His main aim is to enrich jazz composition with techniques from outside the genre, taking a consistently artistic approach in his thought and research. Tempel has worked as a composer, arranger and conductor for a range of state big bands, independent jazz orchestras as well as classical orchestras. From 2006 to 2013 he was the musical director of the Zurich Jazz Orchestra and since 2013 has been director of the Youth Jazz Orchestra Baden-Württemberg. He has won numerous awards, including the Jazz Award of Baden-Württemberg in 2002, a scholarship of the Baden-Württemberg Art Foundation in 2006, and an Echo Jazz in the big band category in 2015. From 2001 to 2009 he was Professor of Jazz Composition at the Lucerne School of Music and since 2007 has held the same position at the HDMK Stuttgart. Workshops, courses and his activity as an external expert have taken him to the universities of music in Graz, Weimar, Zurich, Dresden, Mannheim, Hannover and Berne.

**Chris STOVER** (*Arizona State University*) is an assistant professor of music theory at Arizona State University, where he is in the process of developing a new curricular model for teaching and learning music theory. He is editor of the forthcoming volume *Rancièrè and Music* (Edinburgh University Press), and has recent publications in *Music Theory Spectrum*, *Perspectives of New Music*, *Analytical Approaches to World Music*, *Open Space*, *Media and Culture*, and elsewhere, and he is guest editor for special issues of *Engaging Students* (2016) and *Perspectives of New Music* (forthcoming, 2018). His research on improvisational interaction and rhythm, meter, and microtiming develop concepts from music theory, phenomenology, queer and feminist theory, and philosophies of time and process. He was a Fulbright Teaching and Research Fellow in Brazil in 2015 and a Fellow of the Graduate Institute for Design, Ethnography, and Social Thought at the New School for Social Research in 2016. He is also very active as a trombonist and composer.



17:15, Orangerie

*Round Table 1:* Karin WETZEL, Lula ROMERO, Emiliano SAMPAIO,  
Artemi GIOTI. Chair: Deniz PETERS

### **Experimenting Musically I**

To experiment musically in the sense of questioning and transcending the given has arguably been part of every musical practice in history. Yet what is missing from reflections of the concept behind the term is a coherent and differentiated view across the gamut of practices that acknowledges the achievements of, and interconnections between, the plurality of explorative actions. (For full round table abstract see p. 20.)

In this 1st round table dedicated to musical experimentation, doctoral students from a compositional background join to locate and discuss experimental aspects, methods and goals of their artistic research practices.

### **FESTIVAL RECOMMENDATION**

**ORF** musikprotokoll  
im steirischen herbst

21:00 | Dom im Berg

Fred Frith & Bérangère Maximin

Friday, 5 October

***MUMUTH/Proberaum and Florentinersaal***

10:00, MUMUTH/Proberaum

*musikprotokoll@ARTikulationen*

*Round Table 2:* Fred FRITH (Mills College), Bérangère MAXIMIN (Paris), Chaya CZERNOWIN (Harvard University). Chair: Deniz PETERS (KUG)

### **On Experimenting**

To experiment musically in the sense of questioning and transcending the given has arguably been part of every musical practice in history. Yet what is missing from reflections of the concept behind the term is a coherent and differentiated view across the gamut of practices that acknowledges the achievements of, and interconnections between, the plurality of explorative actions. While to some the concept is connected firmly with compositional practices that, for example, aim for a distinctive unpredictability of the performed and sounding outcome, to others it is clear that interpretation benefits from and may even necessarily require experimentation. Others again, whose practices include different levels of freedom in improvisation, quite naturally think of their work as being experimental too. But what does it mean to be experimenting musically? What do improvising and interpreting performers, and composers, experiment with? With music, its sounds and cohesion? Or with the interhuman and social actions inherent to music? With the institutionalisation of music? With imagination, thought, behaviour, emotion? With traditions, patterns, knowledge embodied in music making? With all, a combination, or none of these? What sorts of resistance is there to experimentation? What do we gain from it? Knowledge about the world? Skills musical and more broadly human? Pleasure? And – given the human tendency to establish patterns and return to the tested and tried – how does one keep the experimental aspects of one's musical practice alive? Is experimentation, a term charged with historical connotations of inhuman actions in the name of (cold) science, even a good word for the musical activity it names? These questions form the background to all three round table discussions.

In this 2nd round table (chaired by Deniz Peters), Fred Frith and Bérangerè Maximin, who perform on Thursday 4 Oct, 21:00 as part of *musikprotokoll* at Dom im Berg, join Chaya Czernowin, whose *Knights of the strange* is going to be performed on the evening after the round table, on Friday 5 Oct, 21:00h in Helmut List Halle.



**Fred FRITH** (Mills College). Multi-instrumentalist, composer, and improviser Fred Frith has been making noise of one kind or another for almost 50 years, starting with the iconic rock collective Henry Cow, which he co-founded with Tim Hodgkinson in 1968. Fred is best known as a pioneering electric guitarist and improviser, song-writer, and composer for film, dance and theatre. Through bands like Art Bears, Massacre, Skeleton Crew, Keep the Dog, the Fred Frith Guitar Quartet and Cosa Brava, he has stayed close to his roots in rock and folk music while branching out in many other directions. His compositions have been performed by ensembles ranging from Arditti Quartet and the Ensemble Modern to Concerto Köln and Galax Quartet, from the BBC Scottish Symphony Orchestra to ROVA and ARTE Saxophone Quartets. Fred has performed works by and

sometimes alongside many renowned composers and musicians of all genres. Currently he is performing with the Fred Frith Trio and Frelosa.



**Bérangère MAXIMIN** (Paris). Working out of her private studio since 2008, Bérangère Maximin has developed her own approach to sound art and electronic music, composing dense, immersive pieces with immediate impact. On four albums which have aroused international interest, she has revealed a taste for mixing disparate sounds together with a sense of detail, combining lyrical playings with digital material and tight

nuanced writing. Sound ambivalence and its independence from its original source are at the centre of her work. She has performed at various venues and concert halls, festivals and clubs across Europe, China and North America and was included in the Villa Medicis Hors Les Murs residency program in New York City in 2011.

**Chaya CZERNOWIN** (Harvard University) is a composer of operas, and orchestral and chamber works which have been played worldwide, and Walter Bigelow Rosen Professor of Music at Harvard University -> see *full bio on the back of this page* (22)

13:00, Florentinersaal

*musikprotokoll@ARTikulationen*

Keynote: Chaya CZERNOWIN (Harvard University)

### **“Are You a Tracker?” Researching Time Over a Lifetime**

Since the nineties my work has dealt continuously with examining and experimenting with the continuity, discontinuity, flow, pacing, memories and expectation which mold musical time. In this lecture-demonstration I will focus on three works from three different periods, Afatsim (1996), The Quiet (2010), and parts of my latest opera, Infinite Now (2016). Through these examples and their temporal analysis, I will demonstrate a narrative of sorts which delineates my experimentation and engagement with the difficult question of the temporal aspect of music. In the last part of my talk I will introduce my new ideas which will form the base of the opera Heart Chamber.



**Chaya CZERNOWIN** is a composer of operas, and orchestral and chamber works which have been played worldwide. She was composer in residence at the Salzburg Festival and Lucerne Festival, and has been a featured composer at many other festivals. She is Walter Bigelow Rosen Professor of Music at Harvard University and was a Professor for Composition at the University for Music and Performing Arts Vienna Austria from 2005-2009 and at the University of California San Diego from 1997-2005. Czernowin works imaginatively and analytically with metaphors as a means of reaching a sound world which is unfamiliar

and is never taken for granted. Things can appear and disappear at any time in this world – it is an existential state where safety is not easily earned. She works towards creating a vital, visceral direct and real sonic experience which goes beyond style conventions or rationality, attempting to give a voice to what is internally hidden from one’s view. Main pieces: the opera *Prima*, the large-scale orchestral piece *Maim*, and *HIDDEN* for quartet and electronics. Czernowin’s work has received numerous awards such as the Composer Prize from the Ernst-von-Siemens Foundation, a Guggenheim fellowship, and the Kranichsteiner Music Prize at Darmstadt Summer Course. *PNIMA* was awarded the Bavarian Theatre Prize and was chosen as the best new opera in 2000 in the Opernwelt critics survey. Her third opera, *Infinite now*, was also chosen as the best new opera of 2017 by the Opernwelt international critics survey. Her CD, *The Quiet*, won the German Record Critics’ Quarterly Critics’ Choice for contemporary classical music. She has been a member of the Berlin Akademie of the arts since 2017. Her work is published by Schott. ([chayaczernowin.com](http://chayaczernowin.com))

14:45, Florentinersaal

*Doctoral Researcher:* Roxanne DYKSTRA (KUG)

## **Let Me Play That! Transcription and the Possibilities for the Performing Artist**

My practice-based research considers transcription as a means of exchange between past and present; intention and reality; and various musical traditions, cultures, and styles. Through my practice, I explore how transcription is not only an avenue to fresh repertoire, but also can create intersections between musical languages, audiences, and contexts, thus providing new opportunities and unique points of access for both performer and audience to experience a given artwork. Increasingly diverse, exploratory and sophisticated practices raise fundamental questions on the prevalent understanding of transcription and the opportunities it permits the performing artist. Although sometimes controversial, the possibilities that emerge when changes to a score are outrightly permitted are exciting: transcription can deepen an understanding of the performer's role as co-creator, thus challenging prevailing influences of the musical 'werk' concept and a societal emphasis on originality, invention, and ownership in art. In this talk, I will discuss a varied programme of viola transcriptions that depart in varying degrees, and will demonstrate that by softening boundaries between compositional and performance processes, these musical transcriptions create new opportunities for the realization of the work through creating common ground between existing music, musician, and present audience.



