

Unfolding the Process

Symposium

17-19 November 2015

Norwegian Academy of Music



**Norges
musikkhøgskole**
Norwegian Academy
of Music

**Arne Nordheim-
senteret**
The Arne Nordheim
Centre

From the Principal Peter Tornquist:

Welcome to the Norwegian Academy of Music

Dear friends,

Artistic research is gradually becoming an indispensable part of the pattern of work engaged in by modern Conservatoires. The central and time-tested mission of our institutions is closely related to the ambitions of this practice-led research. In seeking to encourage young musicians to reach to the highest levels in their chosen art, conservatoires potentially provide an ideal context for reflection on and experimentation into music, for the development of new musical knowledge and for the careful nurturing of promising musical ideas into full-grown artistic expression.

And yet there is a paradox in all this: few of our students relate actively to the outcomes of artistic research; nor do many of our professors feel drawn to engage with the leading edge of current research topics.

Our Symposium, 'Unfolding the Context' aims at achieving a better understanding of this paradox and, perhaps, at identifying some possible routes to its resolution. The programme has assembled a range of case studies which, together, will enable us to explore the symbiosis between research projects and the institutions that – sometimes initially reluctantly, but now more often wholeheartedly – support them with funding, space and personnel.

The Symposium also marks the re-launch of the Arne Nordheim Centre for Artistic Research under the new leadership of Darla Crispin. I'm confident the Centre will play a vital role in unfolding the boundaries of research within the context of our own institution and across the broader spectrum of Higher Music Education.

I wish you rewarding days in Oslo.

Peter Tornquist

Principal, Norwegian Academy of Music

From the Director of the Arne Nordheim Centre for Artistic Research:

Welcome to the Symposium: 'Unfolding the Process'

It is a great pleasure to welcome you to our Symposium, 'Unfolding the Process', as part of the event-exchange partnership between the Norwegian Academy of Music and the Orpheus Institute, Ghent. We are pleased to offer a wide-ranging programme that will, we hope, articulate a diverse but coherent overview of the nature of 'Unfolding' in a variety of music research contexts. Research, of its very nature, entails seeking out things that are implicit (folded in on themselves) and rendering them explicit. For artistic research, the precise form that this explicit presentation should take (words, actions, performances, etc.) is a fundamental, and still frequently controversial, issue. The Symposium is an opportunity to appraise the presentational challenges that confront artistic researchers alongside those faced by the wider community of music researchers.

We are particularly glad that this Symposium also provides a forum for the launch of Lasse Thoresen's book, *Emergent Musical Forms - Aural Explorations* (with A. Hedman, London, Ontario, 2015), and that this event will be contextualised through presentations by colleagues from our home institution and from as far afield as Australia and Singapore.

We hope that you enjoy these days, and that you will find yourself inspired as we explore the many facets of 'Unfolding' as manifested in research in music.

Darla Crispin,
on behalf of the Symposium

Project Team:

Anders Eggen

Frank Havrøy

Kjetil Myklebust

Otto Christian Pay

Birgitte Oppegaard Pollen

About the Arne Nordheim Centre for Artistic Research

The Norwegian Academy of Music has launched the Arne Nordheim Centre as a centre for the stimulation and coordination of artistic research activity within the institution and beyond. The Centre takes its name from Norwegian composer Arne Nordheim in recognition of the open approach to creativity for which he was renowned.

The Nordheim Centre's activities range from honouring and revivifying the legacy of Norwegian and other music of the past to developing our understanding of musical practices of the present; it supports a broad spectrum of activities, from new curations of established work to new compositions and free improvisation. Above all, it is dedicated to considering how artistic research work should impact upon music-making in a socially-situated, global context.

In linking evolving artistic research practices with the ethos of personal and professional development that is strong in The Norwegian Academy of Music, the Nordheim Centre aims to make multiple and distinctive contributions in the sphere of music research within the Nordic countries and beyond.



til Arne Nordheim
20/6-81
i gjensidig beundring
Gösta H.



Programme

17 November 2015

When	What	Who	Where
11.00-14.00	<i>Pre-event:</i> <i>Stipendiat Viva Voce:</i> Contrabass Clarinet and Houvenaghel's Organ, inte- grating a new member into my clarinet family	Rolf Borch	Levin Hall
15.30-16.30	<i>Registration</i>		<i>Foyer</i>
16.30-16.40	Welcome	Peter Tornquist <i>Norwegian Academy of Music</i>	Auditorium
16.40-17.25	NordART - Inaugural address	Darla Crispin <i>Norwegian Academy of Music</i>	Auditorium
17.30-18.30	KEYNOTE – Emergent musical forms. The Aural Sonology Project at the Norwegian Academy of Music	Lasse Thoresen Norwegian Academy of Music	Auditorium
18.30-19.30	<i>Welcoming drinks</i>		<i>Fellesrommet (139)</i>
19.30-21.00	Concert - 'To modernister – Beethoven & Cage'		Levin Hall

Programme

18 November 2015

When	What	Who	Where
Session I - Concert Alternatives		Moderator: Frank Havrøy	
10.00-10.45	KEYNOTE - Radical Interpretations	Kjell Tore Innervik, Ivar Frounberg Norwegian Academy of Music and Maziar Ræin Oslo National Academy of the Arts	Levin Hall
10.45-11.00	Coffee / Tea / Fruit		
11.00-11.25	The soloist in contemporary piano concerti	Ellen Ugelvik Norwegian Academy of Music	Levin Hall
11.30-11.55	Symphonies reframed	Sigstein Folgerø & Gjertrud Pedersen Norwegian Academy of Music	Levin Hall
12.00-12.25	A Play with Traditions. Interpreting and performing between folk and pianism	Ingfrid Breie Nyhus Norwegian Academy of Music	Levin Hall
12.25-12.45	Collective panel	Ellen Ugelvik, Sigstein Følgerø, Gjertrud Pedersen, Ingfrid Breie Nyhus and Frank Havrøy	Levin Hall
12.45-13.30	Lunch		Fellesrommet

When	What	Who	Where
Session II - Learning & Teaching		Moderator: Darla Crispin	
13.30-13.55	Scaffolding in musical composition	Frans Hagerman Royal College of Music in Stockholm	Levin Hall
14.00-14.25	The process of creating together – a collaborative revisitiation of the artistic research project 'Wikiphonium'	Hilde Synnøve Blix and Geir Davidsen UiT, Music Conservatory	
14.30-15.10	KEYNOTE - The Reflective Piano Class: a Self-Generating Experiment in Integrating Artistic Research into Higher Instrumental Training	Alessandro Cervino Orpheus Institute and LUCA - School of Arts, Campus Lemmens	Levin Hall
15.10-15.40	Collective panel	Frans Hagerman, Hilde Synnøve Blix, Geir David- sen, Alessandro Cervino and Darla Crispin	Levin Hall
15.40-16.00	Coffee / Tea / Fruit		Levin Hall

