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preface



Eike STRAUB
(Executive
Vice-Rector, KUG)

“Artistic activity generates knowledge” – it was precisely this insight that led to the establishment of the artistic doctoral degree program “Dr. artium” at the University of Music and Performing Arts Graz (KUG) in 2009, exactly ten years ago. At the time, it was the only program of its kind in any of the German-speaking countries. Embedded in a doctoral school of its own, this degree is characterized by the constant interplay between artistic activity – that is, interpretation and/or production – and reflection upon it. The KUG is constantly developing its offer, and existing and established courses and events are carried forward at the same high standard. Thus the fourth ARTikulationen will once again provide doctoral students with the opportunity to present insights into their ongoing research practice as well as their findings to both interested members of the public and qualified colleagues. Not only 12 KUG students but also a guest doctoral student will take part, and there is an impressive list of guests from a wide range of countries across the globe. You can look forward to panel discussions on the guiding theme of “Reflection through Music”, including as part of the musikprotokoll@ARTikulationen, which was newly introduced last year. In short, three intense days lie ahead in the Palais Meran, whose historic rooms will – not for the first time – be the scene of encounters between tradition and modernity in the best sense.

In the name of the University of Music and Performing Arts Graz, I would like to thank the entire team of the artistic-scientific doctoral school, particularly Deniz Peters and Dorothea Seel, for all the effort they have put into the professional preparation of the ARTikulationen 2019.

Dear students, let me invite you to open yourselves up to this offer of experimentation, to the fireworks of artistic research, which will enthuse, stir and – last but not least – help you to tread further along your own path as you learn from the experiences of others.

introduction



Deniz PETERS
(Head, KWDS)

Artistic research as a discipline is gaining momentum. In a number of European countries we have, by now: a steadily growing body of publications; a set of dedicated journals, conferences, and professional associations; an increasing number of research projects, funding schemes (including the ERC); and doctoral programmes with numerous doctoral projects. The research field and community is excitingly alive, diverse and pluralistic, as it should be. Practitioners follow a spectrum of different ideas of artistic research and of what contributes to its quality, or lack thereof. The discourse about artistic research is indeed productive, yet it also shows that, overall, there still is much room for development. The journey towards utmost sophistication and full epistemic potential in artistic research has still just begun.

In this, the Dr. artium Programme of the Doctoral School for Artistic Research (KWDS) of the University of Music and Performing Arts Graz stands out, together with very few other such programmes, with a special aspiration: that artistic research involves an intertwined combination of artistic and scholarly methods, in this way leading to discoveries and an extension of our understanding, knowledge, and skills that may otherwise be unattainable. Outcomes should be relevant to both, artistic practice and scholarship. And we believe that the ongoing and finalised doctoral work undertaken and completed in the now 10 years since the KWDS's inception by its founders Ulf Bästlein, Wolfgang Hattinger and Franz Karl Prassl clearly show that this is a sensible, realistic, and fruitful ambition. Today, the bar is set even higher: we are confident that the specific dialectic flavour of our local practice of artistic research can shape future quality standards, and are well on our way towards founding a Centre for Artistic Research, and towards founding the first Journal for Artistic Research in Music in the foreseeable future.

ARTikulationen is the KWDS's annual international festival of artistic research that engages with artistic, aesthetic, social, and other human questions through integrated artistic and scholarly/scientific research approaches. The 2019 issue is directed and organised by Dorothea Seel, Marlene Schnepfleitner, and myself. It features 13 presentations with integrated performances by Dr. artium candidates including rigorosa by Susanne Fröhlich and Hannes Dufek and new candidate performances by Liz Allbee and Janhavi Dhamankar; guest lectures by Jonas Baes, Amanda Bayley, Marc Vanscheeuwijck and Friederike Wißmann; a discussion round 'Critically Concerned?' in cooperation with the Styrian contemporary music festival musikprotokoll, with Khyam Allami, Deniz Peters, Bushra el-Turk, and Cynthia Zaven; and a closing discussion round on the underlying theme 'Reflection through music'.

May our exchange be diverse, deep, constructive, thought-provoking and inspiring!

programme overview

thursday, 3 october

09:00 Florentinersaal	Registration
10:00 Florentinersaal	Opening
11:00 Florentinersaal	In what ways is the contraforte a viable instrument for expanding the colour palette of twenty-first century writing? Lorelei DOWLING (Doctoral Researcher)
12:00 Florentinersaal	Playing with imperfection - imperfection in music as a fundamental performative and compositional dimension Márcio STEUERNAGEL (Doctoral Researcher)
13:00 Kleiner Saal	Delegates only: catered lunch
14:00 Theater im Palais	Philippine Epic Singing in the context of contemporary music from an academic and artistic perspective Feliz Anne REYES MACAHIS (Doctoral Researcher)
15:00 Theater im Palais	"Fail better". Drei gute Gründe, an der Gattung Oper zu scheitern Friederike WILDMANN (Hochschule für Musik und Theater Rostock)
15:45 Theater im Palais	Coffee break
16:00 Theater im Palais	The musical dyad - on interplay in duo settings Jessica KAISER (Doctoral Researcher)
17:00 Theater im Palais	Patangis-buwaya: a philosophy of praxis for new music composition in Southeast Asia Jonas BAES (University of the Philippines)

friday, 4 october

09:30 Florentinersaal	Responsive Space - Liveness durch Distribution von Ton und Bild im Raum Raimund VOGTENHUBER (Doctoral Researcher)
10:30 Florentinersaal	Embodied interaction towards a musical interpretation Kerstin FRÖDIN (Piteå School of Music)
11:30 Florentinersaal	Rigorosum: The new potential of a 21st century recorder Susanne FRÖHLICH (Doctoral Researcher)
13:00 Kleiner Saal	Delegates only: catered lunch

14:00 Theater im Palais	Wandering recurrence - spatiality and formal openness Lula ROMERO (Doctoral Researcher)
15:00 Theater im Palais	Performance: The matter at hand - body, theory, sound at play Liz ALLBEE (New Doctoral Researcher)
15:30 Theater im Palais	Performance: ppt-in-performance Janhavi DHAMANKAR (New Doctoral Researcher)
15:45 Theater im Palais	Coffee break
16:00 Theater im Palais	musikprotokoll @ ARTikulationen - critically concerned? Cynthia ZAVEN (LB), Bushra EL-TURK (LB/UK), Khyam ALLAMI (IR)
17:30 Theater im Palais	Sound colours Daniela BRAUN (Doctoral Researcher)

saturday, 5 october

09:30 Florentinersaal	Jazz symphonic orchestra and its intercultural dimensions Emiliano SAMPAIO (Doctoral Researcher)
10:30 Florentinersaal	The role of notation in developing an intercultural performance practice Amanda BAYLEY (Bath Spa University)
11:30 Florentinersaal	Rigorosum: Lücken in die Wirklichkeit schreiben: Komposition als kritische Praxis unter dem Zeichen der Utopie Hannes DUFEK (Doctoral Researcher)
13:00 Kleiner Saal	Delegates only: catered lunch
14:00 Theater im Palais	Der Klang unter dem Gold Susanne SCHOLZ (Doctoral Researcher)
15:00 Theater im Palais	The present state of historically-informed performance: research in the service of practice Marc VANSCHEEUWIJCK (University of Oregon)
15:45 Theater im Palais	Coffee break
16:15 Theater im Palais	Performed experimenting: Rehearsal processes as researching theatre practice Patrick GUSSET (Doctoral Researcher)
17:15 Theater im Palais	Discussion round: Reflection through music
18:15 Theater im Palais	Fade-out / refreshments

thursday, 3 october

opening

10:00

Florentinersaal



Gerd GRUPE
(Advisor to the
Rectorate)



Dorothea SEEL
(Senior Scientist)



Deniz PETERS
(Head, KWDS)

Gerd Grupe holds a PhD in comparative musicology from the Free University Berlin where he also attained the Habilitation. Since 2002 he is professor of ethnomusicology at the University of Music and Performing Arts Graz/Austria. He has taught ethnomusicology at the universities of Berlin (Free University), Hildesheim, Frankfurt am Main, Bayreuth, the Karl-Franzens-Universität Graz, and the Donau-Universität Krems. Among his publications are monographs on kumina songs from Jamaica (1990) and mbira (lamellophone) music from Zimbabwe (2004). He is editor of the book series Graz Studies in Ethnomusicology (25 vols. so far) and co-editor of the peer-reviewed open access e-journal Translingual Discourse in Ethnomusicology. His research interests include musics from sub-Saharan Africa, Central Javanese gamelan music, and intercultural issues. Currently he is also advisor to the Rectorate at KUG for research, gender, and diversity issues.

Dorothea Seel is a specialist in 18th and 19th century flutes and has performed with leading historical performance ensembles such as The English Concert, Orchestra of the Age of Enlightenment, Concerto Köln and Concentus Musicus Wien. She is artistic director of the Baroque Soloists of Munich with whom she has most recently released the CD "Al Capriccio" with solo concertos by Johann Zach (Pasticcio Prize 2018). She has recorded flute sonatas by C. P. E. Bach, G. F. Händel and J. N. Hummel (Pasticcio Prize 2019) and the CD "The Romantic Flute" for the Hänssler Classic label. Dorothea teaches performance practice on historical 19th century flutes at the University Mozarteum Salzburg / Innsbruck. In 2017 Dorothea received her doctorate from the Artistic and Scientific Doctoral School of Graz University of the Arts. In 2018 she was awarded the Austrian State Prize "Award of Excellence" by the Federal Ministry of Education, Science and Research for her dissertation "Der Diskurs um den Klang der Flöte im 19. Jahrhundert" (publ. 2019, Wißner-Verlag Augsburg).

Deniz Peters (Dr. phil, MA) is Professor for Artistic Research in Music, Head of the Doctoral School for Artistic Research at the University of Music and Performing Arts Graz, and the current President of the Society for Artistic Research SAR. His artistic research combines phenomenological, conceptual, and interaction analyses with an experimental piano practice and currently focusses on empathy in interpersonal experimental improvisation; he is re-thinking musical expression in a philosophical-analytical research project; a third area of activity is directed towards a fuller understanding of the methods, documentation, typology and epistemology of artistic research through music. Peters has written on musical empathy, gesture, bodily listening, instrumentality, and rhythm. Publications include a collected edition Bodily Expression in Electronic Music (Routledge, 2012); articles in Performance Research, Contemporary Music Review and Empirical Musicology Review; chapters in collections with Lexington, Springer, and Oxford University Press; and a CD of findings (Leo Records, 2017).

in what ways is the contraforte a viable instrument for expanding the colour palette of twenty-first century ensemble writing?

11:00
Florentinersaal



Lorelei DOWLING
(Doctoral
Researcher)

The contraforte, introduced in 2001, is a further development of the contrabassoon. While a limited amount of information exists about the contrabassoon there is even less information about the contraforte. Hence, the role of the contraforte in solo and ensemble capacities is yet to reveal its full potential. In my doctoral project, I intend to approach this issue through presenting documentation in the forms of a sound library, videos, fingering charts, and new solo works which will be direct products of discourses with an eclectic selection of established solo and ensemble composers. Not only will the repertoire highlight characteristics and new performance practices of the contraforte, but will also provide information confirming that the contraforte will have a significant presence in and influence on ensemble compositions. The challenge is to take this instrument beyond the sustain notes of its predecessor, the contrabassoon, and launch it into future explorations of greater heterogeneous and homogenous sounds in new music.

Through my research to date, I have discovered the importance of additional approaches and ideas that prove themselves to be influential and that will play a major role in my quest.

Australian born Lorelei DOWLING, bassoonist and contrabassoonist, is a world-renowned contemporary specialist. She was a member of the Sydney Symphony Orchestra, Australia and has played with L'Orchestre de la Suisse Romande, Mozarteum Orchestra, Orchester-RSO Wien, Lausanne and Munich Chamber Orchestras to name a few. In 1994 she joined the ensemble, Klangforum Wien. Lorelei has given lecture-recitals all over the world. Most notably: Manhattan School of Music; Moscow Conservatorium; Singapore University; Venice Conservatoire; Porto School of Music, Portugal; Paris Conservatoire; 10 years of The Bassoonion, Hong Kong; RNCM and for the International Double Reed Society in Ithaca, Wisconsin and Birmingham. In 2010 she was the international guest bassoonist at the British Double Reed Society convention. Since 2013, Dowling is the bassoon instrumental lecturer for the Masters in Composition at iKG Madrid. In 2018, Dowling joined the Faculty of the Lucerne Festival Academy. She presented her doctoral project at the recent EPARM conference in Romania.

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.

Christian UTZ
(KUG)

is professor for music theory and analysis at the University of Music and Performing Arts Graz and associate professor for musicology at the University of Vienna. He is the author of *Neue Musik und Interkulturalität* (2002) and *Komponieren im Kontext der Globalisierung* (2014; English translation in preparation). Utz is currently directing the research project *Performing, Experiencing and Theorizing Augmented Listening* (2017–20). He has been on the executive board of *Gesellschaft für Musiktheorie* (GMTH) (2014–18) and is currently co-editing the society's journal *ZGMTH*. In 2017 he received the Best Paper Award of the Austrian Society for Musicology for his article *Multivalent Form in Gustav Mahler's Lied von der Erde from the Perspective of Its Performance History*.

Robert GILLINGER
(mdw)

(b. 1973) finished his bassoon studies as a student of Milan Turković. 1994 - 2001 he was member of the Bruckner Orchester Linz, since 2001 he is bassoonist and contrabassoonist of the Wiener Symphoniker and teacher at Vienna Music University (mdw). He is a passionate chamber player and often appeared as a soloist, especially in works composed for him. Robert Gillinger played as a guest musician in ensembles such as Klangforum Wien or Ensemble Modern. He recorded among others a solo-CD („Passagen“), a CD with contemporary woodwind trios („Kaufhausmusik“) and bassoon concertos by Vivaldi and Telemann. From October 2019 on he additionally works at Graz Music University (KUG) as senior lecturer for contrabassoon.