**Roxanne DYKSTRA** (Mmus, Université de Montréal, Prix de Master, CNSMD Lyon) is a Canadian violist whose solo, chamber and orchestral work has her regularly performing across Canada and Europe. Passionate about music's power to connect people, she directs several projects that develop musical opportunities in under-served communities, engaging players and audiences of many backgrounds and experience levels. Roxanne appreciates how transcription plays such a large part in her career as a performer and teacher, which led her to pursue doctoral-

level work in Artistic Research at the University of Music and Performing Arts Graz in the field of transcription studies. Roxanne recorded a CD of transcriptions in 2018 and recently began a position as doctoral assistant at KUG.

### INTERNAL SUPERVISORS AND EXTERNAL ADVISORS

**Janne RÄTTYÄ** (KUG) is widely regarded as one of the world's leading classical accordionists. In 2002, Rättyä debuted in the Chamber Hall of the Berlin Philharmonic (with the Debut Series of DeutschlandRadio Berlin), performing the first classical accordion recital ever presented there. Of Finnish origin, Janne studied at the Sibelius Academy with Matti Rantanen and at the Folkwang Academy in Essen with Prof. Mie Miki. He has been Professor for Classical Accordion Studies at the University of Music and Dramatic Arts in Graz since 2003. He has played at numerous venues and events, such as the Van Vlaanderen Festival, Kyoto International Music Festival, Toppan Hall (Tokyo), Musashino Hall (Tokyo), Pacific Rim Festival, Aspekte Salzburg and Wien Modern. He performs as a soloist and chamber musician throughout Europe, in the U.S. and Asia. He has appeared with musicians such as Jorma Hynninen, Pekka Kuusisto, Martyn Brabbins and

Patrick Gallois, to name but a few and has appeared also as a soloist with many orchestras from Finland and elsewhere, including the Ostrobothnian Chamber Orchestra and the Iceland Symphony Orchestra. He has been awarded numerous prizes in various international classical accordion competitions, most notably the first prize in the Arrasate Hiria competition in Spain in 1996. He collaborates closely with contemporary composers like Aldo Clementi, Dieter Schnebel, Uljas Pulkkis and Iris ter Schiphorst to create new music for his instrument. He appears under the German-Austrian CD label VMS and the Japanese Octavia Records label.

**Andreas DORSCHER** (*KUG*) has been Professor of Aesthetics and head of the Institute for Music Aesthetics at the University of Music and Performing Arts Graz since 2002. Before his appointment there, he taught at universities in Britain, Germany and Switzerland where, in 2002, the University of Berne awarded him his habilitation. In 2006, he was visiting professor at Stanford University. Dorschel was elected onto the Board of the Austrian Research Fund (FWF) in 2008, 2011 and 2014. His books include *Nachdenken über Vorurteile* (Hamburg: Meiner, 2001); *Gestaltung – Zur Ästhetik des Brauchbaren*, 2<sup>nd</sup> ed. (Heidelberg: Winter, 2003) (Beiträge zur Philosophie, Neue Folge); *Verwandlung. Mythologische Ansichten, technologische Absichten* (Göttingen: Vandenhoeck & Ruprecht, 2009) (Neue Studien zur Philosophie 22) and *Ideengeschichte* (Göttingen: Vandenhoeck & Ruprecht, 2010). Articles by Andreas Dorschel have been published in, for example, *History and Philosophy of the Life Sciences* (Springer), *Communication & Cognition* (de Gruyter), *Archives européennes de sociologie/European Journal of Sociology* (CUP), *The German Quarterly* (Wiley), *History of European Ideas* (Taylor & Francis), *The Cambridge Quarterly* (OUP), *Philosophy* (CUP), *The Oxford Handbook of the New Cultural History of Music* (OUP) and *The Oxford Handbook of Western Music and Philosophy* (OUP).

**Georg HAMANN** (*MDW*) studied at the University of Music in Vienna with members of the Alban Berg Quartet. He graduated with summa cum laude and was praised by the Minister of Science. He has been the first violist of the Vienna Chamber Orchestra for many years, a member of Ensemble Wien Tokyo and the Arcus Ensemble Wien, and in 1998 he founded, together with Ludwig Müller, Barna Kabori and Christophe Pantillon, the Aron Quartet, which was resident at the Arnold Schönberg Center in Vienna. After only a few weeks the Aron celebrated its “brilliant debut” (*Der Standard*) and is now regarded as one of the best string quartets in Austria. Georg Hamann is a widely respected teacher, both in Vienna, where he holds two professorships, and internationally, regularly giving masterclasses for violin, viola and chamber music in many European conservatoires as well as in Japan. As a violinist (baroque & modern) and a violist, Georg Hamann has played in the world’s leading halls (Musikverein and Konzerthaus Vienna, Mozarteum Salzburg, Verdi Hall Milan, Casals Hall Tokyo, Carnegie Hall New York etc.) and has appeared at well-known festivals (Vienna, Styriarte Graz, Edinburgh, Menuhin Festival Gstaad, Santo Domingo, Woodstock Mozart, Nagano etc.). Among his recordings one finds Mozart’s Haffner Serenade; music for viola by Austrian composers of the 20<sup>th</sup> century (Krenek, Einem, Hauer and others); piano quintets by Dvorak, Schumann and Franck; Schubert’s Death and the Maiden and The Trout with Philippe Entremont; Schoenberg’s and Korngold’s complete string quartets; contemporary music; Mozart’s Sinfonia Concertante with Kimiko Nakazawa (Vienna Chamber Orchestra/ Entremont); and the complete works for violin/viola and piano by Robert and Clara Schumann.

**Clive BROWN** (*University of Leeds, Emeritus*) was a member of the Faculty of Music at Oxford University from 1980 to 1991 and is now Emeritus 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 *Fierrabras* 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, Brahms’ complete Sonatas for one Instrument and Piano, and Mendelssohn’s Violin Concerto (Bärenreiter); Beethoven’s 1<sup>st</sup>, 2<sup>nd</sup>, and 5<sup>th</sup> 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).



16:00, Florentinersaal

*Guest Doctoral Researcher:* Halla Steinunn STEFÁNSDÓTTIR

(Malmö Academy of Music)

### **I Play Northern Lights**

This presentation will give insights into my 'Activation Series'. Initiated in winter 2016-2017, this artistic method has led to the creation of the 5.1 surround sound installations 'I play Northern Lights' and 'I play cement / Ég spila á steypu', an audio and video installation for two screens and two pairs of speakers. A third work is in progress in collaboration with Anders Hultqvist, Stefan Östersjö and Gunnar D. Hansson, with the first output scheduled for premiere at the GAS festival in Sweden this autumn.

The Activation Series connects to a larger body of works that explore movement, listening and navigation. The work unites my agency as composer, curator and performer and links to the usage of field-recording as a methodological tool. It brings a performer's thinking-through-listening into different environments in order to explore 'whether new aspects of the environment's structure can be revealed' (Stefánsdóttir & Östersjö, forthcoming). The Activation Series looks at the musician's role in exploration of environment, and thus questions her role in connection with society and tradition. The material outcomes can be understood as eco-systemic art, a field which holds potential to prompt different understandings of the relation between artist and artwork, and hopefully also between the human and the natural environment.

The presentation is set to include a presentation of 'I play Northern / Lights'.



**Halla Steinunn STEFÁNSDÓTTIR** is one of Iceland's leading figures within the contemporary music scene. She has been the artistic director of the ensemble Nordic Affect since its inception in 2005. Believing that the exciting things happen 'in the connection', Halla Steinunn's work with the ensemble has been a tour de force when it comes to collaborative relationships with composers, visual artists, and producers.