When	What	Who	Where
Session III – Music, words and visions		Moderator: Luk Vaes	
16.00-16.35	Room for Interpretation: Musical Performance Interacting with Room Acoustics	Sverker Jullander, Jan Berg, Helge Kjekshus, Karin Nelson, Petter Sundkvist Luleå University of Techn- ology (Jullander, Berg, Kjekshus, Sundkvist), Norwegian Academy of Music (Nelson)	Levin Hall
16.40-17.00	Coffee / Tea / Fruit		
17.00-17.25	Between the lines	Eivind Buene Norwegian Academy of Music	Levin Hall
17.30-17.55	Composition of graphic and sonic works through the improvisers' co-creation	Laura Toxværd Rhythmic Music Conser- vatory, Copenhagen	Levin Hall
18.00-20.00	Tapas dinner		Fellesrommet
20.00-21.15	Concert – Slow Rubato Project		Levin Hall

Programme

19 November 2015

When	What	Who	Where
Session IV - Co-Creativity		Moderator: Kjell Tore Innervik	
09.30-10.30	asamisimasa Presentation/performance	asamisimasa: Tanja Orning, Anders Førisdal, Ellen Ugelvik og Kristine Tjøgersen	Levin Hall
10.30-10.45	<i>Coffee / Tea / Fruit</i>		
10.45-11.10	Theatrical music performance problematizing gender issues	Cecilia Hultberg & Catalina Langborn <i>Royal College of Music in Stockholm</i>	Levin Hall
11.10-11.45	Peyotl – researching new extended piano techniques repertoire for children	Luk Vaes <i>Orpheus Institute</i>	Levin Hall
11.45-12.00	<i>Coffee / Tea / Fruit</i>		
12.00-13.15	KEYNOTE - About Time: Reflections and Refractions Relative to performing an arrangement of Bach's Goldberg Variations for two pianos	Bernard Lanskey & Stephen Emmerson Yong Siew Toh Conservatory of Music and Queensland Conservatorium Griffith University	Levin Hall
13.15-14.00	Panel discussion – summing up, closing words	Tanja Orning, Cecilia Hultberg, Catalina Langborn, Luk Vaes, Bernard Lanskey, Stephen Emmerson and Kjell Tore Innervik Darla Crispin and Peter Tornquist	Levin Hall
14.00-15.00	<i>Lunch</i>		<i>Fellesrommet</i>

Symposium Pre-Event: Viva Voce – Rolf Borch

The clarinetist Rolf Borch, who has been an artistic research fellow under the National Programme for Artistic Research since 2011, is now finishing his project, *Contrabass Clarinet and Houvenaghel's Organ, integrating a new member into my clarinet family, with a viva voce*.

Time: 17 November at 11.00

Place: Levin Hall, Norwegian Academy of Music

The Project:

Borch has investigated the relatively rarely used contrabass clarinet and he has commissioned and performed new works for the instrument. Two of the project's main results are the CD recording *Houvenaghel's Organ* and the book of orchestral excerpts for contrabass clarinet *Contrabass Clarinet*.

Members of the adjudication committee are Karin Nelson (head), Nils Henrik Asheim (composer, organ player and Associate Professor at Stavanger University) and Heikki Nikula (clarinetist, Finland).

Inaugural address: Darla Crispin, newly-appointed Director of the Arne Nordheim Centre for Artistic Research

'Winter is coming.' Challenges and opportunities ('games' and 'thrones') for artistic research in music 'in a cold climate'

When artistic research first emerged as an approach that might unite the roles and visions of practitioners and scholars, one of the ambitions of its pioneering exponents was that it might also heal the rivalries between these groups and create a climate of greater generosity and inclusivity. However, artistic research was also inevitably a potential usurper in a fiercely contested territory of research 'kingdoms', none of which was about to yield its throne to the newcomer.

Can artistic research side-step the cut-and-thrust competitiveness of research? If it seeks to do so, will the result be to make it insufficiently disciplined, battle-hardened and rigorous? Now that, superficially at least, its presence on the scene seems securely established, it might be tempting to foresee a time of relative ease and comfort. But we must beware of complacency; there remain important arguments to win in terms of the validity of the artistic research approach and if these arguments are to be won, we must be our own sternest critics.

This presentation seeks to send out a ral-

lying cry to artistic researchers in Norway and further afield. It proposes a vision of an artistic research practice that combines rigour and resilience with a readiness to learn from, and share with, the best in musical thought and action whatever its source or label. The outlook may have its wintry aspects but perhaps a Nordic perspective is the right one from which to see this as a test of our mettle and of our capacity to take on harsh conditions and thrive amongst them.

Darla Crispin is Director of the Arne Nordheim Centre for Artistic Research at the Norwegian Academy of Music, Oslo.

A Canadian pianist and scholar with a Concert Recital Diploma from the Guildhall School of Music & Drama and a PhD in Historical Musicology from King's College, London, Darla Crispin has been a prominent figure in the emergence of artistic research in music as a significant element of the innovative work practised in conservatoires. Her own specialist interests are in musical modernity, especially in the music of the Second Viennese

School, and her most recent work examines this repertoire through the prism of artistic research.

Crispin's engagement with artistic research began during her time as Head of Graduate School at the Royal College of Music in London and was reinforced through her work as a Research Fellow at the Orpheus Research Centre in Music from 2008 – 2013. A co-author, with Kathleen Coessens and Anne Douglas, of *The Artistic Turn: A Manifesto* (Orpheus Institute, 2009), one of the first volumes to examine at length the phenomenon of artistic research, she is sought after for her extensive experience in this field, and currently serves both on the International Advisory Board of PARSE (Gothenburg) and as a regular advisor for the Norwegian Artistic Research Programme.

Crispin's publications include a recent book co-edited with Bob Gilmore: *Artistic Experimentation in Music: An Anthology* (Leuven/Orpheus Institute, 2014) and numerous book chapters and articles. She is currently working on a monograph entitled *The Solo Piano Works of the Second*

Viennese School: Performance, Ethics and Understanding (Boydell & Brewer).