Martin IDDON
(University of Leeds)

was born in 1975 in Manchester, UK, and is a composer and musicologist. His music has been performed and broadcast on radio and TV in North America, Europe, and Australasia by musicians including Distractfold, Ensemble Interface, the Kairos Quartett, Ensemble SurPlus, Séverine Ballon, Jeffrey Gavett, Nicolas Hodges, Heather Roche, Ashot Sarkissjan and Eva Zöllner. A portrait CD, *pneuma*, was released in 2014. His string trio, *Danaë*, won the chamber music category of the 2014 British Composer Awards. His books, *New Music at Darmstadt* and *John Cage and David Tudor*, are both published by Cambridge University Press. His music is published by Composers Edition. He studied at the Universities of Durham and Cambridge, and is Professor of Music and Aesthetics at the University of Leeds.

playing with imperfection - imperfection in music as a fundamental performative and compositional dimension

12:00

Florentinersaal



Márcio
STEUERNAGEL
(Doctoral
Researcher)

What is imperfection in music, and what role can it play as a fundamental dimension in musical composition and performance? Ideas about perfection and its antonym abound in the many dimensions that traverse musical practice and discourse. Ranging from solid aesthetic concepts to colloquial usage in everyday music making, the imperfection/perfection dyad affects the way we play, and talk about, music. Although this very multiplicity renders the notion elusive, it does not make it less effective. Therefore, my research approaches the matter of imperfection in music via a multimodal investigation. Ranging from etymological mappings through aesthetical discussions, it focuses on the practice of composing and performing. Though relating to theoretical discussions on the matter, the focus is the praxis of imperfection as a positive, fundamental musical dimension: "composing and performing with" instead of "composing and performing in spite of" imperfection. At the centre of this artistic research are two new solo cycles, *Études para Quijote*, for harp, and *Becoming*, for solo oboe, composed and performed in this first year of investigation. The documentation and discussion of the process occupy a key role, supporting a unique artistic research perspective to the topic. Around this axis gravitate vital questions such as: the nature and role of score and notation, the impossibility of repetition versus compositional form, and the relation between aesthetic goals and performance values – the ethics that shapes the process of music making and reception.

Márcio STEUERNAGEL (1982) is a Brazilian composer, conductor and artistic researcher – currently Doctoral Candidate at the Dr. Artium Program of the Kunstuniversität Graz. Steuernagel is Master in Music by the Federal University of Paraná, main conductor of the Orquestra Filarmônica da Universidade Federal do Paraná; Conducting and Composing Professor at the Escola de Música e Belas Artes do Paraná, conductor of the Ensemble Móbile, and a founding member of the Ensemble entreCompositores. His compositions have been performed by groups such as the Platypus Ensemble (Vienna), Nova Camerata and Ensemble Móbile (Brazil), and orchestras Orquestra Sinfônica do Paraná, Camerata Antiqua de Curitiba, and Orquestra Filarmônica da Universidade Federal do Paraná. Ahead of orchestras and ensembles in Europe and Brazil, Steuernagel specializes in new music, and has directed many premières, including the Brazilian première of György Ligeti's *Ramifications*, and the American première of Salvatore Sciarrino's *L'ideale lucente e le pagine rubate*.

INTERNAL SUPERVISORS AND EXTERNAL ADVISORS

Germán TORO-PÉREZ
(ICST, ZHdK)

studied composition and electroacoustics in Bogotá and Vienna. His work encompasses instrumental and electroacoustic pieces in diverse combinations and formats as well as works related to graphic design, video, film and fine art. His music theater work *Journey to Comala* 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. His current research topic at the ICST is the performance practice of live electronic music.

Andreas DORSCHSEL
(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. His books include *Nachdenken über Vorurteile* (Hamburg: Meiner, 2001); *Gestaltung – Zur Ästhetik des Brauchbaren*, 2nd 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), *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).

José M. SÁNCHEZ-
VERDÚ
(Real Conservatorio
Superior de Música
Madrid)

is a composer, conductor and musicologist. Holding a DPh at the Universidad Autónoma Madrid., he has also a degree in Law (Complutense Madrid). His music has been featured in festivals such as Ultraschall Berlin, MärzMusik, Münchener Biennale, Wien Modern, Salzburg-Biennale, ECLAT, Musica Nova Helsinki, Ars Musica Bruxelles, la Biennale di Venezia etc. His work involves music theater, new dramaturgies, light, architecture, and installation perspectives, and has been performed at the Staatsoper Berlin, Deutsche Oper Berlin, Luzerner Theater, Münchener Biennale, Teatro Real Madrid, Theaterhaus Stuttgart, Warsaw Festival, la Biennale di Venezia, Teatro Colón in Buenos Aires etc. Currently he is teaching composition at the Robert-Schumann-Hochschule Dusseldorf and at the Real Conservatorio Superior de Música Madrid. Prizes: Ernst von Siemens Stiftung, Premio Nacional de Música (Spain), Irino Prize Tokyo, Ibn Arabi Prize, etc. His works has been recorded by labels such as Kairos, Col-legno, Harmonia Mundi etc. and are published by Breitkopf & Härtel.

Friederike WISBMAN
(Hochschule für Musik
und Theater Rostock)

is professor of musicology at the Institute for Musicology and Music Education at the Hochschule für Musik und Theater in Rostock since 2019. Prior to that, she held a professorship at the Technische Universität Dresden, a visiting professorship at the Universität Zürich in 2017, and from 2015-2017 was head of the Department of Musicology/Sound Studies at Rheinische Friedrich Wilhelms Universität Bonn. After her habilitation in 2009 at the Technische Universität Berlin, she worked at the Goethe University in Frankfurt am Main and in the Cluster of Excellence Languages of Emotion at the Free University of Berlin. Friederike Wißmann is the spokesperson for the Department of Musicology in interdisciplinary contexts (Gesellschaft für Musikforschung), is a member of the committee of doctoral candidates of the Studienstiftung des Deutschen Volkes and co-editor of the *Wagnerspectrum*. Her research interests focus on the Cultural history of music, music theater of the 20th and 21st century, connections between music and literature, intermediality in arts and editions.

philippine epic singing in the context of contemporary music from an academic and artistic perspective

14:00

Theater im Palais



Feliz Anne REYES
MACAHIS
(Doctoral
Researcher)

This research investigates the potential of Philippine epic in redefining the notion of narratives, of roles (e.g., chanter, listener), and of environment in contemporary music. Epic is an oral tradition through singing or speaking and is a key in understanding the country's rich history even before the Spanish occupation. It gives a glimpse of the way of living- the migration of the people, their way of thinking, and their interdependent relationship within a community.

I have selected *T'boli's Tudbulul* and *Manobo's Uwaeging* from the collection „Philippine Epics and Ballads Multimedia Archive“ as the main source for the research. These materials, along with other epics and ballads from sixteen linguistic groups, were collected since 1991 through the initiative of linguist-anthropologist Prof. Nicole Revel. Currently, they are available online and at the Rizal Library Pardo de Tavera special collections of Ateneo de Manila University.

In this talk, I will elaborate the methods and the initial findings in dealing with the sources and central concepts. Transcription, analysis, reflection and systematic exploration are instrumental in bridging academic and artistic perspectives as I aim for deeper understanding on the use and relevance of tradition in the current music praxis.

Feliz Anne REYES MACAHIS (b.1987 in Rizal, Philippines) studied composition with Jonas Baes, Kamran Ince, Oliver Schneller, Joachim Heintz, and Beat Furrer. After a year of Postgraduate course, she started her Artistic Doctoral study (Dr. Artium) at Universität für Musik und darstellende Kunst Graz in October 2018. She was a recipient of 2016 Niedersachsen Kompositionsstipendium, which also gave her the opportunity to be one of the artists in residence in Martin-Kausche-Ateliers, Künstlerhäuser Worpswede. She is a winner of Internationaler Kompositionswettbewerb NEUE SZENEN IV der Deutschen Oper Berlin. She was supported by the Styria-Artist-in-Residence in Graz and by the l'Association des Amis de Royaumont for her participation in Royaumont l'Académie Voix Nouvelles. After the academy, she received a commission from the Royaumont Foundation for a new work to be performed by Meitar Ensemble and Ensemble Linea in 2020. Feliz was Composer-in-Residence of the Federal Chancellery and KulturKontakt Austria in 2018.

INTERNAL SUPERVISORS AND EXTERNAL ADVISORS

Beat FURRER
(KUG)

Beat Furrer's work is turning around the exploration and the immersion into the versatile world of sounds and aesthetics of noises with a focus on the human voice. His music, between sound and tone, between noise and language, explores the modalities of expression, of the deployment of sound in space and of new relationships between vocal sound and instrumental sound. The voice, an essential feature of his investigations, resonates in many dramatic works: *Die Blinden*, 1989; *Narcissus*, 1994; *Invocation*, 2003; *Fama*, 2005; *Wüstenbuch*, 2009; *Passaggio*, 2014, *Violetter Schnee* 2019.

Christian UTZ
(KUG)

is professor for music theory and analysis at the University of Music and Performing Arts Graz and associate professor for musicology at the University of Vienna. He is the author of *Neue Musik und Interkulturalität* (2002) and *Komponieren im Kontext der Globalisierung* (2014; English translation in preparation). Utz is currently directing the research project *Performing, Experiencing and Theorizing Augmented Listening* (2017–20). He has been on the executive board of Gesellschaft für Musiktheorie (GMTH) (2014–18) and is currently co-editing the society's journal ZGMTH. In 2017 he received the Best Paper Award of the Austrian Society for Musicology for his article *Multivalent Form in Gustav Mahler's Lied von der Erde from the Perspective of Its Performance History*.

Jonas BAES
(University of the
Philippines)

is a composer, ethnomusicologist and cultural activist from the Philippines. He studied with Jose Maceda at the University of the Philippines and with Mathias Spahlinger at the Musikhochschule in Freiburg, Germany. His academic research, especially on the sociology of music among the Iraya-Mangyan people is published in numerous academic journals; while his compositions, mostly written for Asian instruments and voices have been performed in international festivals in Asia, Europe and the United States. In 2009, he founded the Manila Composer's Lab, which organizes international workshops for young composers in Southeast Asia. Baes has been a guest professor in Germany, in the United States, Japan and Malaysia; he presently teaches at the University of the Philippines.

Nicole REVEL
(Emeritus Professor
of Linguistics at Paris
Descartes University)

As a linguist-anthropologist on the Malayo-Polynesian branch (Austronesian Family), N. Revel dedicated her life research to endangered languages & cultures in the Philippines. Monographic work since 1970 in collaboration with the Pala'wan Highlanders. From 1991 to 2001, coordination of the International Seminar on 'Epics' in the 'Integral Study of Silk Roads: Roads of Dialogue', Unesco. Following the digital revolution, she then set in motion her vision of a multimedia archive for long sung narratives: *Philippines Epics and Ballads Archive*. Since 1992 this collection (16 cultures, 34 vol.) is housed in Ateneo de Manila University & BnF, Paris, and since 2011 is accessible on the web: <http://epics.ateneo.edu/epics>. She has many publications on comparative lexicography, semantics and ethno-poetics & ethnosciences. PhD on Pala'wan language, Paris V, (1974). Doctorat d'État, Paris V René Descartes, (1985). Directeur de recherche, CNRS Science du langage (1988), Doctorate Honoris Causa (Humanities), Ateneo de Manila University (2009). Emeritus senior researcher, Musée de l'Homme, (MNHN) (2010-2019).

„Fail better.“ Drei gute Gründe, an der Gattung Oper zu scheitern

15:00
Theater im Palais

Friederike
WIßMANN
(Hochschule für
Musik und Theater
Rostock)

Das Scheitern ist ein Topos, der nicht an einen künstlerischen Kontext gebunden ist. Geschäftsideen scheitern, Utopien, politische Verhandlungen, ganze Lebenskonzepte zuweilen, aber eben auch Kompositionen. Im Vortrag wird exemplarisch die Gattung Oper behandelt, um zu fragen, weshalb bestimmte Werke nicht zustande kamen. Entscheidend dabei ist, dass das Scheitern hier nicht per se negativ konnotiert ist. Während Musikgeschichte im 19. Jahrhundert noch weitgehend als Heroengeschichte geschrieben wurde, so wurden in den jüngsten Debatten nicht nur die historischen Gegenstände kritisch hinterfragt, auch die Erzählerperspektive geriet in die Kritik. Anknüpfend an Konzepte einer kritischen Geschichtsschreibung werfe ich die Frage auf, warum und in welchen künstlerischen Kontexten Werke nicht realisiert wurden. Im Zentrum meines Interesses steht dabei der konstruktive Umgang mit dem Scheitern, denn ein Scheitern bedeutet häufig nicht nur das Erlöschen eines Vorhabens, häufig geht diesem ein produktiver Schaffensprozess voraus, der mitunter nicht das anvisierte Resultat aber ein ganz anderes zeitigt. Von einem visionären Scheitern zu sprechen, wäre wohl etwas zu weit gegriffen, doch sollen im Vortrag vordringlich Beispiele diskutiert werden, die auf Zukünftiges verweisen.

"fail better." three good reasons to fail at the opera genre

Failure as a topos is not tied to an artistic context. Business ideas fail, utopias, political negotiations, sometimes life concepts - but also compositions. In this lecture, the genre opera is used as an example to ask why certain works were not accomplished. It may be interesting to think that failure might not per se be negatively connoted. While music history in the 19th century was written as a heroic story, in recent debates not only the historical subjects were critically questioned, but also the narrative perspective was challenged. Following concepts of critical historiography, I raise the question why and in which specific contexts works did not come about. My lecture focusses on a constructive perspective of failure. Failure does not only mean the extinction of a project; often it is preceded by a productive creative process that occasionally might not have resulted in the intended work but in a different one. To speak of a visionary failure would go too far, but we should discuss such examples that point at the future.