17:10, Florentinersaal

*Doctoral Researcher:* Florian BOGNER (KUG/ZHdK)

## **The Reproducibility/Re-Performability of Works with Live Electronics: a Practice-Based Investigation in Composition and Performance**

Live electronics are an integral part of the performance practice of contemporary music. The resulting aesthetic and technical diversity presents an enormous challenge for performers as, in contrast to purely acousmatic works, the sound can vary considerably. No uniform standards for the documentation and formalization of live electronic systems have yet been established, and no common notation for interacting with the system and the resulting sound has been developed. If parts of the documentation are missing or if the techniques have become obsolete, it can make it impossible to reproduce original works, even a short time after their creation.

This is the point of departure for the research project. How could pieces with live electronics be documented independently from a specific technology? How can the desired sonic result be notated? What is the relation between the technical possibilities of certain systems and the musical result? How is a piece affected by the migration of its live electronic system to a new technology? How can the pieces be adapted to different performance spaces? These questions emerge frequently in practice but have remained unsolved and must be investigated in a practice-based way. First case studies, addressing these issues, will be presented and discussed.



**Florian BOGNER** studied at the Electroacoustic Institute of the University of Music and Performing Arts Vienna. From 2003-2005 and in 2012-2013 he was a lecturer at the University of Applied Arts Vienna. He works as a freelancer in the areas of sound design, live electronics and computer music, and together with Peter Böhm, he is responsible for electroacoustic conception and sound design at the Klangforum Wien. His projects have led him to Wien Modern, Wiener Festwochen, Berliner Festspiele, Lucerne Festival, Teatro Real Madrid, Opéra Bastille Paris, Cologne Opera, Theater an der Wien, Ultima Contemporary Music Festival Oslo, Klangspuren-Festival, Transart festival, Salzburg Festival, International Summer Courses for New Music in Darmstadt and the Nationaltheater Mannheim. He records, mixes and masters CD productions for labels such as Kairos and col legno. Since 2009 he has been performing with saxophonist Lars Mlekusch (Duo Saxophonic). From 2013 to 2017, he completed his Master's degree in electroacoustic composition at the Zurich University of the Arts. Between 2014 and 2016, he was part of the research team working on the project "Performance Practice of Electroacoustic Music" at the Institute for Computer Music and Sound Technology in Zurich and funded by the Swiss National Science Foundation. Since 2017 he is a PhD student at the artistic-scientific doctoral school of the University of Music and Performing Arts Graz and the ZHdK.



## INTERNAL SUPERVISORS AND EXTERNAL ADVISORS

**Germán TORO-PÉREZ** (*ICST, ZHdK*) studied music theory at the Universidad de los Andes in Bogotá, and composition studies and Master's degree in arts at the University of Music and Performing Arts, Vienna. He has done conducting courses with Karl Österreicher and Dominique Rouits and has carried out research on electroacoustics and computer music in Vienna and at IRCAM in Paris. He has composed for orchestra, instrumental and vocal ensembles, chamber music with and without electronics, electroacoustic music, sound art as well as works related to graphic design, video, film and fine art. His music theater work *Journey to Comala* based on Juan Rulfo's novel *Pedro Páramo* was premiered in Mai 2017. From 1999-2007 he lectured in Computer Music and Electroacoustic Composition at the University of Music and Performing Arts, Vienna. Since autumn 2007 he has been Professor for Electroacoustic Composition and director of the ICST - Institute for Computer Music and Sound Technology at the Zurich University of the Arts. He lectured in composition at the International Summer Courses in Darmstadt in 2012. He has published in the fields of composition, theory and aesthetics of electroacoustics, artistic research, history and identity of Latin American music. Current research topics at the ICST are notation of spatialization and performance practice of electroacoustic music. ([www.toro-perez.com](http://www.toro-perez.com))

**Martin NEUKOM** (*ICST, ZHdK*) studied musicology, mathematics and psychology at the University of Zurich and music theory at the Zurich University of the Arts. He works as a lecturer for music theory, applied mathematics and informatics, and for sound synthesis. He is a research associate at the Institute for Computer Music and Sound Technology ICST of the Zurich University of the Arts.

**Kilian SCHWOON** (*University of the Arts, Bremen*) studied composition with Nicolaus A. Huber and electronic composition with Dirk Reith at the Folkwang Hochschule in Essen and continued his research at Centro Tempo Reale in Florence with Luciano Berio. His compositions have been performed at various festivals (ISCM World Music Days, Witten, Nuova Consonanza etc.) by musicians such as Ensemble Modern, Ictus, L'art pour l'art, e-mex and Schlagquartett Köln. Since 2007 he has been Professor for Electroacoustic Composition at the University of the Arts Bremen. His interest in combining vocal, instrumental and electronic resources has played a key role in his activity as a performer and researcher in the field of live electronics, with a focus on realizing Berio's projects at renowned concert venues worldwide. Furthermore, he develops sound installations and has been involved in various audiovisual projects, collaborating for instance regularly with the choreographer and director Claudia Lichtblau.

**Pascal DECROUPET** (*Université Nice Sophia Antipolis/Université Côte d'Azur*) is Professor for Musicology at Université Nice Sophia Antipolis/Université Côte d'Azur, research laboratory CTEL EA 6307. Having studied at Liège, Berlin and Paris, he completed his Ph.D. at Tours (Ramifications of serial thought: Boulez, Pousseur and Stockhausen – 1951-1957). From 1994 to 1996, he was a member of a research group at Humboldt Universität zu Berlin about the Darmstadt Summer Courses (*Im Zenit der Moderne*, Rombach, Freiburg i.B., 1997). His research focuses on the music of the 20<sup>th</sup> century, with special focus on sketch-studies of composers Berio, Boulez, Kagel, Maderna, Pousseur, Stockhausen and Bernd Alois Zimmermann. He is editor of two volumes of writings by Pousseur (Mardaga, 2004 and 2009) and of the sketches and manuscripts of Boulez' *Marteau sans maître* (Schott, 2005), and is presently developing a theory of sound based instrumental music from Varèse to Ferneyhough.

18:15, Florentinersaal

*Doctoral Researcher:* Artemi GIOTI (KUG)

## Composing Sonic Human-Computer Agent Networks

The ability of music agents to display autonomous yet responsive behaviour is one of the main desiderata of research in the fields of Music Artificial Intelligence (Music AI) and Interactive Music Systems (IMSS). Arguably, intelligent agent behaviour – or at least behaviour perceived as such – lies within the spectrum between completely transparent input-output mappings and highly opaque decision-making processes. But where exactly in this spectrum does the machine stop reacting to the musician's actions and start interacting with him/her in a meaningful and intelligent way? In other words: when is a behaviour perceived as intelligent? This talk will focus on decision-making processes as the basis for perceivably intelligent behaviour in interactive music systems and will present some experiments on decision-making from a recent case study for a human and robotic percussionist.



**Artemi-Maria GIOTI** is a composer and researcher working across the disciplinary boundaries between art, science and technology. Her research interests include computational intelligence, sonification, collaborative and participatory sound art, and the development of mechanically controlled and sensor-augmented instruments. She studied composition at the University of Macedonia (Greece) and electro-acoustic composition at the University of Music and Performing Arts of Vienna (teacher: K. Essl). She holds a Master's degree in composition – computer music from the Institute

for Electronic Music and Acoustics (IEM) of the University of Music and Performing Arts Graz (teacher: G. Eckel). Her compositions include works for solo instruments, ensemble, and live and interactive electronics and have been performed in Greece, Austria, Portugal, Germany, Denmark, The Netherlands and in the USA.

### INTERNAL SUPERVISORS AND EXTERNAL ADVISORS

**Marko CICILIANI** (KUG) is a composer, performer and audiovisual artist based in Austria. The focus of his work lies in the composition of performance-based electronic music, mostly in audiovisual contexts. Lighting, laser design, or the use of live-video are often integral parts of his compositions. Ciciliani's music has been performed in more than 40 countries across Europe, Asia, Oceania and the Americas. He has released five full-length CDs and a transmedia project in the form of a book with a DVD. Individual pieces of his have appeared on more than a dozen compilation CDs. Ciciliani has received numerous project-residencies at STEIM/Amsterdam, ICST/Zürich, and ZKM/Karlsruhe. He was guest curator of the interdisciplinary workshop LABO in Antwerp in 2017, where he had taught in 2013, 2015 and again in 2018. Since 2014 he has taught at the biannual International Summer Courses for Contemporary Music in Darmstadt. Ciciliani is Professor for Computer Music Composition at the Institute for Electronic Music and Acoustics (IEM) of the KUG. In 2015 Ciciliani was granted funding for a three-year artistic research project titled "GAPPP – Gamified AudiovisualPerformance and Performance Practice".