Emergent Musical Forms: The Aural Sonology Project at the Norwegian Academy of Music

Lasse Thoresen, Norwegian Academy of Music

Abstract

The musician prefers to practise. The composer prefers to operate his techniques. The academic writes his text. All of these activities are guarded by standards of professional correctness. But music is made to be heard. Too often the verbal discourse of the academic is felt to be irrelevant to the musician and the composer. Artistic research tries to reflect upon the field of praxis, but only exceptionally manages to make itself relevant to the practitioners. One tries to draw a line from the theoretical discourse towards the practical field across a void. However, the void may turn out not be entirely void. Musical thinking in musical terms – i.e. thinking sound-in-time – is a mediating position that is too often overlooked. This is where music as a time-based process laden with meaning unfolds.

It is exactly in this mediating position that the Aural Sonology Project posits itself: as a methodical way to reflect upon what is heard, providing terms and concepts for describing *music-as-heard*. The idea is to give the musician, the composer, and the conductor a terminology of reflecting on music-as-heard; this in turn presupposes reflections on *listening intentions*, through which the same percept may be consti-

tuted as different objects in the listener's mind. Such an explicit and methodical approach into the world of the listener will of course also be of benefit to artistic research as an academic discipline.

The Project started at the Norwegian Academy of Music in the mid-70s, and has only now been brought to a conclusion with the publication of a major volume: *Emergent Musical Forms. Aural Explorations* (Studies in Music from the University of Western Ontario), accompanied by a web-site showing the analyses as films in synchrony with the sound (www.auralso-nology.com).

The presentation aims to present glimpses of the methods and analyses, as well as discussing the research questions that led to the development of the method.

Bio

Lasse Thoresen (b. 1949) received his education as a composer at Oslo Music Conservatory, at the Institute of Sonology in Utrecht, and at the University of Oslo (Musicology). From 1988 he has been Professor of Composition at the Norwegian Academy of Music. He has lectured extensively around the world, and has been guest professor at ESMUC (Barcelona) and McGill (Montreal).

Thoresen's music has absorbed influences from archaic Norwegian folk music and 'ethno-music' in general, from French spectral music and 'Musique Concrète', and from Harry Partch's tonal system 'Just Intonation'. He has received a number of important awards as a composer, notably the Nordic Council Music Prize (2010) for a set of pieces for vocal ensemble. He was composer-in-residence for three years in the Festival Présences in Paris.

Supported by the Norwegian Academy of Music, Thoresen has developed methods for aural analysis of sound objects (spectromorphology) and for emergent musical forms ('the Aural Sonology Project'). He also started the Concrecence Project,

which aims at renewing vocal practice through contact with ethnic singing styles (specifically overtone singing), as well as microtonality based on Scandinavian folk music.

Radical Interpretations

Kjell Tore Innervik, Ivar Frounberg, Norwegian Academy of Music,
Maziar Raein, Oslo National Academy of the Arts

Abstract

Unpacking

For this presentation we wish to reflect upon the term 'Unfolding the Process' as seen from the perspective of the discipline of design and, in particular, the specialism of conceptual design. How did we co-design an artistic 'research' project?

We will look at the key term:

- co-designing the trans-disciplinary and inter-disciplinary processes of placing ideas within a reflective practice and narrative
- challenging the notions of research as rigorous and shared
- and mapping the processes we have employed in order to develop our project.

The project has been unusual in that it has brought together a composer, a musician and a designer. In order to bring about synergies between these three disciplines we undertook a number of iterative activities, working in parallel at times and collectively at others.

In our presentation we will introduce a number of ideas that have underpinned the project, both from the perspective of practices and theories and that of how these elements have intertwined.

We will also present a film of a 'Happening'

called 'Take A Seat' where we designed a performance of Morton Feldman's *King of Denmark*. This film is can be described as an abstract of academic happening.

Bio

Maziar Raein is an Associate Professor at the Oslo National Academy of the Arts (KHiO). He holds a BA (Hons) in Fine Art and an MA in Independent Film from St. Martin's School of Art (later known as CSM). His film work includes; Underwater Productions which specialized in arts documentaries and short dramas with commissions from Channel 4 and F.4 Films which made I Used To Be In Pictures.

He later founded Codex Design where he was responsible for the branding and identity of many businesses, amongst them Lastminute.com. His company specialised in developing identities and distilling them into brands. Before moving to Oslo, he taught on the BA Graphics course at CSM, where he was Head of the Context programme. He has published and worked on projects that focus on the positive aspects of visual and spatial ability, reflective practice and methodology. Moreover, he was a regular contributor to Graphics magazine, as well as having works published in; Typographics, Eye magazine etc. On moving to Oslo

he established the MA Design course at KHiO, setting up a number of research forums that focused on the development of teaching and learning in design.

He was also founding partner in Writing Purposefully in Art and Design (Writing-PAD) – alongside Julia Lockheart, which was recognised as a landmark research project by the Higher Education Funding Council (HEFCE-FDTL) in developing models of writing creatively in art & design – Writing PAD went on to establish the Journal of Writing in Creative Practices. More recently, he has become the Director of the Oslo National Academy of the Arts Typographic Archive researching the role of typographic archives. His current research projects include Radical Interpretations – a research project that seeks to reinterpret iconic musical works for percussion, within the context of audience engagement.

Kjell Tore Innervik has attracted attention both in Norway and abroad as an individual artist who is not afraid to explore new music and new ways of communicating through music. Innervik studied percussion at the Norwegian Academy of Music, completing his Diploma in advanced performance studies in 2003. Innervik was enrolled in the Artistic Research Fellowships Programme 2004-2008 and subsequently became Associate Pro-

fessor in the focus area: Creation and Renewal leading the NIME project: *New Instruments for Musical Expression*. He has won several competitions, and was selected to take part in Concert Norway's prestigious young artists' program, INTRO Classics from 2004-2007. From 2009 to 2013 Innervik was Head of outreach at the Norwegian Academy of Music. Homepage: www.innervik.com

Ivar Frounberg was for fifteen years Assistant Professor in electro-acoustic music and computer music at The Royal Danish Academy of Music. Until 1994 he was active in music politics as a board member of KODA (the Danish Performance Rights Society) and the Danish Composers' Society. In 1994 Frounberg was music coordinator for the ICMC, Århus and in 1996 he was president for the planning committee of the *World Music Days '96* in Copenhagen. In 1995 Frounberg received the prestigious Prize in Honour of the Danish Composer Carl Nielsen. From 1998 to 2000 he was chairman for the Danish Institute for Electro-acoustic Music (DIEM) and he was appointed a member of the Danish State Art Council for the period 1999-2001. He was appointed Senior Professor at the Norwegian Academy of Music 2000-2012, and is now Professor Emeritus.