Since 2019 Prof. Dr. Friederike WIßMANN is professor of musicology at the Institute for Musicology and Music Education at the Hochschule für Musik und Theater in Rostock. Prior to that, she held a professorship at the Technische Universität Dresden, a visiting professorship at the Universität Zürich in 2017 and, from 2015-2017, she was head of the Department of Musicology/Sound Studies at Rheinische Friedrich Wilhelms Universität Bonn. After her habilitation in 2009 at the Technische Universität Berlin, she worked at the Goethe University in Frankfurt am Main and in the Cluster of Excellence Languages of Emotion at the Free University of Berlin. Friederike Wißmann is the spokesperson for the Department of Musicology in interdisciplinary contexts (Gesellschaft für Musikforschung), is a member of the committee of doctoral candidates of the Studienstiftung des Deutschen Volkes and co-editor of the Wagnerspectrum. Her research interests focus on the Cultural history of music, music theater of the 20th and 21st century, connections between music and literature, intermediality in arts and editions.

the musical dyad - on interplay in duo settings

16:00

Theater im Palais



Jessica KAISER
(Doctoral
Researcher)

Music has the fundamental ability to open up spaces of intersubjectivity and social interaction. None more so than when it is performed together. In a duo, the two individuals can musically act together in various ways, exploring the fundamental principle of twoness in its multiple forms. In fact, it is the wide range of relationality, from close attachment to the possibility of crisis, dissociation, or at least the struggle for togetherness, that unleashes the artistic potential.

Understanding that it is music itself that opens up a field of possibilities for interaction, a third agent comes into play: The question of relationship in the duo is prompted through structural aspects in the composition and musical events in the joint performance. This research project aims at nothing less than to unravel the secret of refined ensemble playing by including this new perspective on relationality: How are interpersonal dynamics in a duo formed through confronting a piece of music and negotiated through musical practice? How can the awareness of the complexity of relation in a duo performance be raised, in order to affect the ensemble practice in a constructive way?

These questions are addressed in short-term case studies, as well as in long-term duo collaborations. Experimental practices in terms of rehearsal techniques, triggers and interventions, repertoire choices and performance formats shift the focus on the joint decision-making process and negotiating agency, (shared) identity, interplay and relationship, while forming a shared interpretation. First findings suggest that confronting the musical material in this way leads to new interpretational means, shared sensitivity and increased quality of togetherness.

Jessica KAISER, guitarist, is an active soloist and chamber musician. Concert tours have led her to perform in festivals all over Europe and across South America and Asia. As a soloist, she performed with orchestras at the Herkulessaal der Residenz in Munich, the Franz Liszt Academy of Music in Budapest and Baku Philharmonic Hall. She was awarded numerous prizes at international competitions and received grants by various institutions, including the DAAD or Neue Liszt Stiftung. A passionate chamber musician, she most notably takes part in two longstanding duo projects: Founded in 2006, the critically acclaimed KAISER SCHMIDT Guitar Duo (with Jakob Schmidt) released their debut CD with AureaVox in 2017. Award-winning DUO KARUNA (with Johanna Ruppert, violin) regularly performs at renowned chamber music festivals, including Beethovenfest Bonn, Segovia International Guitar Week and Festival Internacional de Musica de Camara Monteleon. Her artistic research on interplay in duo settings at the University of the Arts Graz reflects this artistic focus. In 2019, Jessica joined the art factory baseCollective for a one-month artistic research residency at Adishakti Laboratory in Tamil Nadu, India. She currently holds a position as research assistant at the University of the Arts, Graz.

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Paolo PEGORARO
(KUG)

is considered today one of the most renowned teachers and interpreters of his instrument. Since 1988 he performs regularly in the most important musical centers and festivals throughout Europe, USA, South America, Africa and Asia. Paolo loves to teach so much that he founded the Segovia Guitar Academy, now an established and internationally recognized seat of learning for guitarists, with students from various countries around the world. In 2010 Paolo was elected guitar chair at the "Universität für Musik und darstellende Kunst" in Graz (Austria). Over the years the students at these institutes have won over 250 awards at major international competitions, including Alessandria (Pittaluga), Benicassim (Tárrega), La Herradura (Segovia), Tokyo, Munich (ARD), Malibù (Parkening). Since 2017 he is Honorary Artist in Residence at the Yehudi Menuhin School in London. He was awarded with "La chitarra d'oro" at the Alessandria Guitar Convention two times: "Best CD of the year" 2010 and "Teaching" 2019. www.paolopegoraro.com

Andreas DORSCHSEL
(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. His books include *Nachdenken über Vorurteile* (Hamburg: Meiner, 2001); *Gestaltung – Zur Ästhetik des Brauchbaren*, 2nd 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), *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).

Stefan ÖSTERSJÖ
(Piteå School of Music)

is a leading classical guitarist specializing in the performance of contemporary music. He has released more than twenty CDs as a soloist, improviser and chamber musician and has toured Europe, the USA and Asia. As a soloist he has cooperated with conductors such as Lothar Zagrosek, Peter Eötvös, Mario Venzago and Andrew Manze. He received his doctorate in 2008 for a dissertation on interpretation and contemporary performance practice. His special fields of interest are interaction with electronics, experiments with stringed instruments other than the classical guitar and collaborative artistic practices. He has been part of numerous collaborations with composers, but also in the creation of works involving choreography, film, video- and performance art and music theatre. Since 2006 he has been developing inter-cultural artistic methods, primarily with the Vietnamese/Swedish group *The Six Tones* as a platform. Within these contexts he has developed performance practice and playing techniques for experimental and extra european instruments. In 2009 he became a research fellow at the Orpheus Institute in Ghent. He is chaired professor of Musical Performance at Piteå School of Music, Luleå University of Technology.

Amanda BAYLEY
(Bath Spa University)

is Professor of Music at Bath Spa University where she leads an interdisciplinary research group on Intercultural Communication through Practice. Her publications include *The Cambridge Companion to Bartók* (2001) and *Recorded Music: Performance, Culture, and Technology* (Cambridge University Press, 2010) for which she received the Ruth A. Solie Award from the American Musicological Society in 2011. Her research focuses on composer-performer collaborations, rehearsal analysis and creative processes across repertoires and in intercultural contexts including a chapter on 'Developing Dialogues in Intercultural Music-making' in the Routledge International Handbook of Intercultural Arts Research (2016). She is humanities editor for the *Journal of Interdisciplinary Music Studies* and Co-Investigator on two projects funded by the European Research Council. The book she is currently co-editing, *Turkish Makam Instruments and Voices in Contemporary Music*, will mark the beginning of a new series by Routledge on Transcultural Musical Practices: www.amandabayley.co.uk

patangis-buwaya: a philosophy of praxis for new music composition in southeast asia

17:00

Theater im Palais



Jonas BAES
(University of the
Phillippines)

This lecture discusses concepts in the creation of Patangis-Buwaya (...and the crocodile weeps....), a work I composed in 2003 for four wind instruments from any culture and the audience, Drawing from Antonio Gramsci's "philosophy of praxis", and Paulo Freire's thoughts on reflection and action, the lecture outlines the ontology of an artistic practice; that within conditions of political unrest, music creation and performance transforms into a mode of action and social intervention. The lecture gravitates to the social conditions of the Iraya-Mangyan, an indigenous minority group living in the island of Mindoro in the Philippines. Caught within a national body politic and a global political economy that largely enables the aggressive exploitation of the rainforests and their living spaces, militarization in 2002 and 2003 drove an entire community of Iraya-Mangyan people out of their ancestral domain to seek refuge from the terrors of armed aggression. As a course of action to this social condition that many other indigenous peoples in the entire world are subjected to, *Patangis-Buwaya* which draws from Iraya-Mangyan traditional narratives becomes a mode of action in the form of a deep aesthetic experience.

Jonas BAES is a composer, ethnomusicologist and cultural activist from the Philippines. He studied with Jose Maceda at the University of the Philippines and with Mathias Spahlinger at the Musikhochschule in Freiburg, Germany. His academic research, especially on the sociology of music among the Iraya-Mangyan people is published in numerous academic journals; while his compositions, mostly written for Asian instruments and voices have been performed in international festivals in Asia, Europe and the United States. In 2009, he founded the Manila Composer's Lab, which organizes international workshops for young composers in Southeast Asia. Baes has been a guest professor in Germany, in the United States, Japan and Malaysia; he presently teaches at the University of the Philippines.



festival recommendation

ORF musikprotokoll
im steirischen herbst

19:30

Dom im Berg

20:00

Dom im Berg

21:00

Dom im Berg

SPACE TIME HELIX | Michela PELUSIO

DOUBLÉ | Katharina ERNST & Christina KUBISCH

TERRY RILEY'S IN C (MAQAM RAST REMODEL) | Khyam ALLAMI

friday, 4 october

Responsive space - Liveness durch Distribution von Ton und Bild im Raum

9:30

Florentinersaal



Raimund
VOGTENHUBER
(Doctoral
Researcher)

In meinem Projekt untersuche ich die Beziehungen der verschiedenen Mediensichten zueinander und ihr Verhältnis zu Raum und Publikum. Intermediale Arbeiten erfordern ein erweitertes Konzept des Hörens, das die akustische, visuelle und räumliche Ebene miteinschließt. Im Gegensatz zu einer Strategie, welche die körperliche Präsenz der Performer in den Vordergrund stellt, eignet sich auch die räumliche Anordnung von Bild- und Klangprojektionen, um Lebendigkeit und Präsenz zu erzeugen und eine Beziehung zum Publikum aufzubauen.

Ich habe ein Performance-Framework namens „Responsive Space“ geschaffen, das ein flexibles Arbeiten mit verteilten Ton- und Bildprojektionen ermöglicht. Das System nutzt ein mehrkanaliges Lautsprechersystem, bis zu drei Videoprojektionen und ein lokales Wifi-Netzwerk mit einem angeschlossenen Webserver. Das Publikum ist eingeladen, sich mit ihren mobilen Geräten in das lokale Netzwerk einzuloggen. Im Browser des mobilen Geräts werden Ton und Bild erzeugt.

Dies bietet die Möglichkeit einer großen Vielfalt in der räumlichen Verteilung von Bild und Ton. Die Unvollkommenheit der Zeitsynchronisation führt zu sehr interessanten künstlerischen Effekten. Das Bewusstsein für den Raum und die Interaktion des Publikums miteinander führt zur Entstehung eines sozialen Raumes im Konzert. Neben der Beziehung zwischen Bild und Ton lädt diese Anordnung auch dazu ein, die Dimension des Raumes zu untersuchen. Im Mittelpunkt steht dabei die Frage der „Liveness“ - die meiner Meinung nach auch mit dieser räumlichen Anordnung und Verteilung von Ton und Bild erreicht werden kann.

responsive space – liveness through spatial distribution of sound and image

In my project I examine the relationships of different media layers to each other and their relationship with space and audience. I claim that Intermedia works require an extended concept of listening that includes the acoustic, visual and spatial level. Unlike a strategy that foregrounds the performer and his physical presence, also the spatial arrangement of visuals and sound projections is suited to create liveness and presence, and establishing a relationship with the audience.

I have created a performance framework called "Responsive Space", which allows a flexible working with distributed sound and image projections. The system uses a multichannel speaker-system, up to three video projections and a local Wifi network with a connected webserver.

The audience is invited to log into the local network with their mobile devices. In the browser of the mobile device sound and image is generated.

This offers the possibility of a great diversity in the spatial distribution of sound and image. The imperfection of time synchronization leads to very interesting artistic effects. The awareness of space and the interaction of the audience with each other leads to the emergence of a social space in the concert. In addition to the relationship between visuals and sound this setup also invites to investigate the dimension of space. Central to this is the question of "liveness" - which in my opinion can also be achieved with this spatial arrangement and distribution of sound and image.

Raimund VOGTENHUBER made 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 in instrumental and electroacoustic composition. His projects are situated between contemporary music, jazz improvisations, media art and electroacoustic music. He performed at venues such as the Lucerne Festival, Ars Electronica in Linz and Borgy&Bess in Vienna. He attended master classes in Darmstadt, Donaueschingen and the Experimentalstudio, Freiburg. He realized several chamber music compositions, audiovisual performances and music theatre projects. He worked as a research associate at the Institute of Computer Music and Sound Technology at the Zurich University of the Arts (ZHdK).

Phillip SCHULZE
(Robert Schumann
University of Music
Düsseldorf /
Institute of Music and
Media)

is a media artist and composer, working in the field of time-based and site-specific art. 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.

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. Publications: Alternativen zur Werkästhetik: Cage und Heißenbüttel (Saarbrücken 1999), 1968 und die Avantgarde (Sinzig 2008); as editor: Borderlines/Auf der Grenze: Georg Klein (Heidelberg/Berlin 2014); Sound als Zeitmodell: Zeit als Klang denken (Berlin 2014); and as co-editor: Das Rauschen (Hofheim 1995). Recent articles: 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: 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 2019.

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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 45 countries across Europe, Asia, Oceania and the Americas. He has released five full-length CDs and two multimedia books. Furthermore, individual pieces of his have appeared on more than a dozen compilation CDs. Ciciliani is Professor for Computer Music Composition at the Institute for Electronic Music and Acoustics (IEM) of the KUG. Since 2014 he has taught at the biannual International Summer Courses for Contemporary Music in Darmstadt. He also regularly teaches at the interdisciplinary summer course LABO in Antwerp. Since 2016 Ciciliani is running the PEEK artistic research project titled "GAPPP – Gamified Audiovisual Performance and Performance Practice".