**Simon EMMERSON** (*De Montfort University, Leicester*) studied at Cambridge University and City University London. He 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. His writings include *The Language of Electroacoustic Music* (Macmillan, 1986), *Music, Electronic Media and Culture* (Ashgate, 2000), and *Living Electronic Music* (Ashgate, 2007). In 2016, he was editor (with Leigh Landy) and contributor to *Expanding the Horizon of Electroacoustic Music Analysis* (CUP). He was founder secretary of EMAS (The Electroacoustic Music Association of Great Britain) in 1979 and a trustee of its successor organization "Sound and Music" 2008-2013. In 2009-2010 he was DAAD Edgar Varese Visiting Professor at the TU, Berlin.

**Agostino DI SCIPIO** is a composer, sound artist, and scholar. Since studying at the Conservatory of L'Aquila and the University of Padova in the late 1980s, his work has involved exploring original methods in the generation and transmission of sound, in either performance contexts with live electronics, or in chamber music and sound installation works. Many of his works implement "man-machine-environment" networks of sounding interactions. A monograph issue of *Contemporary Music Review* was published in 2014, dedicated to his "Audible Ecosystemics" works. With pianist Ciro Longobardi he released a full-concert realization of J. Cage's *Electronic Music for Piano* (Venice Biennale 2012, available on Stradivarius). In duo with saxophonist Mario Gabola, he has performed with recycled analog circuitry (Upset, Viande). His output also includes two chamber theatre works (poetry reading and electroacoustics). From 2004-2005, he was guest artist of the DAAD in Berlin, from 2001-2013 full-time professor at the Conservatory of Naples, and from 2007-2008 he was the Edgar-Varese-Professor at TU Berlin. He has also been guest professor in various institutions, and a member of the Music and ecologies of sound at University Paris 8. He has written extensively on the history and politics of sound and music technologies (e.g. the monograph *Pensare le tecnologie del suono e della musica*). Recent publications include *Polveri sonore. Una prospettiva ecosistemica della composizione* (La Camera Verde, Rome). Editor for various publications a.o. Xenakis' *Universi del suono* (Milan 2003), G.M. Koenig's *Genesi e forma* (Rome, 1995), M. Eldred's *Heidegger, Holderlin & John Cage* (Rome 2000).

**Gerhard ECKEL** (*KUG*) is a composer and sound artist working as Professor of Computer Music and Multimedia at the Institute of Electronic Music and Acoustics (IEM) of the University of Music and Performing Arts Graz (KUG). He also serves as affiliate professor at the KTH Royal Institute of Technology and as a visiting professor at the Royal College of Music in Stockholm. He pursues both an artistic and scientific interest in matters of sound and music and has engaged in interdisciplinary research projects for more than two decades. In the past he has worked at IRCAM, the computer music research centre of the Pompidou Centre in Paris and at the Fraunhofer Institut for Media Communication in Bonn. He is experienced in designing and coordinating publicly funded research projects in artistic, scholarly, and scientific domains and has led research projects funded by the European Framework Programs and the Culture Programs, the Austrian Science Fund, the Zukunftsfonds Steiermark, and the Wenner Grenn Foundations Stockholm. Gerhard Eckel's artistic work is focused on sonic art, mainly in form of sound installations and sound sculptures, developed in a post-conceptual tradition. Over the last decade he has engaged in various forms of artistic research. For two years he has been a member of the Executive Board of the Society for Artistic Research, of which he was president for two years. In the context of his research projects he has organised several symposia and public project events. He is the founder of the *signalegraz* concert series at the KUG, which presents international electroacoustic music and sound art to a general public along with a varied supporting program of master-classes, lectures, workshops, and soirées. In close connection to his artistic production, research projects, teaching and management activities, he supervises artistic, scholarly, and scientific doctoral research.

## FESTIVAL RECOMMENDATION

**ORF musikprotokoll**  
im steirischen herbst

21:00 | Helmut List Halle

*Knights of the strange*

Klangforum Wien, Chaya Czernowin

## Saturday, 6 October

### MUMUTH/Proberaum

9:30, MUMUTH/Proberaum

*Doctoral Researcher:* Raimund VOGTENHUBER (KUG/ZHdK)

### **Sound, Image and Spatiality – Intermedia strategies in contemporary Music Performance**

Modern electroacoustic and audiovisual works are blending different performance formats and shifting the boundaries between the classical art genres. There are, however, still only few descriptions and analyses of these hybrid performance formats. I call these works “intermedia”, referring to the relationships of the media between each other and their relationship with space and audience. I claim that intermedia works require an extended concept of listening which includes the acoustic, visual and spatial level. I analyze the different media layers involved in such *extended listening* and how they relate to each other. Three aspects are important in this respect: the formal relationships between the individual modal layers, how the audience is involved in the work, and which meanings and artistic expressions are derived from the media and their technical prerequisites. I draw on three existing analytical models, those of Nicholas Cook, Michel Chion and Dennis Smalley. On this basis I develop and expand these models by means of artistic implementation and analytical consideration. Unlike a strategy that places the performer and his physical presence in the foreground, the spatial arrangement of visuals and sound projections is suited both to creating *liveness* and *presence*, and establishing a relationship with the audience. The project examines these aesthetic phenomena in different scientific and artistic contexts. It also develops a mobile setup allowing flexible work with distributed sound and image projections.



**Raimund VOGTENHUBER** had his first musical experiences as a guitarist in jazz and rock bands. He studied graphic design and worked for several years with advertising agencies. Then he studied audiovisual media at the Linz University of Art and Design, jazz composition with Prof. Christoph Cech and classical composition with Erland Freudenthaler at the Anton Bruckner Private University, Linz. He earned a Master's degree at Zurich University of the Arts with Isabel Mundry and Germán Toro-Pérez in instrumental and electroacoustic composition. His projects are situated between contemporary music, jazz improvisations, media art and electroacoustic music. He has performed at venues

such as the Lucerne Festival, Ars Electronica in Linz and Porgy&Bess in Vienna. He has attended master classes in Darmstadt, Donaueschingen and the Experimentalstudio, Freiburg, and has created several chamber music compositions, audiovisual performances and music theatre projects. He is a research associate at the Institute of Computer Music and Sound Technology at the Zurich University of the Arts (ZHdK). ([www.vogtenhuber.com](http://www.vogtenhuber.com))

## INTERNAL SUPERVISORS AND EXTERNAL ADVISORS

**Marko CICILIANI** (*KUG*) is a composer, performer and audiovisual artist based in Austria. See full biography on p. 28.

**Steffen A. SCHMIDT** (*ZHdK*) studied musicology, semitic languages and Italian literature, and specialized in theory of musical rhythm in 20<sup>th</sup> century music in his PhD. He received grants in Rome and Paris to study the relation between music and dance. In Berlin, he worked at the Staatsoper as a concert editor and as composer, pianist and musical performer in the independent dance and theatre scene. Since 2004 he has worked at the ZHdK, where he ran a masterclass in cultural media studies until 2016. In 2011 he received a grant from the artists-in-labs program to study the rhythm of heart beats. This project led him to several festivals in San Francisco, Geneva and Lausanne. In 2013 he published his habilitation on the music of B.A. Zimmermann and its relation to dance. Currently he teaches history of film music and music analysis for dancers.

**Phillip SCHULZE** (*Robert Schumann University of Music and Media, Düsseldorf*) is a media artist and composer. He focuses on compositions for classical instruments, algorithmic and electroacoustic music via self-constructed software, and develops much of his work in a visual art context. Sound, light, and video environments, installations, and extended concert situations are set in motion, aiming to generate new scopes of opportunities and experiences, and finding intersection points between visual and auditory experience as well as relations among participants, objects, technology and site. Phillip Schulze studied Media Art at Karlsruhe University of Arts and Design, followed by a Master's of Art in music composition at Wesleyan University, USA with Anthony Braxton, Ron Kuivila and Alvin Lucier. His work has been performed and installed in Europe, Russia, Asia, Australia and North America at institutions such as IRCAM, ZKM, Ludwig Forum Aachen, Kumho Museum, Kunsthalle Düsseldorf, Japan Media Art Festival, Diapason Gallery, Herzeliya Museum, Winzavod Moscow, Elektra Montreal, V2 Rotterdam, and Pori Art Museum. In 2010 Schulze received the Audi Art Award and an Honorary Mention at the Ars Electronica. In 2011 the University of Music Düsseldorf appointed him visiting professor and head of the Music Informatics Department. [www.phillipschulze.com](http://www.phillipschulze.com)

**Sabine SANIO** (*University of the Arts, Berlin*) has been a lecturer in the Master's program Sound Studies and Sonic Arts, at the University of the Arts in Berlin since 2009 and is head of the Sound Studies' theory department. She studied German literature and philosophy and has published numerous articles on current aesthetics, media aesthetics/media history, Sonic Arts, New and Experimental Music and on the relationship between the arts. Her doctoral dissertation on the aesthetics of artworks was published as *Alternativen zur Werkästhetik: Cage und Heißenbüttel* (Saarbrücken 1999). Other books she has written include: *1968 und die Avantgarde* (Sinzig 2008); as editor: *Borderlines/Auf der Grenze: Georg Klein* (Heidelberg/Berlin 2014); *Sound als Zeitmodell: Zeit als Klang denken. Musik, Klangkunst und die französische Zeitphilosophie* (Berlin 2014); and as co-editor: *Das Rauschen* (Hofheim 1995). Her most recent articles are: *Musik als Raumkunst. Zur Ästhetik von Alvin Lucier*, in: Alvin Lucier, *Musik-Konzepte* 180/181 (München 2018); *Kunst als Ort produktiver Distanz*, in: *Music Austria* (Hg.), *Neue Musik heute? Versuch einer Standortbestimmung* (Wien 2014). In English (in print): *Auditory Mirrors: About the Politics of Hearing*, contribution to *The Oxford Handbook of Sound and Imagination*, ed. M. Grimshaw, M. Walther-Hansen, and M. Knakkegaard. Oxford UP, to be published in 2018.