For list of musical works, writings, etc. see homepage: <http://www.frounberg.dk/ivar>

The soloist in contemporary piano concerti

Ellen Ugelvik, Norwegian Academy of Music

Abstract

The project consists of five new piano concerti that I am in the process of premiering at national and international venues. Through the evolution of these performances, I examine the role of the soloist in all the processes from initialization to realization of the works, as well as considering how my own role influences the sounding result.

The five works are:

- 2013 Dai Fujikura: *Diamond Dust*. Huddersfield Contemporary Music Festival GB. Oslo Sinfonietta, conducted by Christian Eggen
- 2015 Magne Hegdal: *Konsertstykket i tre deler*. Store Studio Oslo. KORK conducted by Bjarte Engeset.
- 2015 Bente Leiknes Thorsen: *at the tips of my fingers on the tip of my tongue*. The Reflective Musician festival. Universitetets Aula, Oslo. Ensemble Allegria lead by Berit Cardas.
- 2016 Therese Birkelund Ulvo: *New work*. Kilden, Kristiansand. Kristiansand Symfoniorkester conducted by Ingar Bergby. Piano 2: Andreas Ulvo.
- 2016 Trond Reinholdtsen: *New work*. Ultima Contemporary Music Festival, Oslo. Oslo Filharmonien, conductor t.b.a.

How is the role of a soloist premiering contemporary piano concerti different from the role of the soloist playing canonical works? The lack of sounding references and the embodying of new techniques and aesthetics are great challenges for performers and conductors of new works. In traditional orchestral practice, the roles, work methods and rehearsal space are often similar for canonical works and new works, resulting in unsatisfying performances of the premières. Consciousness of the existing environment, its restrictions and possibilities, can give the soloist a clearer and larger space in which to work, and offers possibilities to influence the sounding result.

During the project, I have experienced different kinds of cooperation with the composers. I have worked regularly with some composers from the very start of the creation of the work to the première. With other composers, I have received the finished score without any contact with them during their creative process. In all the works, I have been the musician that was the first to make contact with the work and the first to play and speak

about the work with the composer. The way I execute the piano material, my understanding of the aesthetics and the words that I chose in these dialogues with the composers are crucial, sometimes so much so that my interpretation becomes a part of the actual work. In the project I want to show the significance of this, and how it influences the sounding result.

Bio

Ellen Ugelvik concentrates on discovering and performing new works by contemporary composers. Ugelvik works as a soloist and chamber musician in Europe, USA and Asia. Her commitment to contemporary music is widely recognised. In 2008 she received a state grant for performing artists, one of the most coveted awards in Norway. Today she is a research fellow at the Norwegian Academy of Music, working on a project giving premieres of six new piano concerti in the period 2013-2016. The first concerto was premiered at Huddersfield Contemporary Music Festival in 2013. She has performed as a soloist with the most important orchestras and ensembles in Norway such as Oslo Philharmonic Or-

chestra, Bergen Philharmonic Orchestra, The Norwegian Radio Orchestra, Oslo Sinfonietta and Risør Chamber Orchestra. She is a member of the ensembles *asamisimasa*, *Jagerflygel* and *Polygon*. Her first solo album was awarded the Norwegian Grammy in 2008.

Symphonies reframed

Sigstein Folgerø & Gjertrud Pedersen, Norwegian Academy of Music

Abstract

The aim of the interdisciplinary research project 'Symphonies Reframed' is to develop transcriptions into chamber format of 19th century romantic orchestral music. The two core questions to be illuminated in the process are:

- Do artistic novelties emerge when symphonies are transcribed and performed as chamber music and if so, how do these novelties manifest themselves?
- What characterizes the interplay between musicians in chamber groups versus orchestras, what are the similarities and dissimilarities and how do these shape rehearsals and concerts?

A previous artistic research project at the Norwegian Academy of Music has developed and tested a new 'Triharmonic Ensemble' by transcribing and performing symphonies by Brahms and Schumann. The practice-based knowledge gained in this process constitutes a starting point for 'Symphonies Reframed', a project driven by an interdisciplinary research group bringing together artistic experience, historical perspectives and ambitions of a pedagogical outcome.

The 'Triharmonic Ensemble' consists of nine musicians given the possibility to experiment with, and refine the distinct sound-colours of wind instruments, string instruments and piano. This platform for interplay, interpretation, rehearsals and performances will draw upon the 19th century tradition of transcribing orchestral works. Qualitative interviews with the performers (teachers and students) as well as observation of rehearsals will enable us to gain a multi-faceted understanding of the process. The project aims at generating artistic knowledge that will be of current interest for musicians, conductors, researchers and students.

Bio

Sigstein Folgerø is Associate Professor of Accompaniment at the Norwegian Academy of Music. He is also very active as an orchestral and ensemble musician. As a soloist, he enjoys looking for some of the 'hidden gems' in the piano literature, with a particular emphasis on transcriptions. He has performed with orchestras in Germany and Norway and won the Steinway Prize and the Kjell Bækkelund Prize. In 2008, he graduated from the music academy of Hamburg, and has since then enjoyed a variety of musical challenges as one of Oslo's classical freelance pianists.

Gjertrud Pedersen is Associate Professor of Music History at the Norwegian Academy of Music. She is also a clarinetist. Her dissertation 'Play and reflection' (2009) illuminates the interpretation of music for clarinet and female voice from the 20th and 21st centuries. Together with soprano Astrid Kvalbein, she has commissioned and performed several musical works which explores new sounds for this duo-ensemble.

A Play with Traditions: Interpreting and performing between folk and pianism

Ingfrid Breie Nyhus, Norwegian Academy of Music

Abstract

The artistic research in 'A Play with Traditions' originates in my outlook as a pianist working within the classical and contemporary traditions, but also with a strong folk musical background. When I interpret piano music inspired by Norwegian folk music, there is a need for a thorough consciousness of aesthetic choices and performance attitudes, when taking different positions, on multiple levels, on the axis between Norwegian folk music and western classical styles.