Steffen A. SCHMIDT
(ZHdK)

studied musicology, semitic languages and Italian literature, and specialized in theory of musical rhythm in 20th 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.

embodied interactions towards a musical interpretation

10:30

Florentinersaal

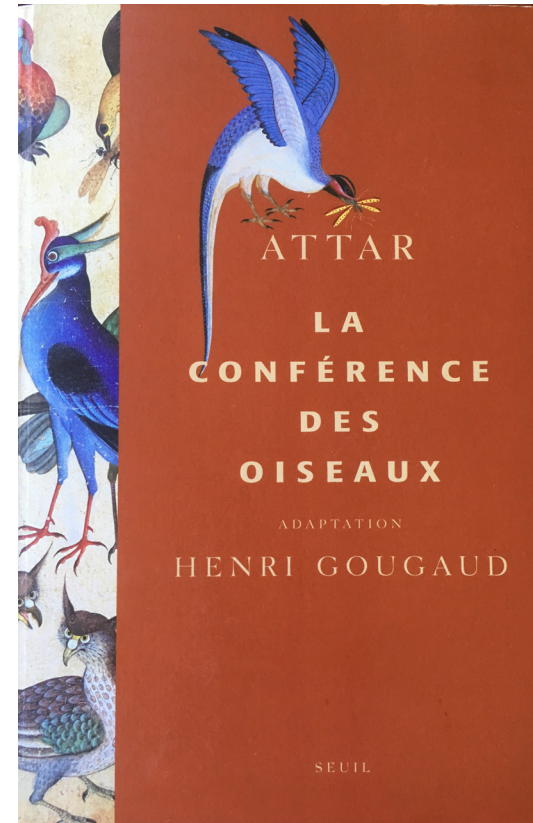


Kerstin FRÖDIN
(Luleå University of
Technology / Piteå
School of Music)

This presentation is a report from an ongoing study of duo interaction between a choreographer/dancer and a musician. The paper is specifically concerned with how the embodied interactions between the two artists, and between musician, score and instrument shape the interpretation. The study is based on different recordings I made of Madeleine Isaksson's *Les sept vallées* (2006) for recorder solo. The first recording was made in 2007, for documentary purposes. The more recent recordings (video/audio) are taken from rehearsals with the dancer and choreographer Åsa Unander-Scharin and myself in 2019. In addition to developing a new choreographed work, our collaboration aims to create a more robust understanding of gestural body and sound communication. Throughout the study, Pierre Schaeffer's "objects sonores" (1966) and Godøy's concept of "gestural sonorous objects" (2006) has been used as a theoretical framework, within which we also add a third category of "gestural visual objects". The artistic work is further guided by the book *The Conference of the Birds*, by the Persian poet Farid-al-Din Attar (around 1120-1220) upon which the music is based.

Viewed from my first person's perspective, I will present a comparative analysis of the interpretations (the early solo version and the more recent duo version with choreography). Beyond the time aspect and the deepened interpretation that comes naturally through that, I present traces of a more conscious embodied practice entailed by the research and the collective artistic process and cross disciplinary methods.

The study constitutes a part of my artistic PhD project which aims to explore the role of musician's gesture in performance, in the communication between performers, but also as a component in the embodied interaction with score and instrument which forms the foundation for musical creativity.



Kerstin FRÖDIN is an internationally recognized recorder player and baroque and classical oboist. She is active as soloist and chamber musician both in Sweden and abroad and is frequently hired for orchestra and opera productions. In addition to the early music repertoire, Kerstin performs contemporary art music, which has led to an extensive number of collaborations with various composers. In recent years, she has mainly worked with the ensemble Lipparella, a group specialized in performing contemporary music on baroque instruments. Kerstin has performed at Swedish and international festivals and has been awarded the Crystal prize, by the Swedish Director's Association, an interpretation prize of contemporary music. She has also received several scholarships from the Royal Academy of Music and the The Swedish Arts Grants Committee. Kerstin is represented on CD at labels such as BIS, Blue Music Group and dB-productions. Kerstin has an Advanced Soloist Degree in recorder from The Royal College of Music in Stockholm followed by studies in Paris, France and in Verona, Italy. Since 2015, Kerstin is a Doctoral student in musical performance at Luleå University of Technology and Piteå School of Music, where she runs a research project on movement, communication and performance practice.

rigorosum: the new potential of a 21st century recorder

11:30
Florentinersaal



Susanne
FRÖHLICH
(Doctoral
Researcher)

Since its beginnings in the 14th century, the recorder has been undergoing a constant process of transformation as it continually weaves itself into the musical tapestry of the changing times. The variety of designs it has taken throughout history has given us the possibility of working not only with historical instruments, but also with contemporary recorder models. However, the picture is not what one would expect. Copies of historical instruments are still predominantly used for all musical forms and styles, and I work to answer the questions: to which degree can contemporary recorder models enrich the contemporary repertoire, add to the catalogue of available playing techniques, and expand recorder performance practice to fulfil the new challenges and demands of contemporary music.

In my research, I mainly focus on a specific recorder model, the Helder Tenor, which was developed in the 1990s by Maarten Helder and fulfils many of the requirements expected from a recorder in the 21st century: balanced volume, wide spectrum of dynamics, extended pitch range, and increased tone colour possibilities. With regards to method, extended instrumental techniques, and performance practice of this and many more contemporary recorder models, we find ourselves at a beginning point with a world of information yet to research, gauge, and document.

Susanne FRÖHLICH is a recorder player and regularly presents concerts and workshops both within Europe and internationally. As a former founding member of the recorder quartet QNG - Quartet New Generation, she has performed as soloist, in various chamber music formations, as well as in the context of various productions in the realm of fine arts, opera and theatre, among others Saādane Afif, Ari Benjamin Meyers, and company&Co, Constanza Macras/dorkypark, and Opera Lab Berlin. She performed numerous premieres in world class concert houses and festivals, with such groups as Ensemble Adapter, Collegium Novum Zürich, Figura Ensemble, Ictus Ensemble, Neue Vokalsolisten, and Trickster Orchestra. Susanne has been awarded international honors and scholarships in Berlin, Darmstadt, Göttingen, Graz, Illzach, Krakow, New York, and Rotterdam. She has lived and taught in Berlin from 2004 and has held a teaching position at the Berlin University of the Arts since April 2010. Susanne Fröhlich studied recorder at the Conservatorium van Amsterdam with P.T. Leenhouts. After graduating with a concert diploma, she earned her master's degree in 2004 with distinction. She then studied with Prof. G. Lünenbürger at the Berlin University of the Arts, where she earned her concert exam diploma, likewise with distinction. From April 2015 till March 2016, she studied Helder tenor recorder with J. Fischer at the Akademie für Tonkunst in Darmstadt. In October 2019 she is completing her artistic-academic research project on "The new potential of a 21st century recorder" at the University of Music and Performing Arts in Graz.

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Andreas BÖHLEN
(KUG)

The recorder and jazz-saxophone player Andreas Böhlen focuses on both early music and jazz. He is particularly interested in various improvisational styles of the renaissance and baroque as well as jazz. Andreas leads his own groups Theatrum Affectuum, Andreas Böhlen Band and Crank and is member of various other groups and orchestras all over Europe. Born in 1983 Andreas began playing recorder at the age of six, and several years later he started alto saxophone. While a high school student Andreas undertook lessons at the conservatories of Bremen and Cologne. He was awarded many prizes in several national and international competitions. Between 2003 and 2007 he attended the Conservatory of Amsterdam, studying recorder with Walter van Hauwe and jazz saxophone with Jasper Blom and Ferdinand Povel. After completing his recorder degree with distinction, Andreas studied musicology in Bologna. In 2008 he moved to Basel, Switzerland, where he has completed both a Master's degree in early music improvisation with distinction and a Master's degree in jazz saxophone in 2011. Andreas has appeared on many CDs and radio and TV broadcasts and is touring regularly. He teaches recorder at the University of the Arts Graz, Austria and at the Zurich University of the Arts.

Klaus ARINGER
(KUG)

is professor of musicology and head of the Institute Oberschützen at the University of Music and Performing Arts Graz. He studied musicology, history and German literature at the University of Munich, where he received his Master's degree in 1992 and the doctoral degree in 1997. From 1995 to 2005 he was assistant professor at the University of Tuebingen and was awarded the habilitation in 2003. He also taught at the Universities Graz and Vienna. His special interests are the Viennese Classics, Instrumentation, Musical Instruments and Performance Practice. Aringer was vice-president of the Johann Joseph Fux-Society and is member of the jury of the Styrian Research awards. His publications have addressed a wide range of composers and epochs from the middle-ages to the 20th century, recently Zoltan Kodály's Kammermusik (ed.), Vienna 2015, 50 Jahre Expositur und Institut Oberschützen (ed.), Oberschützen 2015, Geschichte und Gegenwart des musikalischen Hörens (ed. with Franz Karl Praßl, Peter Revers and Christian Utz), Freiburg i. Br. 2017 and Musik im Zusammenhang. Festschrift Peter Revers zum 65. Geburtstag (ed. with Christian Utz and Thomas Wozonig), Wien 2019.

Peter REVERS
(KUG)

is Professor of Music History at the University of Music and Performing Arts in Graz and has been president of the Austrian Musicological Society (2001 – 2009). He studied musicology and composition at the Universities of Salzburg and Vienna as well as at the University 'Mozarteum' in Salzburg. From 1981 – 96 he taught at the University of Music and Performing Arts in Vienna and completed his Habilitation in 1993 (University of Hamburg). In 1988 – 89 he was fellow of the Alexander von Humboldt-Foundation, Germany. In 1996 he became full professor in Graz. His publication list runs to eight books and more than 120 articles and includes volumes on Mahler (Mahler Lieder, Munich 2000), Gustav Mahler – Interpretationen seiner Werke (2 vols. Laaber, 2011), the reception of Far Eastern Music (Das Fremde und das Vertraute. Studien zur musiktheoretischen und musikdramatischen Ostasienrezeption), Stuttgart 1997, the works of Wolfgang Amadeus Mozart, and on contemporary music.

Christopher REDGATE
(Royal Academy of
Music)

For forty years Christopher Redgate has specialised in the performance of contemporary repertoire and has given concerts and masterclasses across Europe, the USA, China and Australia. He is the inventor of the Howarth-Redgate system oboe which was developed in conjunction with the oboe makers Howarth of London; he now performs exclusively on this instrument. Many composers have written for him and his recordings can be found on the Metier, Oboe Classics and NMC labels. His other musical interests include composition, conducting and improvisation. He is the Evelyn Barbirolli Research Fellow at the Royal Academy of Music.

Peter THALHEIMER
(Hochschule für Musik
Nürnberg)

studied flute, recorder and school music in Stuttgart. He gained a doctorate in musicology from Tübingen University. From 1978 to 2015 he taught in Nuremberg, most recently as Professor of Historical Performance Practice and Professor of Recorder/Flute at the University of Music Nuremberg. Concerts and teaching have taken him to countries across Europe and to the USA. His work has also resulted in a large number of sheet music editions and publications on performance practice, on the study of musical instruments and on methods for wind players, informed by a comprehensive collection of historical and modern flutes and recorders.

wandering recurrence – spatiality and formal openness

14:00

Theater im Palais



Lula ROMERO
(Doctoral
Researcher)

The auditory experience of a piece of music differs depending on the position of the listener and the location of the sound sources. Could the understanding and the form of the piece itself also depend on the position of the listener and the sound sources? My doctoral thesis explores the possibility of creating multiple, radically different experiences and understandings of the same sound event, which can be defined as open and coherent, through the spatialization of sound sources. This question is researched practically in the composition of a series of pieces, which includes as a main project an orchestra piece commissioned by the SWR Donaueschinger Musiktage 2020.

Last year, I presented the investigation, its research questions, objectives, content and methodology. This year, I am going to present the aesthetic context of the investigation and how my project addresses spatialization within that context. I will describe, exemplify and review what I think are the dominant uses and understandings of spatialization in contemporary composition. These different approaches are: the treatment of space as a resonant instrument; the concept of “staging space” from Musiktheater; the construction of a social space; the use of ambisonic techniques; and the concept of space as concrete place in sound art. Afterwards, I will explain my own position and distinguish it from these tendencies. Finally, I will illustrate my approach with a short sample of the mentioned orchestra piece.

Lula ROMERO is a composer of electroacoustic and acoustic music and a doctoral candidate at the University of Music and Performing Arts, Graz, Austria. 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 and their relation to theories and practices of feminism and questions of social equality. Romero has been awarded among others with the GIGA-HERTZ Production prize 2014 by the ZKM | SWR Experimentalstudio Freiburg, the Kompositionsstipendium 2015 and 2012 and the Berlin–Rheinsberger Kompositionspreis 2011, and the Residence at the Deutsches Studienzentrum Venedig (Venice) 2017 by the German Government. In 2019 her Portrait CD “Ins Offene” has been published by WERGO, “Edition Zeitgenössische Musik”, produced by the Deutscher Musikrat. She lives and works in Berlin. More information and samples of her work can be found at 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 Donaueschinger 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.

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. She is vice president of the Institut für Neue Musik und Musikerziehung in Darmstadt (Germany).

Margaret Anne
SCHEDEL
(Stony Brook University,
New York)

With an interdisciplinary career blending classical training, sound/audio data research, and innovative computational arts education, Margaret Anne Schedel transcends the boundaries of disparate fields to produce integrated work at the nexus of computation and the arts. She has a diverse creative output with works spanning interactive multimedia operas, virtual reality experiences, sound art, video games, and compositions for a wide variety of classical instruments and custom controllers and is internationally recognized for the creation and performance of ferociously interactive media. As an Associate Professor of Music at Stony Brook University, she serves as the co-director of computer music and leads the Making Sense of Data Workgroup at the Institute of Advanced Computational Science. She also teaches composition for new media at the Peabody Institute of the Johns Hopkins University. She co-founded www.arts.codes, a platform and artist collective celebrating art with computational underpinnings.