10:30, MUMUTH/Proberaum

*Guest Doctoral Researcher:* Anne VEINBERG (Orpheus Institute, Ghent)

## **Keyboards Unite: The Pianist as Coder**

In its traditional state, piano playing is done through the piano keyboard and pedals, and coding is done through the computer keyboard. When considering the pianist as a coder, the performer is challenged with both the cognitive challenges of coding and playing simultaneously as well as dealing with the two interfaces: the piano and computer keyboard. My research considers double interface interaction and proposes the piano as an instrument for both playing and live coding. Together with composer-programmer Felipe Ignacio Noriega, we are creating the CodeKlavier (code piano): a system where the performer live codes by playing the piano (piano-coding). The CodeKlavier puts forward the piano as an interface not merely as a substitute for the computer keyboard but as a means to explore live coding through pianistic idioms and musical expressivity. In many ways, coding and piano playing are on opposite ends of the spectrum. In coding, the physical act is of minimal importance and the focus is on the logistical and rational processes that leads to the resulting outcome. In contrast, piano playing is centered around the precise execution of individual notes which create an immediate outcome (the music) shaped by the intuition and emotionality of the performer. The CodeKlavier binds these together by creating an instrument where both the act of coding and the code's output form the performance. In this lecture-demonstration, I will discuss the artistic development of this system to date with particular focus on the performer's experience and the evolution of my piano-coding practice.



**Anne VEINBERG** is an Australian pianist based in the Netherlands. She is passionate about music of and for today and regularly collaborates with composers, actors and technologists to develop new works and musical experiences. Anne is a member of Ensemble Scala for microtonal music, of Apituley's Locomotive Band for music theatre productions and of the live coding and piano duo Off<>zz. In 2017, Felipe Ignacio Noriega and Anne started developing the CodeKlavier, a system that enables a pianist to live code through playing the piano. Through the docARTES program, Anne is a doctoral candidate at Leiden University. Her research focuses on the intersection and interaction of pianistic and live coding performance practices. At home she practises on a Yamaha grand piano, kindly on loan from the Dutch Musical Instruments

Foundation. The piano is part of the Willem G. Vogelaar collection.

11:30, MUMUTH/Proberaum

*Rigorosum*: Joel DIEGERT (KUG)

## A Performer-Centric Approach to Extending the Saxophone with Live Electronics

The rapid advance of computer technology in recent decades has transformed the way music is performed and recorded. One aspect of this 'digitization' has been the introduction of computers powerful enough to generate and manipulate audio signals in real-time. These hardware and software tools have recently become affordable, and therefore available to anyone with a laptop computer. While composers have been quick to adopt these tools to produce music spanning a wide range of genres, the integration of real-time electronics with traditional instruments has proven difficult to achieve. It may be that a more active role on the part of performers would facilitate this integration: a performer working hands-on with his instrument while designing a system of electronics is likely to make different choices than a composer would make, thereby producing a different outcome.

The act of designing an electronics system seems to be an important part of the creative process that leads to the production of new pieces of music, so this shift of responsibility from composer to performer also challenges the traditional relationship and power dynamic between the two. Some performers choose to entirely bypass the composer by writing and performing their own music, or improvising. However, it may also be possible to arrive at collaborative strategies that maintain both the performer and composer's voices. This hypothesis was tested over a five-year period from 2013 to 2018, in the form of a collaboration between the author, saxophonist Joel Diegert, and composer Adrià Artacho. The resulting musical work, *aubiome* (2017), is offered here as a kind of 'proof of concept', providing one possible example of what could be achieved through this type of collaboration.



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 international venues including the Vienna Konzerthaus, Musikverein, Gasteig Munich, National Concert Hall in Taipei, Teatro del Lago in Chile, the Concertgebouw and Muziekgebouw in Amsterdam, RadioKulturhaus Vienna, and Odeon Theater Vienna. Joel's concertizing has brought him around the world with performances in 26 countries in

America, Europe and Asia. He has appeared in international festivals such as Wien Modern, Bregenz Festival, Ludwigsburg Festival, Vienna SaxFest, Synthermeia Festival in Greece and at World Saxophone Congresses held in Thailand, Scotland and France.

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, Platypus, Module Saxophone Quartet, Solaris Duo and the Vienna Saxophonic Orchestra. Additionally, he is a driving member of the ensemble FIVE SAX, which reaches a wide audience by combining music performance with elements from theater. In 2017 Joel joined the faculty at West Virginia University as a visiting assistant professor of saxophone. Joel has been a recipient of the KWDS doctoral stipend.

#### INTERNAL SUPERVISORS AND EXTERNAL ADVISORS

**Gerald PREINFALK** (*KUG*) grew up in the deep peaceful tradition of Blasmusik in Upper Austria playing the clarinet. Curiosity lead him to study classical saxophone in Vienna and then to Berklee College of Music in Boston for jazz saxophone. Since 2000 he has been a member of Klangforum Wien, and since 2011 he has held the professorship for classical saxophone at KUG in Graz.

**Gerhard ECKEL** (*KUG*) is a composer and sound artist working as Professor of Computer Music and Multimedia at the Institute of Electronic Music and Acoustics (IEM) of the University of Music and Performing Arts Graz (*KUG*) in Austria. See full biography on p. 29.

**Lars MLEKUSCH** (*ZHdK*) is a Swiss conductor, saxophonist and educator. From 2005 until 2017, he was the Professor of Saxophone at the Konservatorium Wien University (now: Music and Arts University of the City of Vienna, *MUK*). Since 2015 he has been professor at the Zurich University of the Arts (*ZHdK*) where he continues to teach a highly successful international saxophone studio as well as chamber music and contemporary music. Lars Mlekusch has been invited to teach masterclasses at institutions such as Paris Conservatoire CNSMDP, Manhattan School of Music, Eastman School of Music, Royal College of Music London, Conservatorium van Amsterdam, Chopin University of Music Warsaw. He has been on the jury of all major international saxophone competitions as well as the Deutscher Musikwettbewerb and the M-Prize Chamber Arts Competition at the University of Michigan. As a conductor he has worked with the Georgian Chamber Orchestra Ingolstadt, the Cantus Ensemble Zagreb, the Sond'Ar-te Electric Ensemble Portugal, the Ensemble Polywerk Zürich and the PHACE Ensemble and conducted at the Musikverein and Konzerthaus Wien, Casa da Musica Porto, Cité de la Musique Strasbourg, National Concert Hall Taipei and at festivals such as the Huddersfield Contemporary Music Festival and Wien Modern.

**Simon EMMERSON** (*De Montfort University, Leicester*) studied at Cambridge University and City University London. He is now Professor of Music, Technology and Innovation at De Montfort University, Leicester. See full biography on p. 29.



14:00, MUMUTH/Proberaum

*Performance:* Patrick GUSSET (Doctoral Researcher, KUG/ZHdK), Marco VOLTA (Performance)

**Rehearsing Afrofuturism (AT)**



**Patrick GUSSET** studied acting at the Bern University of the Arts. He was an ensemble member at Schauspiel Köln for two years (Karin Beier), and from 2006-2012 he acted and performed in Hamburg, Berlin, Leipzig, Lucerne, Zurich and Basel in interdisciplinary projects. From 2008-2016, he worked at the Theater Basel, under the direction of Georges Delnon and Andreas Beck, as a director (play development/drama) and author of adaptations and transcriptions (W. Shakespeare, F. Schiller, G. Büchner, F. Grillparzer) as well as dramatizations (A. Camus, Ö. von

Horváth). He was a performer/dancer at "bits c128Hz" at the Compagnie miR, which received a Swiss Dance Award in 2015. He completed the Master's programme "Transdisciplinarity in the Arts" at the Zurich University of the Arts and the specialised Master's programme "Research on the Arts" at the University of Bern. Since autumn 2017 he has been an artistic-scientific doctoral candidate at the University of Music and Performing Arts Graz and the Zurich University of the Arts, where he is assistant professor of drama and lecturer (BA).