What does it imply, to be inspired by folk music, and moreover, to apply this to the very cultivated instrument of the grand piano? From, and in-between, the musical perspectives of the contemporary, classical and folk traditions, with their differences and tangents, I have played and experimented with the framework of the performance traditions, with the interpretative references in play, and with my aesthetical considerations at the piano. What do the concepts of tradition and interpretation mean to the performer, as seen from the different positions? What possibilities and new perspectives might be revealed to me, and revealed

in the music, when I let the traditions intertwine and exchange their views?

The presentation will focus on how these questions have nourished and unveiled insights through the journey of making, collaborating, experimenting, interpreting, performing, newer and older works inspired by Norwegian folk music - and in working with traditional folk music material - is it possible to play folk music on the grand piano?

Bio

Ingfrid Breie Nyhus (f. 1978) performs classical, contemporary and folk music at the piano. She has received several prizes for her performances, such as The Norwegian Soloist Prize. She has performed at a number of festivals and venues in Norway and Europe, after receiving her soloist diploma at the Norwegian Academy of Music, in addition to studies at the Sibelius Academy and Hochschule für Musik und Theater Hannover. She has her background in a folk music family, first of all with the Røros pols tradition from her father's family. She is an artistic research fellow at the Norwegian Academy of Music.

Scaffolding in musical composition

Frans Hagerman, Royal College of Music in Stockholm

Abstract

My background is as a flutist and composer. For about four years I have also been working on a PhD dissertation in music education research that focuses on the creative processes among composition students. In my research project, I have continuously collected sketches, conducted interviews and observations about the creative processes of three composition students in a Swedish undergraduate programme for Western art music. Collecting data about creative processes raises many questions. For example, how often should you collect data and what kind of data is interesting? Which participants have the dedication to follow through with the project? What kind of instructions do you have to prepare for the participants? In my research, I started with an open research view that I gradually narrowed down when interesting results started to crystalize in the material. Through parallel readings in learning theory (cultural psychology) I observed that the composition students worked with 'scaffolding techniques'. When I started to analyse the functions of those scaffolds it became clear that I had discovered a framework, a scaffolding taxonomy that can be used more generally to analyse

and describe other creative processes. I presented this scaffolding taxonomy at the ISPME PhD conference in Frankfurt this spring and got a very good response.

I strongly believe in using mixed methods when conducting research about creative processes. When I have worked with my PhD, I have noticed that using verbal methods alone is insufficient. A composer might not be able to express his or her skills verbally in an interview, yet one can observe their skills in a rehearsal situation or in a sketch. A very good method is to create interview questions based on analysis of rehearsal observations or content in sketches, making the implicit activity explicit. After that, it is possible to discuss it verbally. Another aim is regularity in data collection. Some findings will not show up after just a few data collections but one may see them while collecting data regularly during a longer period. These findings can be used as a base to formulate interview questions.

Bio

Frans Hagerman, Royal College of Music in Stockholm, is a PhD candidate with a project entitled 'Study of composer's compositional processes'. The aim of his study is to contribute to the understanding of compositional processes within western art music in order to draw conclusions about implications for higher education in musical composition. With this as a starting point, his general research question is: *How are the considerations and decisions in compositional process among composers in the western art musical tradition characterized?* As a theoretical framework, he uses culture psychological theory (Vygotsky, 1986) and (Bruner, 2002) which has been developed and applied to the music pedagogical field by Hultberg (2002) among others. The starting point is that composers express themselves and communicates with the help of cultural conventions.

The process of creating together – a collaborative revisitation of the artistic research project ‘Wikiphonium’

Hilde Synnøve Blix & Geir Davidsen, UiT, Music Conservatory

Abstract

The aim of the presentation is twofold: to examine the collaborative, multimodal dialogues that constituted the process of co-writing the article *Divergent voices – Different dialogues in the artistic research project Wikiphonium* (JAR 8), and to discuss methodological issues using the Bakhtinian concept of dialogue as a reflective tool for artistic research methods, illustrated through the artistic research project *Wikiphonium*.

Blix and Davidsen’s collaborative writing can be regarded as an articulation of reflective processes related to the *Wikiphonium* project, outlined as a discussion in dialogue with works and writings in the emerging field of artistic research. The collaboration has consisted of discussions between Blix and Davidsen, some of which were recorded, joint music listening and shared literature readings, and an open-minded attitude toward different ways of thinking and expressing opinions. The aim of the dialogue between the authors was to use each other’s creative understandings as tools for critical reflection.

Wikiphonium was carried out as an artistic research project by Davidsen as a research fellow, within the framework of the Norwegian Artistic Research Fellowship Programme. The project was designed to explore and develop new contemporary playing techniques for brass instruments through commissioned works for the euphonium, in close dialogue with various composers and musicians.

The presentation contributes to the general methodological discussion in the field of artistic research, illustrated through examples and experiences of the dialogical approach in the *Wikiphonium* project. A genuine ‘dialogical attitude’ in artistic research processes enriches critical reflections embedded in the practice. Documentations of processes and results, together with the multimedia tool *wikiphonium.org* and a JAR-article, constitute a transparent and open communication of artistic practice-as-research.

Bio

Hilde Synnøve Blix is a professor in ear training at the Music Conservatoire at UiT – The Arctic University of Norway. She holds a PhD from The Norwegian Academy of Music in Oslo on the subject *Emerging Music Literacy*. She was a scholar at the University in Trondheim (NTNU) where she obtained a Masters degree in musicology. Blix has written several articles and books, most of which have ear training and music reading as a main topic. Her latest publication is a collaboration with the musician Geir Davidsen: ‘Divergent voices – different dialogues in the artistic research project *Wikiphonium*’, in JAR 8 (2015).

Geir Davidsen is a musician living in Tromsø, Norway. He is exploring the timbre and instrumental technical possibilities of brass instruments, and the euphonium in particular. Through development of new playing techniques, he contributes in providing new musical material, and in collaboration with composers he explores the creative possibilities inherent in this material. In 2009 he finished his fellowship in the Norwegian Artistic Research Fellowship Programme with his

project *Wikiphonium*. Davidsen is currently an Associate Professor in euphonium and Vice Dean of Research at the Faculty of Fine Arts at UiT, the Arctic University of Norway.

The Reflective Piano Class: a Self-Generating Experiment in Integrating Artistic Research into Higher Instrumental Training

*Alessandro Cervino, Orpheus Institute and LUCA - School of Arts,
Campus Lemmens*

Abstract

The main research question this project addresses is: how can the work of established performer-scholars be integrated into the core business of training young performers, and with what impact on the wider state-of-play of practice-led research?