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*.

the matter at hand - body, theory, sound at play

15:00

Theater im Palais



Liz ALLBEE
(New Doctoral
Researcher)

The Matter At Hand is concerned with embodiments and extensions. It asks: in what ways might a sonic circuit be composed which includes performer(s), object-instrument, space, listeners and theoretical reflection? The project is a multi-stage series of investigations that includes bricolaged instrument-building, performance, and spatial transposition. The project is further reflected (routed) through the writings of media theorist Vilém Flusser and philosopher Hans-Georg Gadamer. It is sometimes assumed that complex issues can only be answered (or addressed) through complex technologies. I propose that these issues can be addressed with/through relatively common or everyday materials (or hybrids of bricolaged materials and 'higher' technologies). Here I propose other models for sourcing and re-sourcing – creative problem-solving and improvising that point to wider possible strategies in both musical and real-world situations, positing a different engagement with material usage, production, re-production, distribution, and value, while realizing embodied technological extensions that aim to reconsider the relations between the sonic, spatial, social and physical/material. Research questions include: How does one learn to embody a sonic circuit, consisting also of instrument & space? What is the process of developing – and learning to play with/in – these systems and what is the significance of the elements' interdependence? How might this model inform learning and interaction in sound art & performance practices? For the performance at ARTikulationen I will be presenting Valve Strategies (2018), an electro-acoustic quadraphonic solo piece. Instrumentation includes quadraphonic trumpet, objects and extensions, spatialized playback and voice.

Liz ALLBEE (b. 1976) is a composer-performer residing in Berlin, Germany. Her work encompasses electro-acoustic composition, improvisation and instrument creation, focusing on issues of embodiment and extension. She has appeared at such festivals as Maerzmusik, Donaueschinger Musiktage, Darmstadt, San Francisco Electronic Music Festival, Huddersfield, and Wien Modern, among many others. Recent symposia presentations/performances include: "Out of the Blue" at Haus der Kulturen der Welt/Universität der Künste, Berlin, "Music, Humans & Machines" at Orpheus Institute, Ghent, and "Interacting with Body, Electronics & Space" at Music Instrument Museum/Technische Universität, Berlin. She is the recipient of funding and grants from Initiative Neue Musik, Musikfonds, Berlin Senat, the European Network for Contemporary Audiovisual Creation, and Berlin Arbeitsstipendium and has been Artist-in-Residence at Kunstmeile Krems in Austria, AVATAR in Quebec, Canada and STEIM in Amsterdam. Allbee completed her M.A. in Music Composition at Wesleyan University in 2013. Besides solo work, main projects and collaborators include *Pareidolia* (w/Marta Zapparoli), *Ganzfeld* (w/Sukandar Kartadinata), *The Liz* (w/Liz Kosack and Korhan Liz Erel), *Aether Ore* (w/Hannes Hoelzl and Alberto de Campo), *The Elks* (w/Fagaschinski, Roisz, Zapparoli), and *Berlin's 24-piece Splitter Orchester*.

INTERNAL SUPERVISORS

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 the Arts Graz.

Deniz PETERS
(KUG)

is Professor for Artistic Research, Head of the Doctoral School for Artistic Research at the University of the Arts Graz, and President of the Society for Artistic Research.

ppt-in-performance

15:30

Theater im Palais



Janhavi
DHAMANKAR
(New Doctoral
Researcher)

I offer a new take on the preferred form of presentation in academia: a ppt-in-performance. Building on my MPhil thesis on the „Empathic Performer“, the audience is simultaneously invited to enter a small Social Sculpture process, read an academic text on empathy and Indian aesthetics, attend to a simultaneous bi-lingual reading, lecture-performance of John Cage's „Lecture on Nothing“ as well as explore the notion of „elbow-room“ space with me through movement/dance.

Like introductory powerpoint presentations give a brief overview of the subject, instead of changing the slides, my performance offers the audience an experiential walk through different slides i.e. glimpses of my work so far.... a live ppt, if you will. This allows me to showcase concepts and methods that are core to my doctoral project, viz. empathy, „elbow-room“ space, movement, sound/ voice, „instruments of consciousness“ (e.g. the cloth), and the interweaving of different disciplines in the same performance.

Janhavi DHAMANKAR is an Odissi (Indian classical dance) performer and teacher, trained under the rigorous Guru-shishya tradition for over 20 years. She completed her B.A. and M.A. (Philosophy) from Pune University and MPhil from K. U. Leuven, Belgium. Having presented at many international conferences and awarded residencies in India and Oxford, she explored the 'Philosophical underpinnings of Social Sculpture' under Shelley Sacks. Since 2012, she has been a Visiting lecturer of Philosophy, Ethics and Aesthetics at Symbiosis School of Liberal Arts, Symbiosis Law School, FLAME, College of Engineering Pune. Her recent publications include "Empathy-in-Practice: A Method for Artistic Research?" in *Artistic research: Is there some Method?* and a collectively authored piece "What is Refugee" in *Crisis/Krisis, Performance Philosophy*, special edition. She has conducted movement workshops in Weimar, Copenhagen and Goethean Observation workshops at Woodstock School Mussoorie and ACCEL, Bangalore, India. She worked as the Editor and Content Generator for Pune Biennale 2017.

INTERNAL SUPERVISORS

Gerhard ECKEL
(KUG)

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musikprotokoll @ ARTikulationen - critically concerned?

16:00

Theater im Palais

Chair:

Deniz PETERS



Bushra EL-TURK
(Royal College of
Music)



Cynthia ZAVEN
(Higher National
Conservatory of
Music Beirut)

How do musicians address and reflect societal questions through music? In this discussion round, oud-player and musicologist Khyam Allami, improviser and researcher Deniz Peters, composer and musical researcher Bushrael-Turk, and composer, pianist, and artist Cynthia Zaven will engage in dialogue about what role societal considerations and reflections play in their practices, and in what sense their music might give voice to, reflect, experiment with, and challenge societal conditions or interpersonal concerns.

musikprotokoll@Artikulationen is a discussion series jointly organised by the Doctoral School for Artistic Research of the University of Music and Performing Arts Graz and the Styrian contemporary music festival musikprotokoll. Half way through the audience will be invited to join the discussion.

Selected by the BBC as one of the most inspiring 100 Women of today, Bushra EL-TURK has written various works for the concert hall, the stage and multi-media, performed and broadcasted on radio and television worldwide, including the London Symphony Orchestra, BBC Symphony Orchestra, the Latvian Radio Choir amongst others, and in 2018 has had her BBC Proms debut. Bushra is artistic director and leader of Ensemble Zar, which is a fresh and fearless cross-genre ensemble, and is published by Composers Edition.

Cynthia ZAVEN is a composer, pianist and artist based in Beirut. Her projects combine a variety of media including video, photography, performance and the use of archive material to explore the relationship between sound, memory and identity through interwoven narratives. Her 12 channel sound installation Perpetuum Mobile was nominated for the Prix Ars Electronica Award 2017. Since 1993, Zaven has also composed original scores and created sound design for theater, live performance, dance, conceptual art projects, and film. Zaven is a piano professor at the Higher National Conservatory of Music in Beirut.



Khyam ALLAMI
(Royal Birmingham
Conservatoire)

Khyam ALLAMI is known primarily as an oud player, but the multi-instrumentalist, composer, label founder, researcher and audio engineer also performs as a drummer with Tamer Abu Ghazaleh, and is a member of the band Alif, which he co-founded. He studied oud and Arabic music in London, followed by private classes. During this period he gained a Masters in Ethnomusicology from the School of Oriental and African Studies, University of London where he continued teaching for a couple of years after his graduation. Following the release of his debut oud solo album, the critically acclaimed Resonance/Dissonance (2011) he began incessantly traveling, living, performing and creating projects across the Arab world and Europe. Currently Khyam Allami is based in Beirut, continuing his performance and composition career whilst running Nawa Recordings and working as a resident engineer alongside Jawad Chaaban at One Hertz Studios.

sound colours

17:30

Theater im Palais



Daniela BRAUN
(Doctoral
Researcher)

The literature on the viola d'amore has a tendency to magnify the shortcomings and limitations of the instrument. However, depending on the perspective, these apparent shortcomings can be seen as the instrument's strength and special characteristics. In the Bohemian viola d'amore repertoire from the late eighteenth and early nineteenth centuries these possibilities were exploited to the limits of what is possible. A collection of 26 Galantries by the composers Franz Götz and Joseph Fuchs serve as a model example for the use of special playing techniques and the exploration of different sound colours on the instrument. In my research I will explore the changing views on the requirements of a "good" sound. In addition, I will demonstrate that the special scordatura notation for the viola d'amore is not a concession to the inadequacies of the players, but shows a different approach to reading music. In scordatura notation the score is not written sound, but rather instructions in the form of a tabulature. The players do not hear what they can see. The notes have to be played to make sense. This aspect of composition throws new light on the discussion of perceiving the score as a finished work of art or as performance instruction.

Daniela BRAUN was born in Vienna and studied viola at Universität für Musik in 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 founder member of ensemble Paulus Barock, 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

Dane ROBERTS
(KUG)

was born in Iowa USA and grew up in California. He currently lives in Eitorf, Germany. After double bass studies in the US, at the University of Southern California and the California Institute of the Arts, he continued in Europe where he studied in Oberschützen, Vienna, Siena and Sermonetta. His teachers have included Milton Kestenbaum, Fred Tinsley, Jose Vasquez, Johannes Auersperg and Francesco Petracchi. Mr. Roberts has since specialised in the historical double bass and violone, also studying viola da gamba and becoming an active participant in the early music movement. Since 1986, he has been a member of the Chamber Orchestra of Europe and since 2009 a member of the Freiburg Barockorchester. Additionally, as a freelance artist, he works with leading European ensembles such as Musica Antiqua Köln, the Deutsche Kammerphilharmonie, Camerata Academia Salzburg, the Merlin Ensemble in Vienna, the Orchestra of the 18th Century, the Ensemble Modern, Anima Eterna, Concentus Musicus Wien and the Berlin Philharmonic. As a teacher, Dane Roberts instructs Historical Bass/Violone at the Hochschule für Musik in Frankfurt as well as a professorship in the same subjects at the Kunstuniversität in Graz, Austria.

Klaus ARINGER
(KUG)

is professor of musicology and head of the Institute Oberschützen at the University of Music and Performing Arts Graz. He studied musicology, history and German literature at the University of Munich, where he received his Master's degree in 1992 and the doctoral degree in 1997. From 1995 to 2005 he was assistant professor at the University of Tuebingen and was awarded the habilitation in 2003. He also taught at the Universities Graz and Vienna. His special interests are the Viennese Classics, Instrumentation, Musical Instruments and Performance Practice. Aringer was vice-president of the Johann Joseph Fux-Society and is member of the jury of the Styrian Research awards. His publications have addressed a wide range of composers and epochs from the middle-ages to the 20th century, recently *Zoltan Kodály's Kammermusik* (ed.), Vienna 2015, *50 Jahre Expositur und Institut Oberschützen* (ed.), Oberschützen 2015, *Geschichte und Gegenwart des musikalischen Hörens* (ed. with Franz Karl Praßl, Peter Revers and Christian Utz), Freiburg i. Br. 2017 and *Musik im Zusammenhang. Festschrift Peter Revers zum 65. Geburtstag* (ed. with Christian Utz and Thomas Wozonig), Wien 2019.

Garth KNOX
(Royal Academy of
Music London)

(1956) is one of today's leading performers of contemporary music. His formative experience first as a member of Pierre Boulez's Ensemble InterContemporain and then as violist of the Arditti Quartet combine to give him a very comprehensive grasp of many styles of new music. Stimulated by the enriching experience of working on a personal level with composers such as Boulez, Ligeti, Berio, Xenakis and many others he channels and expands this energy when writing his own music. He is active also as performer of baroque and folk music on the viola d'amore and has a steadily growing reputation as a composer. In 2019 he obtained a Doctor of the Arts degree from Middlesex University for a thesis on extended techniques for strings.

Kai KÖPP
(Hochschule der
Künste Bern)

is professor of music research and interpretation practice at the Bern University of the Arts BUA. He earned a M.A. in musicology, history of art, and law, a PhD from the University of Freiburg and a habilitation degree in historical musicology from the Mozarteum University Salzburg. After an additional viola diploma at the Hochschule für Musik Freiburg and three years at the Schola Cantorum Basiliensis (viola, viola d'amore), he was a member of leading period ensembles with a record of over 40 recordings and taught at Zurich and Trossingen. Since entering the BUA in 2008 as lecturer of music and teacher of performance practices he directs a growing number of research projects, six of them funded by the Swiss National Science Foundation SNSF. From 2011 to 2016 he was SNSF Professor for Applied Interpretation Research, with continued funding for his research group.

festival recommendation

ORF musikprotokoll
im steirischen herbst

19:30

Next Liberty

21:00

Next Liberty

22:30

Next Liberty

KLANGFORUM WIEN

STUDIO DAN

REVOLUTIONARY BIRDS | Mounir TROUDI, Erwan KERAVEC,
Wassim HALAL

saturday, 5 october

jazz symphonic orchestra and its intercultural dimensions

9:30

Florentinersaal



Emiliano SAMPAIO
(Doctoral
Researcher)

My research object is the Jazz Symphonic Orchestra (JSO). This type of hybrid orchestra fusing symphonic orchestra and jazz big band appeared during the last century and was strongly present during the radio era. Nowadays, there are two professional JSO active in the world, which are maintained by the government and have constant programs with original music: Orquestra Jazz Sinfonica de Sao Paulo (Brazil) and the Metropole Orkest (Netherlands). These orchestras are dedicated nowadays mainly to the performance of popular music arranged and composed specially for this instrumentation.