**Doctoral Project: Performed experimenting: Rehearsal Processes as Researching Theatre Practice**

The conditions and social interactions involved in the rehearsal process play a significant role in a production and the development of a performance, a point which is largely ignored in reception. This discrepancy between constitution, reception and reflection is the basis of the research interest. A rehearsal situation is always a performance situation. In this sense, the rehearsal process can be understood as a series of performances. Within the framework of the research project, the performance potential of the rehearsal process is investigated. One question here is how the rehearsal process can be transformed into a performance practice. The extent to which the development of the performance can be brought to performance will be tested, as well as the extent to which such a procedure proves to be an applicable artistic and research strategy that opens up a shift in the receptive view of production - and thus of the experimental system of theatre and an "epistemic performativity". The format "Rehearsal as Performance" will be developed for this purpose.

#### INTERNAL SUPERVISORS AND EXTERNAL ADVISORS

**Jens BADURA** (ZHdK) is an Austrian philosopher and researcher and teaches aesthetics and philosophy of culture at Zurich University of the Arts (ZHdK). He is also head of the creative alps\_lab at ZHdK and runs the Bergkulturbüro at Ramsau bei Berchtesgaden in the Bavarian Alps.

**Hayat ERDOGAN** (ZHdK) is a literary scholar, curator and dramaturge. She is a PhD researcher in philosophy and lecturer for performing arts and aesthetic and cultural theories. She is designated artistic co-director of the Theater Neumarkt Zurich.

**Albert LANG** (TU Berlin) is a renowned theatre and opera director, working as Professor of Dramaturgy and Spatial Composition at the Technical University Berlin.

**Gerald SIEGMUND** (University of Giessen) is professor for Applied Theatre Studies at the Justus-Liebig-University, Giessen, Germany. Among his research interests are contemporary dance and performance practices.

14:15, MUMUTH/Proberaum

*Round Table 3:* Halla STEFÁNSDÓTTIR, Anne VEINBERG, Roxanne DYKSTRA, Raimund VOGTENHUBER, Joel DIEGERT. Chair: Wolfgang HATTINGER

#### **Experimenting Musically II**

To experiment musically in the sense of questioning and transcending the given has arguably been part of every musical practice in history. Yet what is missing from reflections of the concept behind the term is a coherent and differentiated view across the gamut of practices that acknowledges the achievements of, and interconnections between, the plurality of explorative actions. In this 3rd round table dedicated to musical experimentation, doctoral students from a performance/interpretational background join to locate and discuss experimental aspects, methods and goals of their artistic research practices.

15:15, MUMUTH/Foyer

#### ***ARTikulationen Fade-out***

#### FESTIVAL RECOMMENDATION

**ORF musikprotokoll**  
im steirischen herbst

19:30 | Helmut List Halle

tria ex uno | Talea Ensemble, Georg Friedrich Haas

21:00 | Helmut List Halle

akrochron | guts'n'faders, Orestis Toufektsis

## Further Doctoral Researchers and their Internal Supervisors and External Advisors

Daniela BRAUN

### Investigating the special sound of the viola d'amore by means of Bohemian literature from the late 18<sup>th</sup> century

The viola d'amore has occupied a peculiar position in the music world, never in the limelight, though it did not completely vanish at any point. Since it was often perceived as a restricted, amateur instrument, detailed research on the subject has been scarce. However, particularly in the late 18<sup>th</sup> century, the viola d'amore was considered a virtuoso instrument with highly developed techniques. Numerous strings and chordal tuning give ample opportunity to explore different sound colours, and the Bohemian repertoire of the late 18<sup>th</sup> century makes the most of those possibilities. Using the instrument in keys other than that of the tuning chord changes its sound colour. The special style of notation which combines scordatura and sounding notation provides much information about playing techniques and the tone colours composers were seeking. My research questions concern opportunities offered in terms of sound colours, technique and notation by the viola d'amore and the effect these have on the listener. How could an instrument with so many particularities survive for such a long time? What are the similarities and differences between playing techniques used for the viola d'amore and other string instruments?

**Daniela BRAUN** was born in Vienna and studied viola at the University of Music and Performing Arts, Vienna, Conservatoire national supérieur de musique in Paris and Guildhall School of Music and Drama in London. She now works as a freelance period-instrument player, and performs on the viola d'amore, baroque viola and baroque violin. As a viola d'amore soloist, she also performs with modern orchestras and ensembles. Daniela is a founding member of ensemble Paulus Barokk, a period-instrument ensemble based in Norway, which performs baroque and contemporary music on period instruments. As well as researching and playing baroque and classical repertoire for the viola d'amore, Daniela has an interest in contemporary music for the viola d'amore and has premiered several works.

#### INTERNAL SUPERVISORS AND EXTERNAL ADVISORS

**Klaus ARINGER** (*KUG*), musicologist specializing in the orchestration and instruments of the Viennese Classics, is Professor of Musicology at the KUG and head of the Institute of Oberschützen.

**Denton ROBERTS** (*KUG*) is a member of the Freiburg Baroque Orchestra and the Chamber Orchestra of Europe. He is also currently a Professor of Double Bass in Graz and teaches historical bass/ violone at the Frankfurt University of Music and Performing Arts .

**Garth KNOX** (*Royal Academy of Music London*) is a Paris-based Irish violist and composer specializing in contemporary repertoire for viola and viola d'amore. He is visiting professor at the Royal Academy, London, and former member of the Arditti String Quartet.

**Kai KÖPP** (*Bern*), trained in viola and viola d'amore, is Professor of Performance Research at the Bern University of the Arts, and researcher with the Swiss National Science Foundation.

Lorelei DOWLING

## How can the kontraforte be exploited in the colour palette of 21<sup>st</sup> century ensemble writing?

The kontraforte was first developed as a new instrument in 2001, its role to replace the acoustically limited contrabassoon. But in 21<sup>st</sup> century ensemble composition, the kontraforte (and/or contrabassoon) is often under utilised. It is still seen as an archaic warhorse that gets wheeled out to be used in a stereotypical, token role, playing long, low notes that often just support a chord. My Dr. Artium research will explore and define the extended musical colours that a kontraforte can offer and explore these timbres in four new solo compositions that support my research. In doing so, I hope to provide a clear answer to my question 'How can the kontraforte be exploited to extend the colour palette of 21<sup>st</sup> Century ensemble writing'. The next generation of composers and performers will be provided with the tools to embrace the instrument's potential.

**Lorelei DOWLING**, bassoonist and contrabassoonist, is a world-renowned contemporary specialist. Beginning her career in the Sydney Symphony Orchestra aged 24, she has been the solo bassoonist/kontrafortist in Klangforum Wien, Austria since 1994. In addition to performing, Lorelei is a sought-after teacher, becoming the instrumental teacher for the Master's in composition at the Katarina Gurska Centre for Music, Madrid in 2013. She has given lecture-recitals all over the world, most notably at the Manhattan School of Music; Moscow Conservatorium; Singapore University; Venice Conservatoire; Porto School of Music, Portugal; Paris Conservatoire; 10-year celebration for The Bassoonion, Hong Kong; Royal Northern College of Music, Hanoi Music Academy, Vietnam, and Ithaca and Wisconsin Universities, USA. She was the international guest bassoonist at the 2010 British Double Reed Society convention. Notably, Lorelei premiered Luciano Berio's *Sequenza XII* in Spain, Singapore, Hong Kong and Russia.

### INTERNAL SUPERVISORS AND EXTERNAL ADVISORS

**Robert GILLINGER** (*University of Music and Performing Arts, Vienna*), bassoonist and contrabassoonist with the Vienna Symphony Orchestra, is an active chamber musician, soloist and lecturer at the Vienna Music University.

**Martin IDDON** (*University of Leeds*), British composer and musicologist, is Professor of Music and Aesthetics at the University of Leeds.

**Gerald PREINFALK** (*KUG*) is a Berkley-trained Austrian classical and jazz saxophone player. In addition to an international jazz and contemporary classical career, he is Professor of Classical Saxophone at KUG. For full biography see p. 34.

**Christian UTZ** (*KUG*) is a composer, Professor of Music Theory and Music Analysis, and Associate Professor for Musicology at the University of Vienna. He is founder of AsianCultureLink to enhance intercultural exchange between European and Asian artists.

Hannes DUFEK

## The Birth of Wonder from the Spirit of New Music: Utopian Potential in Contemporary Music Creation

My project is centered around the idea that there is a strong and meaningful connection between utopianism and new music. I suggest that it is this connection that gives new music both its *raison d'être* as an artform in a culturally challenging environment and its direction as a critical device in times of forced commodification, consumerism and reduction of humanity in many forms. I am interested, consequentially, in ways in which such connection can be made perceptible in music, and I am working toward achieving this in the course of this project. Important aspects of my reasoning therein are “pertinent gaps”, i.e. the yielding of formal and material decisions to the performers; the parallel use of semantic, musical, performative, medial, etc. strata in my music to render different access points possible; understanding music not as an end in itself, but as a means to create moments of freedom and space for reflection; and striving to include performers, audience members and myself as equals in the musical process.