To answer this question, this project proposes a radically new model of the instrumental class. Here, this class becomes a laboratory in which a relevant artistic problem is explored by both established artistic researchers and students: namely, performers' obligations to be faithful to an absent composer's original intentions as protected by a repertoire's performance history on one hand, while playing in uniquely creative ways on the other.

This problem is being investigated within the context of the piano class through a case study centred on Johannes Brahms' piano miniatures. In the first phase of this project, work done to date on the devotion-creativity problem has been gathered and tested within the context of these pieces. At this moment, the research team is exploring how the boundaries and

possibilities of the devotion-creativity problem might be further elucidated by way of creative experiments with nineteenth-century performance practices in this repertoire.

This presentation is a report of the project's first year. Starting from observations and results, it will be argued that artistic research can be a pedagogical tool for teaching musical and instrumental skills only if: the instrument teacher plays an active role in the guidance of the students' artistic investigations and the research subject directly concerns students' programme.

Bio

Dr. **Alessandro Cervino**, is a Professor of piano at LUCA - School of Arts, Campus Lemmens (Belgium). Active as a concert pianist, Alessandro recently appeared in important venues such as 'International Piano Festival' in Ravello (Italy), 'Festival Papaioannou' in Kavala (Greece), 'Conservatorio della Svizzera Italiana' in Lugano (Switzerland), 'Centro de cultura musical' in Porto (Portugal), 'Festival of Flanders', 'Musical Instruments Museum' and 'Flaggey' in Brussels, 'Handelsbeurs' in Ghent (Belgium). An enthusiastic professor of piano at LUCA-Campus Lemmens, and a PHD-holder in the Arts (docARTES - KULeuven), Alessandro was recently invited to give piano masterclasses in Monterubbiano (Italy) and at the School of Media and Performing Arts of the Oulu University of Applied Sciences (Finland).

Dr. **Anna Scott** is an artistic researcher at the Orpheus Institute, Ghent (Belgium). She is a pianist interested in challenging agreed-upon understandings of canonical composers and their works in-and-through provocative acts of musical performance. In December 2014 she was awarded a practice-led PhD in early-

recorded Brahms performance practices by Leiden University and the DocARTES Doctoral Programme in the Musical Arts. She teaches and supervises Bachelors, Masters, and PhD students at the Royal Conservatory of The Hague and at LUCA - School of Arts, Campus Lemmens. She is on the coordination team of the DocARTES Doctoral Programme at the Orpheus Institute, and she is the primary investigator of a project investigating the reflexivity of artistic research and conservatory training, supported by the Orpheus Institute and based at LUCA - Campus Lemmens.

Room for Interpretation: Musical Performance Interacting with Room Acoustics

Sverker Jullander, Jan Berg, Helge Kjekshus, Karin Nelson, Petter Sundkvist, Luleå University of Technology (Jullander, Berg, Kjekshus, Sundkvist), Norwegian Academy of Music (Nelson)

Abstract

The research project 'Room for Interpretation: Musical Performance Interacting with Room Acoustics', funded by the Swedish Research Council, is conducted at the Piteå School of Music, Luleå University of Technology. The project engages researchers within musical performance, most of them professionally active, with musicology and audio technology. The objective is to investigate how musical interpretation is influenced by, and can interact with, room acoustics. Important goals are: to develop new ways for musicians to work consciously with room acoustics, using acoustic properties for artistic purposes; to facilitate a more profound exchange of ideas on artistic aspects of room acoustics between musicians; and to increase the possibilities for taking into account the musician's perspective in the planning of concert rooms.

The core of the project is a series of performances in the concert hall Studio Acusticum, Piteå, where the ceiling can be raised and lowered, enabling variable acoustic conditions. Performances within the project include solo instruments, chamber ensembles, and a choir. Each constellation performs in different acoustics but otherwise under identical conditions. The result is evaluated individually by each member of the research team,

in addition to measurements of dynamics and tempo. Questions dealt with include how acoustic-related interpretive strategies can be formulated, and how acoustics can be tailored to a particular interpretive idea. Preliminary results show significant differences between the performer's immediate post-performance evaluation and after listening to a recording of the same performance. Possibly acoustic-related discrepancies between experienced and measured tempi have been found among both performers and listeners.

Bio

Sverker Jullander, PhD, is Professor and Chair of Musical Performance at Luleå University of Technology, Sweden. From 1985 to 2006 he taught the organ at the University of Gothenburg. A founding member of Göteborg Organ Art Center (GOArt), he was its research director 2001–2006. He has given organ recitals in many countries, in addition to CDs and radio broadcasts. His research concerns especially organ and church music of the 19th and early 20th centuries. A member (from 2016 chair) of the Research Committee of the Royal Swedish Academy of Music, Professor Jullander is the project leader of 'Room for Interpretation'.

Dr **Jan Berg** is Associate Professor in Audio Technology at Luleå University

of Technology (LTU), Sweden. His work centres on audio production and sound quality evaluation in co-operation with both academia and industry in e.g. codec testing, loudness control and development of listening tests. Dr Berg also coordinates LTU's research initiative Innovative Art and Technology that aims to bring scientists and artists together in cross-disciplinary projects. He previously worked at Swedish Radio as audio engineer. In the project 'Room for Interpretation', Dr Berg is responsible for the audio recordings as well as for the analysis of quantitative data from the recordings.

Pianist **Helge Kjekshus** has appeared as a soloist with the foremost Norwegian symphony orchestras, as well as the symphony orchestras of Santa Fe, Berne, and St. Petersburg. Following studies with Jens Harald Bratlie (Bachelor of Music in 1990), he studied with Prof. Jiri Hlinka at the Bergen Conservatory of Music and Prof. Boris Berman at Yale University (Master of Music Diploma in 1997). In 1998, he received the prestigious Grieg Prize. Helge Kjekshus is Assistant Professor of Piano at the School of Music, Luleå University of Technology. He is active in the project 'Room for Interpretation' as a performer/researcher.

Karin Nelson studied at the Piteå School of Music and the Gothenburg School of

Music where she also received her Soloist Diploma in organ, followed by organ and harpsichord studies at the Sweelinck Conservatory in Amsterdam. Her PhD dissertation in musicology is entitled 'Improvisation and Pedagogy through Heinrich Scheidemann's Magnificat Settings'. Nelson is Professor of organ and church music at the Norwegian Academy of Music in Oslo and the University of Gothenburg. She gives recitals around Europe and participates regularly as a jury member in international organ competitions. Professor Nelson is active in the project 'Room for Interpretation' as a performer/researcher.