In the vast majority of works that mix the universes of classical and jazz music, improvisation was let aside and the compositional aspect was dominant. Since improvisation is one of the most important characteristics in jazz, I intend to use improvisation (in many different levels) as a tool to explore composition and rehearsal strategies that can change the traditional large ensemble dynamic.

In recent years, improvisation has gotten special attention from academia and there were important contributions in the area. Free improvisation, conducting and other practices created ways of dealing with improvisation and musical coordination and I believe improvisation can be extreme fruitful for the musical-praxis within large ensembles, an area which remains without proper attention.

To summarize, this project is about experiencing new musical and social possibilities through the use of improvisation elements for jazz and classical musicians in mixed large ensemble context.

Guitarist, trombonist, conductor, arranger and composer, born in São Paulo (Brazil) in 1984, studied music in the University of Campinas. In 2019, Emiliano Sampaio released two new albums: his double CD called "Music for Small and Large Ensemble" and the quartet album "Passagem". His last two albums got four stars and entered in the list "Best Albums of the Year 2017" from Downbeat Magazine. As conductor, arranger and composer, he has worked with the Metropole Orkest (Holland), HR Frankfurt Radio Big Band, Fete Huppe (Hannover), Big Band & the Vocals (Copenhagen), HRT Croatian Radio Band, Regensburg University Jazz Orchestra, Graz Composers Orchestra, Mere Big Band (Sao Paulo), Soundscape (Sao Paulo), Badi Assad, Dominginhos, Trombone Quartet of Campinas, Orquestra Experimental de Sao Carlos (Brazil) and 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 1st 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 studies and director of the Institute for Jazz Research at the University of Music and Performing Arts in Graz (Austria). He is member of the scientific boards of the International Society for Jazz Studies (ISJ) and of the German Society for Popular Music Studies (GfPM), and has published widely on historiographies of popular music and jazz, analysis, and music and media. In his recent three-year research project "Popular Music and the Rise of Populism in Europe", funded by the VW foundation, he is part of an international team of researchers to conduct research on the role of popular music in populist contexts in five European countries.

Rainer TEMPEL
(Hochschule für Musik
und Darstellende Kunst
Stuttgart)

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 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 HMDK 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
(University of Oslo)

is editor of the forthcoming volumes Rancière and Music (Edinburgh University Press, 2019) and Making Music Together: Analyzing Musical Interaction (University of Chicago Press, 2020). He has recent publications in Music Theory Spectrum, Perspectives of New Music, Analytical Approaches to World Music, Open Space, Media and Culture, Deleuze and Children, the Oxford Handbook of Time in Music, and elsewhere, and he was guest editor for special issues of Engaging Students (2016) and Perspectives of New Music (2019). 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.

the role of notation in developing an intercultural performance practice

10:30

Florentinersaal



Amanda BAYLEY
(Bath Spa
University)

Exchanging musical practices across cultural boundaries that combine oral and notated traditions immediately raises questions surrounding the relationship between sound and notation. These questions are addressed through an intercultural analysis of musicking and dialogue that examines the way ideas are transmitted, transformed, understood, translated and learnt through words, movement and sounds. Examples will be drawn from a series of workshops and rehearsals with members of the Hezarfen Ensemble (Istanbul) and players of the ney, kanun, kemençe, bağlama and kaval (within the project 'Beyond East and West: Developing and Documenting an Evolving Transcultural Musical Practice', 2015-2020, funded by the European Research Council).

When considering a range of approaches to developing an intercultural performance practice, notation can fulfil many roles, including as:

- an object of social interaction and cultural exchange between performers from different musical traditions, and from composer-performer interactions
- a starting point that triggers dialogue about instrumental technique and musical expression
- a melodic skeleton from which layers of ornamentation are communicated through oral transmission
- a transcription tool for learning music from an unfamiliar tradition
- a way of translating, and fixing, a variety of musical parameters during workshops or rehearsals.

The rigidity of notation on the one hand is set against the fluidity of creativity and interactivity on the other. For musicians trained in Western classical music, when learning Turkish (or Arabic) makam music, notation plays a similar role to the lead sheet for jazz musicians. There the similarity ends, however, because in a Turkish context the emphasis is not on improvising around the notation but learning patterns, phrase shapes, nuances of articulation, dynamics, vibrato, bow strokes, and ornamentation according to an established tradition. Ethnographic methods allow differences in musical approach to be experienced and observed in order to identify new strategies for bridging cultures, while a tripartite approach of practice-ethnography-theory offers new models for transcultural enquiry.



Amanda BAYLEY is Professor of Music at Bath Spa University where she leads an interdisciplinary research group on Intercultural Communication through Practice. Her publications include *The Cambridge Companion to Bartók* (2001) and *Recorded Music: Performance, Culture, and Technology* (Cambridge University Press, 2010) for which she received the Ruth A. Solie Award from the American Musicological Society in 2011. Her research focuses on composer-performer collaborations, rehearsal analysis and creative processes across repertoires and in intercultural contexts including a chapter on 'Developing Dialogues in Intercultural Music-making' in the Routledge International Handbook of Intercultural Arts Research (2016). She is humanities editor for the *Journal of Interdisciplinary Music Studies* and Co-Investigator on two projects funded by the European Research Council. The book she is currently co-editing, *Turkish Makam Instruments and Voices in Contemporary Music*, will mark the beginning of a new series by Routledge on Transcultural Musical Practices: www.amandabayley.co.uk



Rigorousum: Lücken in die Wirklichkeit schreiben: Komposition als kritische Praxis unter dem Zeichen der Utopie

11:30

Florentinersaal



Hannes DUFEK
(Doctoral
Researcher)

In meiner Präsentation möchte ich den Versuch unternehmen, wesentliche Denkfiguren und Erkenntnisse meiner Dissertation sowohl verbal als auch im Medium der Musik deutlich zu machen. Beide Erscheinungsformen des solcherart aufgehobenen Wissens, die sprachlich vermittelte und jene der ästhetischen Erfahrung, werden gewissermaßen parallel geführt, der Vortrag wechselt fließend zwischen textlicher und verschiedenen musikalischen Ebenen und soll in solcher Oszillation zu einem wechselseitigen Erschließen beider Perspektiven führen. Die musikalischen Anteile dieser lecture-performance sind hierbei einerseits eine kontinuierliche Improvisation an Flügel und Gitarre, zum anderen aber ein Remix aus Aufnahmen von vier Stücken, die im Rahmen der Arbeit an der Dissertation entstanden sind und in denen jeweils unterschiedlich versucht wird, utopische Potenziale zutage zu fördern. Musik und Komposition, so soll in dieser Vorgehensweise gezeigt werden, sind letztlich nicht das Fertigen oder Wiedergeben von Werken oder abgeschlossenen Konstellationen, sondern stellen Denkformen dar, die es ermöglichen, Aspekte der Wirklichkeit zu erfahren, die verbal oder propositional-logisch nicht oder nur teilweise in Erscheinung gebracht werden können. Während diese Erkenntnis die Arbeit an meiner Dissertation stetig begleitete, trat ein wesentlich sozial orientierter Aspekt hinzu, die Einsicht nämlich, dass gerade die Neue Musik – und damit ihre Formung durch die Tätigkeit der Komposition – wichtige und immer seltener werdende Freiräume individueller wie kollektiver Natur zu erschaffen imstande ist und dass geradewegs darin die Aufgabe wie auch das eigentliche Potenzial, in meiner Sichtweise: das utopische Potenzial, der von mir ins Auge gefassten kompositorischen Poetik liegen. Den Weg zu dieser Einsicht nachzuzeichnen wie einige auf diesem Wege erarbeitete kompositorische Strategien darzulegen ist das Ziel meines Vortrages.

rigorousum: writing gaps into reality: composition as a critical practice under the sign of utopia

In my presentation, I will attempt to shed light on substantial figures of thought and findings of my dissertation in both verbal form and through the medium of music. Both manifestations of the knowledge thus embodied will be led in parallel, my talk will switch fluently between spoken propositions and various musical levels. In the oscillation thus created, I hope to achieve a fruitful reciprocity between both perspectives, a mutual unlocking of nonverbal or "transmusical"

aspects. The musical parts of this lecture-performance are on the one hand a continuous improvisation on the piano and the guitar, on the other hand a "remix" of recordings of four pieces which have been written in the course of my dissertation. These four pieces each represent a different approach to unearthing Utopian potential in New music and have been quintessential in furthering my poetics until today. They will, in parallel with the verbal and improvised parts of my presentation, both show and point to relevant traits of my work. In this layout of my presentation, I hope to demonstrate convincingly that music and composition are not the work, its correct rendering or any other kind of closed constellation, but rather, they are modes of thought, enabling us to experience parts of reality which cannot be formulated verbally or by way of propositional logic. While this realization accompanied my dissertation continuously, a fundamentally different and socially oriented aspect came up in recent years – the insight that New music is especially capable of creating important free spaces, zones of freedom so to speak, which are becoming increasingly rare in the Capitalist present. It is in this capacity to reinstate, invent, find and uncover such spaces (temporarily) that the actual task as well as the true potential, in my view: the Utopian potential, of my compositional poetics as developed through my work on the dissertation lie. To retrace the way to this insight as well as to present some of the compositional strategies thus devised is the goal of my lecture.

Hannes DUFEK is an Austrian composer, musician and improviser. Born in Vienna in 1984, he studied both philosophy and composition (with Chaya Czernowin and Michael Obst), finishing the latter in 2012 at the University of Music and Performing Arts Vienna (MDW). Since then, he works 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 arts in Graz (KUG) working on the subject of „Utopian potential in current music-making“ with supervisors Christa Brüstle, Clemens Gadenstätter, Annegret Huber and Manos Tsangaris. 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 three founders of Ensemble Platypus and was the group's long-time chairman up until 2019. From 2011-2017 he was an active member of the theatre production group „makemake produktionen“. Some of his works are published by Verlag Neue Musik, Berlin. He lives and works in Vienna.

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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, schlitten 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.

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. She is vice president of the Institut für Neue Musik und Musikerziehung in Darmstadt (Germany).

Manos TSANGARIS
(Hochschule für Musik
Carl Maria von Weber
Dresden)

Born in 1956. Composer, drummer and installation artist, one of the most important representatives of experimental music theatre. His compositions are internationally acclaimed and have been performed at several renowned festivals and theatres. In 2009 he was appointed professor of composition at the Hochschule für Musik Carl Maria von Weber Dresden, and, in the same year, elected as a member of the Akademie der Künste Berlin (director of the music department in 2011). He has been a member of the Sächsische Akademie der Künste since 2010. Since 2016 he is co-artistic director with Daniel Ott of the Munich Biennale - Festival of New Music Theater. He founded the Internationale Institut für Kunstermittlung (www.iike.de). He has done research in the field of scenic anthropology. Since the 1970s, he has repeatedly taken performance conditions to be an essential theme of his compositional work, expressed in different artistic formats.

Annegret HUBER
(mdw)

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

Der Klang unter dem Gold

14:00
Theater im Palais



Susanne SCHOLZ
(Doctoral
Researcher)

Die Erforschung der Musik, der Geschichte und der Aufführungspraxis anderer Epochen oder Kulturen bedeutet die Auseinandersetzung mit den bestehenden Sicht- und Herangehensweisen, die Infragestellung von Traditionen und bisherigen Erkenntnissen, das Neujustieren von Denkmustern und Lernvorgängen - die Übertragung all dessen auf die Spielpraxis bedingt die Infragestellung von bekannten Abläufen und scheinbaren Notwendigkeiten, damit den Verlust von Sicherheit und in der Folge das Erlernen von neuen Abläufen. Eine der wichtigsten Erkenntnisquelle der Aufführungspraxis ist, sowohl auf theoretischem wie auch auf praktischem Gebiet, das Musikinstrument, das mit einer Epoche, einem bestimmten Repertoire und einer bestimmten Aufführungstradition in Verbindung gebracht werden kann. In diesem Sinne bieten die 5 vergoldeten Renaissanceviolininstrumente, die in einmaliger Weise im Dom von Freiberg/Sachsen (D) erhalten geblieben sind, im Original und Kopie eine Unmenge neuer Erkenntnisse für die Musikwissenschaft und für die Spielpraxis. Diese Instrumente sind einmalig, sind sie doch als einzige Violininstrumente des 16. Jahrhunderts in ihrer Gesamtheit intakt und nahezu unverändert erhalten geblieben und dies zudem als fünfteiliges Ensemble aus der Hand eines einzigen Geigenbauers. Die aktuelle Forschungsarbeit hat gezeigt, dass diese Violininstrumente mit den im 16. Jahrhundert in Italien entstehenden Geigenensembles (sowohl den Musikern als auch den Instrumenten) in enger Verbindung stehen. Zeugnisse für die Verwendung und für das Repertoire der Instrumente sind sowohl für das gesamte fünfteilige Ensemble wie auch für andere Instrumentierungen vorhanden. Die Spielpraxis der Kopien dieser Instrumente erfordert eine Neuorientierung, die auch Schlüsse auf nachfolgende Epochen zulässt und sich somit auf den gesamten Bereich der historischen Aufführungspraxis (über den Bereich der Streichinstrumente hinaus) auswirkt. Die Erforschung dieser spielpraktischen Gegebenheiten ist nicht abgeschlossen und kann es auch nicht sein, da sie in ihrem Umfang weit über die Kapazität einzelner Projekte hinausgeht. In diesem Sinne soll die Präsentation nicht nur über den status quo informieren, sondern auch anregen, Denkansätze weiterzuentwickeln und neue spielpraktische Wege zu gehen.

the sound beneath a golden layer

Research in music, in history, and in performance practice of other eras or cultures generates the confrontation with present points of view and approaches; it triggers the questioning of traditions and existing knowledge as well as re-adjusting thought patterns. Transferring this to the playing practice calls into question well-known learning processes and apparent necessities, and causes the loss of certainty and consequently the search for, and the re-learning of new processes. One of the most important sources of knowledge in performance practice — a most thought-provoking impulse, both in theory and in practice — is the musical instrument that can be associated with a certain era, a particular

repertoire, and a particular performance tradition. In this sense, the five gilded Renaissance violin-family instruments, preserved in a unique way in the cathedral of Freiberg (Saxony, Germany), offer a multitude of new insights into issues of musicological interest and questions of playing and performing practice. These instruments are unparalleled—no other violins of the 16th century have survived without having suffered severe later alterations and, even more special, they represent an ensemble of five instruments from the shop of one (identified) violin maker. Current research has shown that these instruments are closely linked to the violin consorts that were emerging in 16th-century Italy. Possible usage and repertoire of the five instruments, both as a whole ensemble and in divided form has also been revealing. The playing practice to be used for the copies of these instruments requires a reorientation, which also prompts conclusions about the playing practice in subsequent eras, thus affecting the entire field of historical performance practice (beyond only string instruments). The exploration of such playing requirements is not completed, and cannot be, since its scope goes far beyond individual endeavors. My presentation of the status quaestionis of this study should not only inform but also stimulate further reflections and stimulate different ways of playing.