**Hannes DUFEK** is an Austrian composer, musician and improviser. He studied both philosophy and composition (with Chaya Czernowin and Michael Obst), completing his degree in composition at the University of Music and Performing Arts Vienna (MDW). Since then, he has worked as a freelance composer, musician and improviser, engaging in many different projects and forms of music-making. In 2014, he was admitted as a doctoral student at the University of Music and Performing Arts Graz (KUG), working on the subject of “Utopian potential in current music-making”. His composing, accordingly, is closely related to formulations and instantiation of Utopian conditions, palpable and tangible utopias mediated and presented through, within and by way of art. Hannes Dufek is one of the three founding members of Ensemble Platypus and the group's long-time chairman. He lives and works in Vienna.

### INTERNAL SUPERVISORS AND EXTERNAL ADVISORS

**Christa BRÜSTLE** (*KUG*) is Professor of Musicology and head of the women's and gender studies department at the Institute for Music Aesthetics. See full biography on p. 13.

**Clemens GADENSTÄTTER** (*KUG*) is Professor of Analysis, Music Theory, and Composition. See full biography on p. 13.

**Annegret HUBER** (*University of Music and Performing Arts, Vienna*) is a musicologist, music theorist and pianist. She has a wide range of interests including epistemology of music analysis, historical composition education and cultural studies. She currently is Professor of Musicology in Vienna.

**Manos TSANGARIS** (*Hochschule für Musik Dresden*) is a composer, director of the music sector of the Berlin Academy of Arts, co-artistic director of the Munich Biennale and Professor of Composition at the Dresden University of Music.

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 explore 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.

**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 and analyses 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 ZHdK. He has collaborated with such ensembles as Ensemble Recherche, Collegium Novum Zürich, Neue Vocalsolisten Stuttgart, and the Ensemble Modern Akademie. He was the production director of the Contemporânea-RS Festival in Brazil 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

**Jörn Peter HIEKEL** (ZHdK, *University of Music Dresden*) is Professor of Music History and head of the doctoral commission at ZHdK. See full biography on p. 10.

**Germán TORO-PÉREZ** (ICST, ZHdK) is Professor for Electroacoustic Composition and director of the Institute for Computer Music and Sound Technology at ZHdK. See full biography on p. 27.

**Manos TSANGARIS** (*Hochschule für Musik Dresden*) is a composer, Professor of Composition at the Dresden University of Music, director of the music sector of the Berlin Academy of Arts, and co-artistic director of the Munich Biennale.

**Martin ZENCK** (*Julius Maximilian University of Würzburg*): See full biography on p. 11.

Susanne FRÖHLICH

## The new potential of a 21<sup>st</sup> century recorder

Since its beginnings in the 14<sup>th</sup> century, the recorder has taken many different forms but was always adapted to the sound ideals and music aesthetics of its time. The variety of forms it has taken throughout history allows us to work not only with historical instruments, but also with contemporary recorder models. However, my research looks to answer the question to which degree contemporary recorder models can, in reality, enrich the repertoire, add to the catalogue of available playing techniques, and expand recorder performance practice. I focus mainly on a certain model: the Helder Tenor recorder, which was developed in the 1990s by Maarten Helder to set new standards in recorder-making and to question, shift and dissolve technical limits and aesthetic borders of modern recorder performance practice, thus making the recorder genuinely contemporary.

**Susanne FRÖHLICH** studied the recorder at the Amsterdam Conservatory, the University of Arts in Berlin and the 'Akademie für Tonkunst' in Darmstadt, where she obtained her final exams with distinction. Since October 2015 she has been a doctoral student at the University of Music and Performing Arts in Graz.

Susanne has won several scholarships and international competitions in Berlin, Bonn, Krakow, Darmstadt, Graz, New York, and Rotterdam. She regularly performs recitals and teaches workshops in Europe and overseas as well as lecturing at the University of Art in Berlin,. As a former founding member of the recorder quartet QNG - Quartet New Generation, she appears both as a soloist and in different chamber music formations as well as music theatre and opera productions. She has participated in numerous world premieres at renowned venues and festivals worldwide.

### INTERNAL SUPERVISORS AND EXTERNAL ADVISORS

**Klaus ARINGER** (*KUG*), musicologist specializing in the orchestration and instruments of the Viennese Classics, is Professor of Musicology the KUG and head of the Institute of Oberschützen.

**Andreas BÖHLEN** (*KUG, ZHdK*) plays both recorder and jazz saxophone, with interests ranging from early music to jazz. He is currently Professor of Recorder at both KUG and ZHdK. [www.andreasboehlen.com](http://www.andreasboehlen.com)

**Christopher REDGATE** (*Royal Academy of Music, London*) is a specialist in contemporary oboe performance and Research Fellow at the Royal Academy of Music, London. He is active in redesigning aspects of the oboe for contemporary music performance.

**Peter REVERS** (*KUG*) is a full professor in the discipline of historical musicology. His long career includes heading projects and working with groups at various universities worldwide.

**Peter THALHEIMER** (*Nuremberg University of Music*) is Professor Emeritus in Performance Practice, specializing in recorder and transverse flute, chamber music, and techniques for 19th century flutes.

Jessica KAISER

## The musical dyad – on interplay in duo settings

Performing music together is a complex form of joint action, in which the single parts are interdependent and only to be understood in the light of the common venture. A shared intention is decisive and in turn affects the individual contributions. In a duo setting, the particularly close interaction and intimate connection between the two musicians appear to correlate with the musical output in an enriching way.

The musical dyad can be considered its own category, located between solo and ensemble playing, balancing the poles of preserving autonomy and striving for unity. By overcoming oneself through resonating the other's musical ideas and sentiments, playing in a duo offers new spheres of musical expression and artistic conciseness. Considering the question of how a shared approach, interpersonal bonding, mutual awareness and empathy are of relevance to the collaboration on an interpretation of a piece, this research project aims to reveal the artistic potential induced by such 'togetherness.'

**Jessica KAISER** is an acclaimed soloist and has performed with orchestras in concert halls around the world, from the Hercules Hall at the Munich Residence, to Franz Liszt Academy of Music in Budapest and Baku Philharmonic Hall, Azerbaijan. Further highlights of her career include appearances at music festivals and concert series all over Europe to South America and Asia. She was featured in several radio and TV broadcasts in Germany and abroad, has won prestigious international music competitions and has been awarded various grants by institutions such as the DAAD and the Liszt Foundation Weimar. A passionate chamber musician, Jessica collaborates with soloists of the SWR Symphony Orchestra and the Gewandhausorchester Leipzig. Her longstanding musical partnerships with Jakob Schmidt constituting the *KAISER SCHMIDT* Guitar Duo and with the violinist Johanna Ruppert as *Duo Karuna*, are essential elements in realizing her musical goals.

### INTERNAL SUPERVISORS AND EXTERNAL ADVISORS

**Amanda BAYLEY** (*Bath Spa University*), violist, is Professor of Music at Bath Spa University. Her research includes performance and analysis and rehearsal and performance of contemporary music.

**Andreas DORSCHER** (*KUG*): is Professor of Aesthetics and head of the Institute for Music Aesthetics. See full biography p. 24.

**Paolo PEGORARO** (*KUG*) is an Italian international concert guitarist, founder of the Segovia Guitar Academy, and guitar chair at the University of Music and Performing Arts Graz.

**Stefan ÖSTERSJÖ** (*Malmö Academy of Music*) is a prominent Swedish guitar soloist specializing in new music. Fields of particular research interest include interactions with electronics and experimental work with different kinds of stringed instruments other than the classical guitar.



Boris KUSCHNIR

## The Development of Violin Technique in Mozart's Violin Concerto No. 4 KV 218

The theme of this doctoral dissertation encompasses the significance of Wolfgang Amadeus Mozart's violin concerti in their historical context, their importance in the composer's output, their special place in the repertoire of many generations of violinists, and their influence on the musical education of young violinists, especially as pertains to the understanding of the depth of Mozart's music. An analysis of the 4<sup>th</sup> violin concerto in D Major KV 218 casts light on the qualities of interpretation in relation to the performance practice of "Mozartian style", as well as on the endeavours necessary to work through the various technical and musical difficulties that arise in the process of preparing a complete and faithful interpretation of these works. In the course of my artistic theses, special focus will be placed on my several decades of accumulated pedagogical experience.