Conductor **Petter Sundkvist** boasts a broad repertoire, ranging from the great classics to contemporary music. He has premiered more than 100 works of contemporary music and 30 opera productions. He regularly appears with major symphony orchestras in Sweden and throughout Europe. With his internationally acclaimed recordings of the music by Joseph Martin Kraus, he has gained a reputation as an expert in the performance of eighteenth and early nineteenth century music. Professor at Luleå University of Technology since 2003, Petter is a member of The Royal Swedish Academy of Music and one of the initiators of the project 'Room for Interpretation'.

Between the lines

Eivind Buene, Norwegian Academy of Music

Abstract

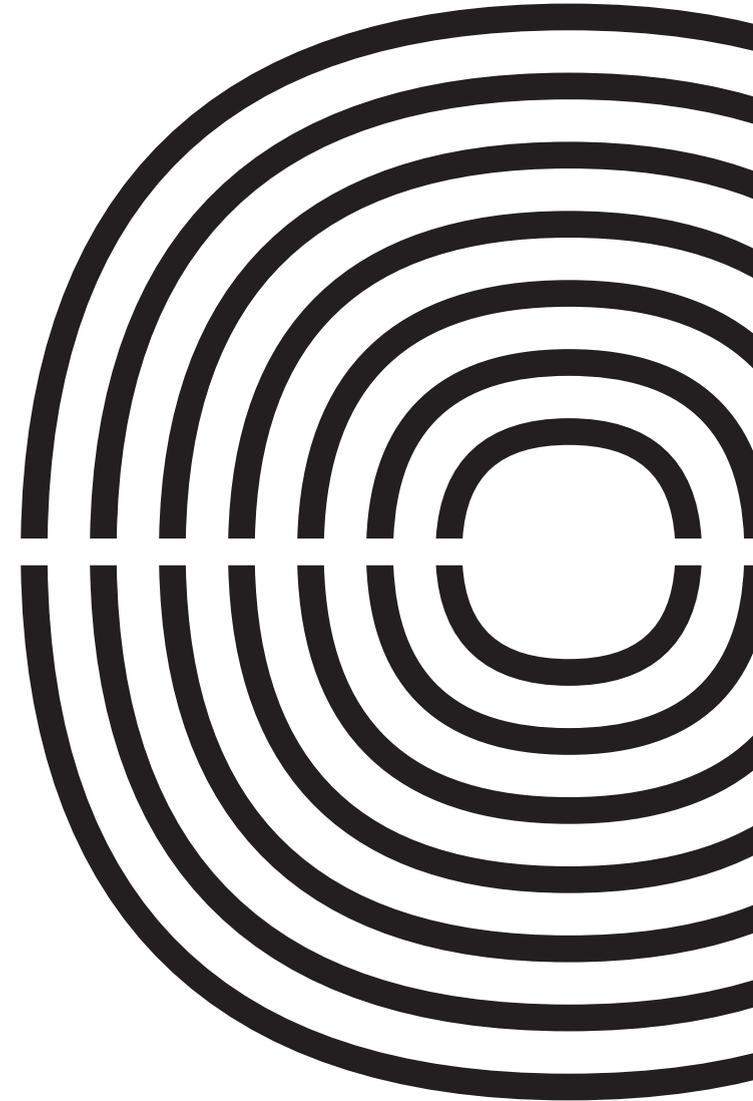
Being both a composer and a writer, I try to expand the field of possible connections between music and words. This interdisciplinary landscape can be investigated in a variety of forms; in the presentation, I will mainly address the situation of musical performance and spoken word. A key challenge is to make the text an intrinsic part of the performance situation, and the music something more than mere accompaniment to narration. How can music and words be not only equal partners, but also yield a new species of music/text? I will present my work *Blue Mountain* for two actors and orchestra, where I have written both text and music, thus taking a position closer to the cinematographic notion of the *auteur*. In this piece, I draw on my artistic research work *Again and Again and Again*, and continue to investigate the contextual aspects of performance situations. A key feature of *Blue Mountain* is how Friedrich Rückert's lyrics to a Mahler song has informed new text, inscribed both in the orchestral fabric and in the situation of orchestral performance. I will reflect on the processes of creation, at my working desk and in the concert hall with actors and orchestra, and discuss challenging

meeting points between music, literature and theatrical performance.

Bio

Eivind Buene (b. Oslo 1973) is a composer and writer, living in Oslo. His works have been commissioned and performed by Ensemble Intercontemporain, Birmingham Contemporary Music Group, Fondation Royaumont and many other European orchestras and ensembles. Apart from writing music for soloists, ensembles and orchestras, Buene also frequently engages in collaborations with improvising musicians, developing music in the cross-section between classical notation and improvisation. In addition to music, Buene has written critical essays and two novels. From 2015, he is Associate Professor at the Norwegian Academy of Music.

www.buene.com



Composition of graphic and sonic works through the improvisers' co-creation

Laura Toxværd, Rhythmic Music Conservatory, Copenhagen

Abstract

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

process; the improvisers are invited to play and interact with the graphic scores in an unpredictable musical dialogue. By inclusion of sonic recognizable fragments into the compositions I work with exceeding of the experimental/improvised musical idiom and occurrences of ambiguity in artistic expression.

Bio

Laura Toxværd is a Teaching Assistant Professor at Rhythmic Music Conservatory, Copenhagen, doing an artistic research project funded by the Committee of Artistic Research, Ministry of Culture, Denmark. Her compositions are released on eight audio albums and performed in Denmark, Sweden, Norway, Finland, France, Belgium, the Netherlands, USA and Canada. Scores published in *Notation21* (NYC) and by 'Edition S' (Copenhagen). She has published an article in *Nordic Research in Music Education. Yearbook Vol. 15*. For two years, she has been chairwoman of the independent record label ILK Music. She has been awarded the three-year working scholarship by the Danish Arts Council. Examples of her reflections so far: <https://rmc.dk/en/blog/toxvaerd-blog-2-sonics-part-1-3-english-.vhlPybsnIU>



asamisimasa: Practising, discussing and performing 'Allegro Sostenuto' by Helmut Lachenmann

Abstract

Helmut Lachenmann's statement to 'compose is to build an instrument' can in many ways be seen to reflect performance practice in certain discourses on contemporary music. Each new work is seen to require a different instrumental 'construct', sometimes physical (altering, preparing instruments, or building electronic instruments), but more often involve a conceptual or philosophical rethinking of the instrumental means at hand. In this lecture recital, *asamisimasa* will use Lachenmann's clarinet trio *Allegro sostenuto* (1986-88) to discuss and explore certain implications of this perspective. How does the trio relate to the 'instrument' *Allegro sostenuto*, in technical, musical and collaborative terms, and how is this expressed and reflected through the sounding music? The notion of building an instrument will be extended to a discussion of the challenges of being a chamber ensemble devoted to contemporary music under such a slogan – what remains of a generalized practice when works strive to attain a high degree of instrumental individualization?