Susanne SCHOLZ (*1969) is an Austrian musician, specialised in playing Renaissance, Baroque and Classical repertoire on period violin instruments and in conducting ensembles from Renaissance consorts to opera ensembles. She performs, gives master classes and lectures throughout Europe and beyond, lately also connected to projects of contemporary music. From 1995 on, Susanne Scholz has held professorships in historical violin instruments, chamber music, and orchestra at the universities in Vienna, Leipzig (1999-2017), and since 2012 in Graz. Her professional activities include artistic research, mostly in the field of Historical Performance Practice. Since 2018 Susanne Scholz has been working on her doctoral dissertation at the University of the Arts in Graz. She has recorded more than 50 CDs; the realization of her artistic research has led to two special productions with her ensemble *Chordae Freybergenses* (Scandello songs on Renaissance instruments) and with harpsichordist Michael Hell (Corelli's Sonatas opus V) released by Querstand in 2015 and 2018, respectively.

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Andreas BÖHLEN
(KUG)

The recorder and jazz-saxophone player Andreas Böhlen focuses on both early music and jazz. He is particularly interested in various improvisational styles of the renaissance and baroque as well as jazz. Andreas leads his own groups *Theatrum Affectuum*, *Andreas Böhlen Band* and *Crank* and is member of various other groups and orchestras all over Europe. Born in 1983 Andreas began playing recorder at the age of six, and several years later he started alto saxophone. While a high school student Andreas undertook lessons at the conservatories of Bremen and Cologne. He was awarded many prizes in several national and international competitions. Between 2003 and 2007 he attended the Conservatory of Amsterdam, studying recorder with Walter van Hauwe and jazz saxophone with Jasper Blom and Ferdinand Povel. After completing his recorder degree with distinction, Andreas studied musicology in Bologna. In 2008 he moved to Basel, Switzerland, where he has completed both a Master's degree in early music improvisation with distinction and a Master's degree in jazz saxophone in 2011. Andreas has appeared on many CDs and radio and TV broadcasts and is touring regularly. He teaches recorder at the University of the Arts Graz, Austria and at the Zurich University of the Arts.

Klaus ARINGER
(KUG)

is professor of musicology and head of the Institute Oberschützen at the University of Music and Performing Arts Graz. He studied musicology, history and German literature at the University of Munich, where he received his Master's degree in 1992 and the doctoral degree in 1997. From 1995 to 2005 he was assistant professor at the University of Tuebingen and was awarded the habilitation in 2003. He also taught at the Universities Graz and Vienna. His special interests are the Viennese Classics, Instrumentation, Musical Instruments and Performance Practice. Aringer was vice-president of the Johann Joseph Fux-Society and is member of the jury of the Styrian Research awards. His publications have addressed a wide range of composers and epochs from the middle-ages to the 20th century, recently *Zoltan Kodaly's Kammermusik* (ed.), Vienna 2015, *50 Jahre Expositur und Institut Oberschützen* (ed.), Oberschützen 2015, *Geschichte und Gegenwart des musikalischen Hörens* (ed. with Franz Karl Praßl, Peter Revers and Christian Utz), Freiburg i. Br. 2017 and *Musik im Zusammenhang. Festschrift Peter Revers zum 65. Geburtstag* (ed. with Christian Utz and Thomas Wozonig), Wien 2019.

Marc VANSCHEEUWJCK
(University of Oregon)

is a Belgian baroque cellist and a professor of musicology at the University of Oregon, where he has been chair of Musicology & Ethnomusicology from 2007 to 2019. He teaches music history courses in the Renaissance, Baroque, and Classical periods, Performance Practice, Baroque Cello, and he co-directs the Collegium Musicum ensemble, which specializes in early music. His research focuses on late 17th-century music in Bologna and on the history and repertoire of cellos and bass violins. He has written several articles for *Performance Practice Review*, *Early Music*, and elsewhere, and he has published various critical facsimiles of Bolognese 17th-century cello music. His first book titled *The Cappella Musicale of San Petronio in Bologna under Giovanni Paolo Colonna (1674-1695): History-Organization-Repertoire* was published in 2003. Recently, he co-edited a volume of studies on Corelli, titled *Arcomelo 2013* (Lucca: LIM, 2015), and a book with 5 CDs with Bruno Cocset and les Basses Réunies, *Cello Stories. The Cello in the 17th and 18th Centuries for Outhere (Alpha 890)* in Paris (2016). As a Baroque cellist and conductor he regularly performs throughout Europe and in the USA, and he teaches seminars and master classes on historical performance practices everywhere in Europe.

Manfred Hermann
SCHMID
(MHS Augsburg)

is a German musicologist. Son of the musicologist Ernst Fritz Schmid. Born to a musical family (he is also related to the composers Emil Kauffman and Ernst Friedrich Kauffman) he studied the violin with Koeckert at Augsburg Conservatory, musicology with Croll and Georgiades at Salzburg and Munich universities respectively, and music theory with Peter Förtig at the Freiburg Musikhochschule. He took the doctorate in Munich in 1975 with a dissertation on Mozart and the Salzburg musical tradition. After a period as assistant lecturer at Munich University, he became curator of the instrument collection of the Munich Stadtmuseum in 1979. He completed the Habilitation in 1980 at Munich University with an investigation of works by Weber, Schumann and Wagner. He was appointed professor of musicology at Tübingen University in 1986. He is chairman of the Musikhistorische Kommission of Das Erbe deutscher Musik and the Deutsches musikgeschichtliches Archiv, Kassel, and is a member of the advisory committee for the Gesellschaft für Musikgeschichte in Baden-Württemberg; he is also founder and editor of the journal *Mozart Studien* and editor of the series *Tübinger Beiträge zur Musikwissenschaft und Denkmäler der Musik in Baden-Württemberg*. His research focusses on the music of Viennese Classical composers, particularly Mozart, for which he created a special forum of discussion with the journal *Mozart Studien*. His other area of expertise is organology, a subject which combines his experience as a scholar and a curator.

the present state of historically-informed performance: research in the service of practice

15:00

Theater im Palais



Marc VANSCHEEUWIJCK
(University of Oregon)

A couple of decades ago John Butt coined the term Historically-Informed Performance, which has now been generally accepted in order to reflect the older German concept of Historische Ausführungspraxis. Indeed, in the last seventy years a growing field of historical research in performance practices of the past has been at the foundation of the now wide-spread early music movement. Its pioneers needed to resurrect not only instruments of the periods they were approaching, but also the unaltered manuscripts and editions of the time, and most of all, the ways to play these instruments and to interpret older music notations in order to reconstruct what the sounds and aesthetic choices of those past eras might have been.

Since the 1970s, several schools and conservatories have created early music departments, which provided instruction directly through its pioneers to the next generation of performers, who could then take this first “layer” of research in performance to a next level, and so forth. However, after a couple of generations, a sort of “conservatory mentality” has begun to dominate even the early music departments, in which a “new mainstream” emerged, thus slowing down, and eventually almost paralyzing the curiosity of that original excitement for research which characterized the 1960s and 70s. Fortunately, this “mainstream-ization,” fostered partly also by the more recent commercialization of early music and by growing intellectual inertia has, in my opinion, also created a new counter-movement.

In the last decade, an interest, no longer exclusively in purely historical factors of music of the medieval and early modern periods, but also in the broader cultures of the past is now at the basis of questioning that new mainstream. I would even call it a fresh wave of radicalization of the early music movement that is concerned with more in-depth research to also address complex issues of iconography, organology, philology, and aesthetics that had been overlooked in the pioneering years, and not yet further investigated. I will illustrate this remarkable evolution in creativity within early music with a variety of specific examples.



Marc VANSCHEEUWIJCK is a Belgian baroque cellist and a professor of musicology at the University of Oregon, where he has been chair of Musicology & Ethnomusicology from 2007 to 2019. He teaches music history courses in the Renaissance, Baroque, and Classical periods, Performance Practice, Baroque Cello, and he co-directs the Collegium Musicum ensemble, which specializes in early music. His research focuses on late 17th-century music in Bologna and on the history and repertoire of cellos and bass violins. He has written several articles for *Performance Practice Review*, *Early Music*, and elsewhere, and he has published various critical facsimiles of Bolognese 17th-century cello music. His first book titled *The Cappella Musicale of San Petronio in Bologna under Giovanni Paolo Colonna (1674-1695): History-Organization-Repertoire* was published in 2003. Recently, he co-edited a volume of studies on Corelli, titled *Arcomelo 2013* (Lucca: LIM, 2015), and a book with 5 CDs with Bruno Cocset and les Basses Réunies, *Cello Stories. The Cello in the 17th and 18th Centuries* for Outhere (Alpha 890) in Paris (2016). As a Baroque cellist and conductor he regularly performs throughout Europe and in the USA, and he teaches seminars and master classes on historical performance practices everywhere in Europe.

performed experimenting: rehearsal processes as researching theatre practice

16:15
Theater im Palais



Patrick GUSSET
(Doctoral
Researcher)

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.

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).

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Hayat ERDOĞAN
(ZHdK)

is a curator, dramaturge and scholar. She is the artistic Co-Director of the Theater Neumarkt Zurich and works as a Lecturer for Theory and Performing Arts at the Zurich University of the Arts. She studied German and English Literature at the University of Stuttgart, Dramaturgy at the Academy for Performing Arts in Ludwigsburg and began a doctorate in Philosophy at the Art University Linz. She was a fellow at the James Joyce Foundation in Zurich and Trieste, collaborator of the International Institute of Political Murder - IIPM and a researcher in the SNF-project "Das Spiel mit den Gefühlen". From 2014 - 2016 she lead the artistic-research project "Polytropos - Dada on tour" within the project "Connecting Spaces" in Hong Kong and Zurich. From 2015 - 2018 she worked as a curator at the Cabaret Voltaire. She regularly works as jury member in different committees.

Jens BADURA
(ZHdK)

is head of the creativealps_lab and lecturer for MA Transdisciplinary Studies at the Zurich University of the Arts. In addition to his academic activities, Jens Badura runs the berg_kultur office in Ramsau near Berchtesgaden, is co-managing director of creativeALPS, works as a mountain hiking guide (UIMLA) at the Mountaineering School Watzmann and is a member of the Salzburg Mountain Rescue. He studied Philosophy, Biology, History and Political Science in Konstanz, Innsbruck and Tübingen as well as Cultural Management in Vienna. Post-Doc at the Max Weber Center for Advanced Cultural and Social Studies at the University of Erfurt, the International Center for Cultural and Technological Research (IZKT, Stuttgart) and at the École des Hautes Études en Sciences Sociales (EHESS, Paris). From 2005-2008 he was assistant professor at the University of Paris 8 (Vincennes-Saint-Denis), where he also habilitated in 2006 with a cultural-philosophical dissertation. His research interests are in the field of applied aesthetics and cultural philosophy. From 2011-2014 he was head of the research focus "Performative Practice" at the Institute for the Performing Arts and Film (IPF) of the ZHdK, after which he was a lecturer in Aesthetic Theory Practice for MA Fine Arts. He taught at various art colleges and universities in France, Germany, Austria and Switzerland and also worked internationally as a cultural manager.

Albert LANG
(Technical University
Berlin)

born in 1967, studied medicine in Hannover, Pisa and Munich and directing (theatre and opera) at the University of Music and Performing Arts in Munich. He teaches as a professor of Dramaturgy and Spatial Composition at Technical University Berlin and is head of the Interdisziplinäres Raumlabor, a research lab at TU Berlin specializing in inter- and transdisciplinary collaborations. Furthermore he has taught, among others, at Ludwig Maximilians University Munich, University of Applied Arts Vienna, Berlin University of Art, Mozarteum University Salzburg and Architectural Association - School of Architecture in London. From 2016 to 2019, Lang was the Opera Director at Volkstheater Rostock. Among others he has worked at Semperoper Dresden, Bayerisches Staatsschauspiel, Städtische Bühnen Köln, Schauspiel Leipzig, German Theatre Abroad New York, Schauspielhaus Hamburg, Biennale Salzburg, Burgtheater Vienna.