**Boris KUSCHNIR** is professor at the University of Music and Performing Arts Graz. His teaching has been lauded internationally, and over 20 of his students have gone on to win prestigious national and international competitions. In 1970 he founded the Moscow String Quartet, of which he was a member until 1979; in 1989 he started the internationally acclaimed and award-winning Vienna Schubert Trio, and in 1993 the Vienna Brahms Trio. He is also co-founder of the Kopelman Quartet (2003), with whom he performs internationally. Kuschnir has performed as a soloist and chamber musician in the most renowned musical venues and international festivals the world over, and with musicians including E. Kissin, E. Leonskaja, N. Znaider, J. Rachlin, D. Sitkovetsky, J. Bashmet, G. Caussé and B. Pergamenschikow. He has recorded countless works from the repertoire on EMI, NAXOS and Nimbus Records. Kuschnir has been won numerous international violin and chamber music competitions and is also jury member for various competitions.

### INTERNAL SUPERVISORS AND EXTERNAL ADVISORS

**Andreas DORSCHER** (*KUG*): is Professor of Aesthetics and head of the Institute for Music Aesthetics. See full biography on p. 24.

**Kerstin FELTZ** (*KUG*) is a German cellist with an international solo career and Professor of Violoncello Graz.

**Ulrich LEISINGER** (*Mozart Institute, Salzburg*) is a musicologist, music historian and researcher, working as director of the Research Department at the International Mozarteum Foundation in Salzburg since July 2005.

**Michaela MARTIN** (*Cologne*) is a Romanian-born violinist virtuoso. She is a permanent member of the Michelangelo String Quartet and is professor at the Cologne University of Music and Dance, Kronberg Academy and Barenboim-Said Academy Berlin.

Márcio André Silva STEUERNAGEL

## Playing with Imperfection – Imperfection in music as a fundamental performative and compositional dimension

My research explores imperfection in music from a double perspective: as a conductor/performer and as a composer, bringing imperfection to the centre of musical performance and creation – “composing and performing with” instead of “composing and performing in spite of” imperfection. In order to achieve this, I propose a multimodal investigation of imperfection in music, focusing on creation, performance and research and their intersections, organized in juxtaposed categories and procedures, in order to weave a transmodal lattice around a theme that is rhizomatic in nature. Thus, I approach the matter of imperfection in music as a composer, conductor and performer, via several sub-projects and methods. These experimental procedures are continually discussed and informed by a theoretical mainframe of reference, involving research in multiple areas of the humanities and the arts, including existing repertoire.

**Márcio STEURERNAGEL** is a Brazilian composer and conductor. He graduated with a Master’s in music from the Federal University of Paraná (UFPR, Brazil), and a double-major in conducting and composition from the School of Music and Fine Arts of the State University of Paraná (EMBAP/UNESPAR, Brazil). Today, Steuernagel is the main conductor of the Orquestra Filarmônica da Universidade Federal do Paraná, Professor for Conducting and Composition at the School of Music and Fine Arts of the State University of Paraná, conductor of the Ensemble Móbile and director of the Music Today Biennale as a member of the Ensemble entreCompositores. His compositions have been performed by ensembles such as the Platypus Ensemble (Vienna) and several orchestras in Brazil. As a conductor, Steuernagel has directed many premières, including the Brazilian première of György Ligeti's *Ramifications* (2015), and the American première of Salvatore Sciarrino's *L'ideale lucente e le pagine rubate* (2017).

### INTERNAL SUPERVISORS AND EXTERNAL ADVISORS

**Germán TORO-PÉREZ** (*ICST, ZHdK*) is Professor for Electroacoustic Composition and director of the Institute for Computer Music and Sound Technology at ZHdK. See full biography on p. 27.

**Andreas DORSCHER** (*KUG*): is Professor of Aesthetics and head of the Institute for Music Aesthetics. See full biography on p. 24.

**José M. SÁNCHEZ-VERDÚ** (*CSMA/Conservatory of Music of Aragón*) is a Spanish-born composer, conductor, and musicologist. He is Professor of Composition at the Carl Maria von Weber College of Music in Dresden, Professor for Composition at the Conservatory of Music of Aragón (Saragossa) and visiting professor for composition at the Hanover University of Music, Drama and Media.

**Friederike WISMANN** (*TU Dresden*) is a musicologist and researcher in historical musicology and music's cultural significance, Professor of Musicology in Dresden and visiting professor at the University of Zurich.

## Doctoral School for Artistic Research: Team

Deniz PETERS ::: *Head of the Doctoral School for Artistic Research, Director ARTikulationen*

Ulf BÄSTLEIN ::: *Deputy Head of the Doctoral School for Artistic Research*

Dorthea SEEL ::: *Senior Scientist (post doc)*

Katharina NEGES ::: *Research Assistant (prae doc)*

Roxanne DYKSTRA ::: *University Assistant, booklet ARTikulationen*

Marlene SCHNEPFLEITNER ::: *Administrative Assistant, Main Organiser ARTikulationen*

Thomas KUMAR ::: *Student Assistant*

## Venues and Public Transport

**Delegates:** all venues are within a 5-10 minute walk from the hotel, up Bürgergasse, then turn right into Hofgasse, which becomes Erzherzog-Johann Allee (for Orangerie) and Leonhardstraße.



**Orangerie (1)**  
Burggarten Park  
Hofgasse 15  
8010 Graz

From main square, Hauptplatz, walk up the narrow Sporgasse. Take the 2nd street to the right (Hofgasse). Pass through the old city gate, Burgtor. The park entrance is left just before Café Promenade (Erzherzog-Johann-Allee 1.)



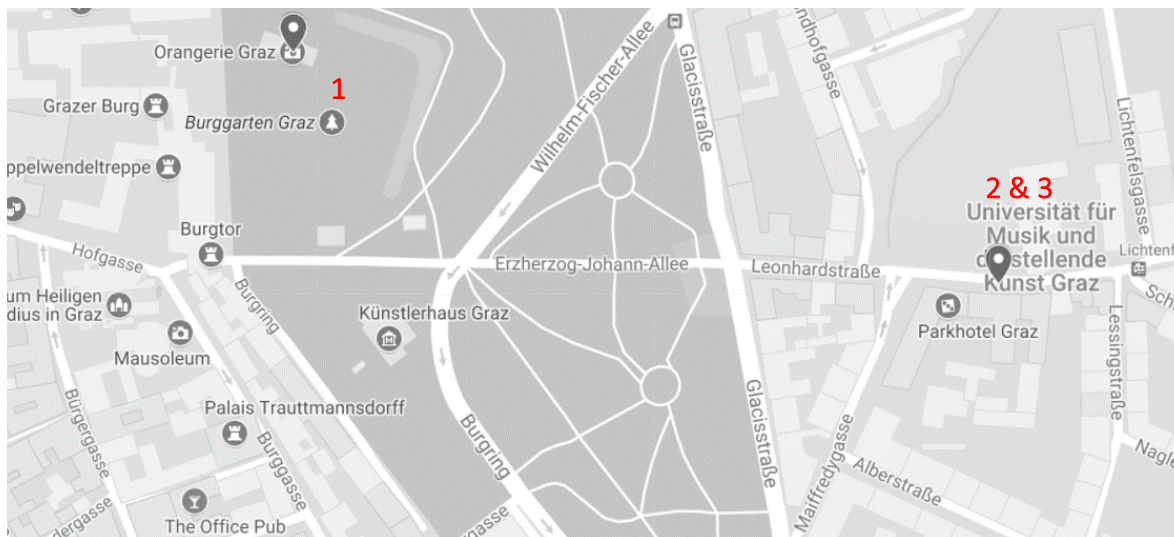
**Florentinersaal (2)**  
Palais Meran, 1<sup>st</sup> floor  
Leonhardstraße 15  
8010 Graz

Palais Meran can be reached from Jakominiplatz by taking the bus E1 towards Mariatrost or bus E7 towards LKH Med Uni/Klinikum Nord. Exit the bus at the stop Lichtenfelsgasse/Kunstuniversität. Palais Meran is directly opposite the stop.



**MUMUTH/Proberaum (3)**  
MUMUTH, 1<sup>st</sup> floor  
Lichtenfelsgasse 14  
8010 Graz

MUMUTH can be reached from Jakominiplatz by taking the bus E1 towards Mariatrost or bus E7 towards LKH MedUni/Klinikum Nord. Exit the bus at the stop Lichtenfelsgasse/Kunstuniversität. MUMUTH is directly across from the stop.



## Credits

### Photo Credits

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Dorothea SEEL: Theresa Pewal  
Halla Steinunn STEFÁNSDÓTTIR: David Oldfield  
Anne VEINBERG: Rob van Loon  
Patrick GUSSET: Patrick Gusset  
Raimund VOGTENHUBER: Regula Beath  
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Deniz PETERS: Deniz Peters  
Eike Straub: Silvio Rether  
  
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