Dr. Gerald SIEGMUND
(Justus-Liebig
University Giessen)

is Professor of Applied Theatre Studies at the Justus-Liebig University in Giessen, Germany. He studied Theatre, English and French literature at Goethe-University in Frankfurt am Main. From 2000 to 2008 he was assistant professor at the Institute of Theatre Studies in Berne, Switzerland. Among his research interests are theatre and memory, aesthetics, dance, performance and theatre since the beginning of the 20th century. He was head of the DFG-research group "Theatre as Dispositif" where he researched the theatrical dispositifs in Germany since the 1960s. Between 2012 and 2016 Gerald Siegmund was president of the German Association for Theatre Studies (GTW). His most recent publications are Jérôme Bel. Dance, Theatre, and the Subject (Palgrave Macmillan 2017) and together with Rebekah Kowal und Randy Martin The Oxford Handbook of Dance and Politics (Oxford University Press 2017).

discussion round - reflection through music

17:15

Theater im Palais

Chair:
Deniz PETERS
(KUG)

Donald Schön, in his *The Reflective Practitioner* of 1983, offers a concept of "thinking in action" to describe how action and thought relate to each other in "reflective practice". His concept, however, separates action and thought: it does not figure action itself as thoughtful. In contrast, to talk of reflection through music must mean to think of musical action itself as thoughtful, not only in the sense of it being informed and well-considered, but reflective, i.e. capable of generating insight and understanding into musical and human matters. The act of reflection seems to go beyond even the three kinds of musical thought identified by Jerrold Levinson in his chapter on Musical Thinking (2006: 213–4; "musical passages wearing an appearance of thoughtful action, such as questioning, concluding, searching, and the like"; "musical passages giving evidence of thought processes in their creator"; and thought "[residing] in the mere succession from chord to chord, motive to motive, or phrase to phrase at every point in any intelligible piece of music".) While it seems clear that reflection through music can draw on and engage all three kinds of musical thought, how does musical thought become relevant to the development of our growing understanding of a topic or problem? How does it become reflective? What role does perception and aesthetic experience play in the relation between musical action and thought? And what does that mean for our understanding of artistic skills, and these skills themselves?

The proposal under which the Doctoral School for Artistic Research was founded in 2009 is that reflection through music combines musical experimentation with scholarly or scientifically driven research – in a way that each support and lift each other – suggesting that this overarching reflection proceeding through musical practice as a medium of non-verbal thought is what makes music reflective. This vision is now in its 10th year, with 12 doctoral projects completed and many to come. In celebration of the rewards of the idea of reflection through music, and the challenges it poses, panelists of this discussion round will together address their understanding and experience of how artistic actions and scholarly research connect in the projects they have seen or supervised, or in their own work.

the reproducibility/re-performability of works with live electronics: a practice-based investigation in composition and performance



Florian BOGNER
(Doctoral
Researcher)

Live electronics are an integral part of the performance practice of contemporary music. The body of works is aesthetically and technically diverse, presenting an enormous challenge for performers. In contrast to purely acousmatic works, the sounding result can vary considerably. No uniform standards for the documentation and formalization of live electronic systems are established. No common notation for the interacting with the system and the resulting sound is developed. The reproduction of many works is already at risk shortly after their creation, if parts of the documentation are missing or if the originally used techniques have become obsolete.

This is the point of departure for the research project. How could pieces with live electronics be documented independently from a specific technology? How to notate the desired sonic result? What is 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 to adapt the pieces to different performance spaces? These questions emerge frequently in practice, but have remained unsolved and must be investigated in a practice-based way.

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.

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Professor in musicology, history and analysis of experimental music since 1950, sound-oriented instrumental music.

audiovisual semiotics in new music theatre: strategies of meaning making and processes of communication through (inter)actions of human bodies



Faidra
CHAFTA DOUKA
(New Doctoral
Researcher)

The purpose of this research project is to examine the ways in which a composer can generate possibilities of meaning in the context of music theatre, as well as the role of the spectator and the ways they can relate to the performance. Four parameters are being explored in relation to meaning-making and the creation of associations: the use of language, the body in all its states (stasis, action, interaction), sound and the relation between visual and sonic stimuli. Ideas such as long duration, contextualisation, use of memory and repetition in addition to the use of physical media (the human body and the physical space) constitute the core of both the artistic practice and the theoretical themes of the research.

Faidra CHAFTA DOUKA was born in 1990 in Athens. She studied composition and experimental music theater in Aristotle University of Thessaloniki with Michalis Lapidakis and Dimitris Papageorgiou, in the Hochschule für Musik Dresden with Mark Andre, Manos Tsangaris and Franz Martin Olbrisch and in the Universität der Künste Berlin with Daniel Ott. She participated in numerous seminars and masterclasses and her pieces have been performed in workshops, festivals and other concerts among others by Ensemble Proton Bern, Ensemble Ascolta, Dissonart Ensemble, AuditivVokal Dresden, Dresdner Philharmonie, trio sostrenuto. Her artistic activity is focusing not only on instrumental music, but also on music theatre and specifically working with language, voices and minimal stage dramaturgy.

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transcriptions in the repertoire for the solo viola



Roxanne DYKSTRA
(Doctoral
Researcher)

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 of transcription raise fundamental questions on the prevalent understanding of it, and the opportunities it permits the performing artist. 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, allowing all new ways of experience. 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.

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 underserved 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 Kunstuniversität Graz in the field of transcription studies. Roxanne recorded a CD of transcriptions in 2018 and currently holds a position as research assistant at the KUG school of artistic research.

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Clive BROWN
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is Emeritus Professor of Applied Musicology at the University of Leeds, Guest Professor at University of Music and Performing Arts Vienna and Author of *Classical and Romantic Performing Practice 1750-1900* (Oxford, 1999).

luc ferrari as impulse generator for contextualized composing



Ricardo Schermann EIZIRIK (Doctoral Researcher)

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 Vokalisten 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.

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composing sonic human-computer agent networks



Artemi GIOTI (Doctoral Researcher)

The discourse on interaction in live electronic music is often vague and inaccurate. Interaction – often confused with reaction – means above all reciprocity. There can be no interaction unless all interacting parts within a system are able to act in response to each other and to their environment. In human-computer music systems this would mean that not only the performer, but also the computer should be able to "act". This utopic vision of sonic human-computer reciprocity is the main objective of this project.

Unlike most research in the interdisciplinary field of Music and Artificial Intelligence, this project is not aiming at the simulation of musical creativity or the development of virtual performer systems. Instead, it seeks to integrate intelligent agent-based systems in compositions that incorporate both human and machine agency. By designing an intelligent agent-based system and setting the rules for the interaction between the musician and the computer, the composer defines a network of sonic interrelations and not the sound itself. In this context, composition expands from composing sounds to composing sonic interactions, while the musical work is transformed into an open process, subject to real-time human-computer synergy.

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 electroacoustic 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 the USA.

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Agostino DI SCIPIO (Conservatorio L'Aquila)	currently is Professor in Electroacoustic Music Composition at the Conservatory of L'Aquila. Member of the research team „Ecologies du son“ (Université Paris VIII), lecturer in several institutions worldwide, and resident artist of DAAD Berlin Künstlerprogramm.
Simon EMMERSON (De Montfort University, Leicester)	Professor of Music, Technology and Innovation, De Montfort University, Leicester, studied at Cambridge University and City University London. He is a composer, performer and writer on electroacoustic music.

johann michael vogl's adaption of schubert songs as a possible example of the performance practice of art songs at the beginning of the 19th century



Georg KLIMBACHER
(Doctoral
Researcher)

Starting point of my artistic research is the Austrian baritone Johann Michael Vogl, who had a close relationship with Franz Schubert, both as a friend and musical companion. Vogl's Singbücher reflect his manner of performing Schubert's songs, including changes of melody, articulation and dynamics. In my research I primarily focus on the technique of ornamentation, in this case from the 17th century until Schubert's time. The question arises to what extent Vogl's ornamentations were influenced by the performance practice and traditions of a common technique of ornamentation of his time. Through a reflection of my own artistic practice I will explore whether and how Vogl's ornamentation improves or perhaps even perfects Schubert's songs. On the basis of Vogl's adaptations and an acquired knowledge concerning the technique of ornamentation I will subsequently experiment with an improvisation of Schubert's songs true to the original style. I am curious to find out whether or not is possible nowadays to achieve a proper and tasteful Schubert based style of ornamentation.

Georg KLIMBACHER'S career has already led him to Vienna's Musikverein and the Konzerthaus, to the Schubertiade Schwarzenberg, the International Song Festival Zeist or to the Theater an der Wien. For a complete edition of Beethoven's works he recently recorded Scottish and German songs, which will be released by Naxos Germany in 2020. The baritone has worked with pianists such as Graham Johnson, Eduard Kutrowatz, David Lutz, András Schiff and Breda Zakotnik, with the conductors Sascha Goetzel, Nikolaus Harnoncourt, Martin Haselböck, Walter Kobéra, Johannes Prinz and Dennis Russell Davis as well as with orchestras such as the Orchestre National de Lyon, the Cappella Andrea Barca, the Concentus Musicus Wien, the ORF Radio-Symphonieorchester and the Orchester Wiener Akademie. Klimbacher studied at Vienna's University of Music and Performing Arts and at the University of Arts in Graz. He finished piano and music education studies before focussing exclusively on his singing. He has refined his vocal training whilst working with Iris Dell'Acqua and Uta Schwabe.

INTERNAL SUPERVISORS

Josef BREINL (KUG)	is professor of song interpretation and vocal accompaniment at the KUG as well as member of the executive committee of the university's distinguished competition "Franz Schubert and Modern Music".
Harald HASLMAYR (KUG)	is a cultural historian, music critic and professor of aesthetics at the Institute for Music Aesthetics at the University of Music and Performing Arts in Graz.

the development of violin technique in mozart's violin concerto no. 4 KV 218



Boris KUSCHNIR
(Doctoral
Researcher)

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 4th 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.

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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.

the work within the work – the differentiation of form in the 20th- and 21st-century polywork



Karin WETZEL
(Doctoral
Researcher)

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 Gertine 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.

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tenor and countertenor – between two registers



Terry WEY
(Doctoral
Researcher)

"Tenor" and "Countertenor" are presently considered two completely different voice types, treated separately by both vocal education and the music industry. However, even the pure terms used to describe them indicate a strong relationship. In 16th century vocal polyphony, we find many parts that seem to be too high for a modern tenor, but clearly too low for a falsettist. This phenomenon, which suggests an inseparable link between the two voice types, can be followed through music history until the early 19th century (e.g. Monteverdi, Bach, Mozart, and even Rossini). The vast field of themes involving the historical development as well, as the medical and phoniatric differences between tenor and countertenor, will be transferred by a professional singer of both registers from a pure scientific level into a concrete and personal artistic context. Artistic research – the examination and analysis of the grey area between tenor and countertenor under vocal, physical and interpretational aspects – will lead to new perceptions, the results of which may also influence modern interpretation, casting and style in the sense of a historically informed performance practice. The scientific-artistic results will also add to the understanding of a difficult area which has not been thoroughly examined in the past.

Terry WEY was born in Bern/Switzerland in 1985 and received his musical education as soloist of the Wiener Sängerknaben and later at the Konservatorium Wien. Since then, he was invited to some of the most important concert halls and festivals, e.g. to Festspielhaus Baden-Baden, Lincoln Center New York, Barbican Centre London and Lucerne Festival. In summer 2009, he took part in the opening concert of the Salzburg Festival at Felsenreitschule Salzburg. On opera stage, he performed in a variety of different roles at opera houses such as Staatsoper Stuttgart, Teatro Real Madrid, Théâtre des Champs-Élysées or Deutsche Oper am Rhein, culminating in the main role of Händel's Partenope at Theater an der Wien alongside Christine Schäfer (2009), performed his debut at the Salzburger Pfingstfestspiele conducted by Riccardo Muti (2011) and did his first collaboration with Nikolaus Harnoncourt at the styriarte festival 2014. He frequently works with Early-Music specialists such as William Christie, Marc Minkowski, Thomas Hengelbrock or Michael Hofstetter. Terry Wey's special interest in renaissance polyphony led him to found the vocal ensemble Cinquecento. His work is documented by numerous recordings for labels like hyperion, EMI/Virgin and Oehms Classics.

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Matthias ECHTERNACH (LMU München)	is an otolaryngologist and phoniatrician specialized in voice diagnostics and phonicrosurgery in professional voice users. Since 2018, he is full professor for Phoniatrics and Pediatric Audiology, Munich University (LMU).

venues and public transport



FLORENTINERSAAL
Palais Meran, 1st floor
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THEATER IM PALAIS
Leonhardstraße 19
8010 Graz

Both venues are directly opposite each other on the KUG-campus at Leonhardstraße 15, which can be reached from the main train station or the main square (Hauptplatz) by outbound trams 1 towards Mariatrost or tram 7 towards LKH Med Uni/Klinikum Nord. The tram stop is Lichtenfelsgasse/Kunstuniversität. For delegates: the KUG-campus is within an easy 5-10 minute walking distance from the hotel, up Bürgergasse, turn right and through the gate into Hofgasse, which a few hundred meters down becomes Leonhardstraße.



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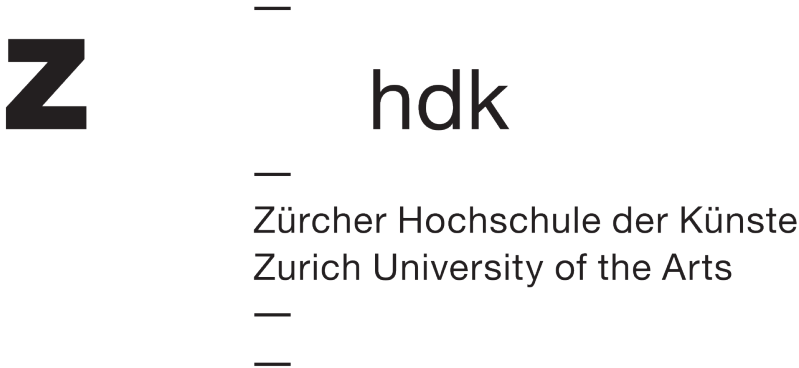


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