The presentation will include a full performance of *Allegro Sostenuto*.

Bio

asamisimasa: Ellen Ugelvik, piano, Anders Førisdal, guitar, Tanja Orning, cello, Kristine Tjøgersen, clarinet, and Håkon Stene, percussion, was founded in 2001 by musicians sharing a passion and interest in avant-garde music and its history.

Since then, the ensemble has premiered numerous cross-media works especially written for them, often contextualized with classical repertoire and historical avant-garde work.

asamisimasa has collaborated with composers such as Helmut Lachenmann, Mathias Spahlinger, Nicolaus A. Huber, Aldo Clementi, Alvin Lucier, Brian Ferneyhough, Helmut Oehring, Clemens Gadenstätter, Klaus Lang, Johannes Kreidler, Joanna Bailie, and extensively with cross-media composers such as Simon Steen-Andersen, Øyvind Torvund, Martin Schüttler, Matthew Shlomowitz, and Trond Reinholdtsen.

Performances include Berlin Philharmonie – Debüt im Deutschlandradio Kultur, WDR Cologne, Darmstadt, Donaueschingen, Ultraschall, Ultima, Huddersfield, Rainy Days, Monday Evening Concerts LA, Other Minds Festival (San Francisco), Cutting Edge (London), Angelica and SPOR among others. Their recordings include portrait CDs devoted to the music of Simon Steen-Andersen and Øyvind Torvund, and upcoming releases include CDs with music by Laurence Crane (UK) and Trond Reinholdtsen. The ensemble was awarded the Norwegian Grammy 2012 (Spellemann) for best contemporary music record. *asamisimasa* is supported by Arts Council Norway.

Ellen Ugelvik concentrates on discovering and performing new works by contemporary composers. Ugelvik works as a soloist

and chamber musician in Europe, USA and Asia. Her commitment to contemporary music is widely recognised. In 2008 she received a state grant for performing artists, one of the most coveted awards in Norway. Today she is a research fellow at the Norwegian Academy of Music, working on a project giving premieres of five new piano concerti in the period 2013-2016. The first concerto was premiered at Huddersfield Contemporary Music Festival in 2013. She has performed as a soloist with the most important orchestras and ensembles in Norway such as Oslo Philharmonic Orchestra, Bergen Philharmonic Orchestra, The Norwegian Radio Orchestra, Oslo Sinfonietta and Risør Chamber Orchestra. She is a member of the ensembles *asamisimasa*, *Jagerflygel* and *Polygon*. Her first solo album was rewarded with the Norwegian Grammy in 2008.

Tanja Orning is a cellist and musicologist active in the fields of contemporary and experimental music. After studies in Oslo, in London with William Pleeth and at Indiana University with János Starker (as a Fulbright Research Fellow), she held the position as a co-principal cellist in the Stavanger Symphony Orchestra for 5 years until she left for Oslo in order to realise a number of projects as a performer, improviser and composer. She performs with groups such as *asamisimasa*, BOA trio, Dr.Ox as well as her solo-project *Cellotronics*. She has premiered approx. 80 chamber music and solo works, and has performed at festivals such as Darmstadt, Donaueschingen, Huddersfield, Ultima, Ultraschall, Wien Modern, Taktlos

(Zürich) and Portland Jazzfestival. Since earning her PhD at the Norwegian Academy of Music in contemporary performance practice (2014), Orning works as a post-doctoral researcher at the Academy, besides being an active performer.

Kristine Tjøgersen (b.1982) is a clarinetist, composer and visual artist, who lives and works in Oslo, Norway. She has a Master's degree in clarinet from the Norwegian Academy of Music where she studied with professor Hans Christian Bræin. She plays in the ensembles *asamisimasa* and ensemble *neoN* and has performed at Huddersfield, Ultima, Darmstadt, Ultraschall, Palais de Tokyo, Berghain and Warszawa Autumn, among others.

Anders Førisdal studied at the Norwegian Academy of Music where he finished with a Master's Degree on Aldo Clementi's music. He is currently a research fellow at the same institution with a project highlighting the importance of instrumental practice in the works of Brian Ferneyhough, Richard Barrett and Klaus K. Hubler. Besides working on solo projects, he has performed in a wide variety of ensembles such as *Elision*, *Plus Minus*, Oslo Philharmonic Orchestra, Bergen Philharmonic in addition to *asamisimasa*. Førisdal plays a variety of guitar instruments, and composers such as Brian Ferneyhough, Roger Redgate, Michael Finnissy, Chris Dench, Bryn Harrison, Klaus Lang and Ole Henrik Moe jr. have written works for him. In spring 2015, he released a solo recording with music by avant-garde pioneer Bjørn Fongaard.

Theatrical music performance problematizing gender issues: Exploration of considerations aiming to enhance instrumentalists' artistic practice engaging in societal debate

Cecilia Hultberg & Catalina Langborn, Royal College of Music in Stockholm

Abstract

*Theatrical music performance
problematizing gender issues*

This study explores artistic processes of The Opera Bureau, a freelance company that problematizes gender issues by creating original theatrical performances of little known baroque chamber music. Living conditions of Barbara Strozzi, 17th century Neapolitan composer and unmarried mother (unsuitable professional and social situation), inspired the creation of a production in which all performers, instrumentalists included, act on stage shifting in representing a fictitious 'Barbara' by means of signifying attributes. This presentation focuses on Catalina Langborn's (participating artistic researcher) considerations during a revision aiming to improve the dramaturgical curve. This is exemplified by the re-interpretation of a sonata by Mealli (violin and theorbo), selected to represent 'Barbara' withstanding social expectations and committing herself to musicianship in public.

To capture Catalina's ways of addressing qualities noticed in music, scenography

and narrative, her artistic exploration was combined with cultural-psychological analysis conducted by Cecilia Hultberg, researcher in music education and experienced professional performer. Reflections-in/on-action were analysed individually and followed up in repeated analytical talks. The partly overlapping, partly diverging pre-understandings helped reveal aspects that remained uncovered in the individual analyses, especially regarding non-verbalised artistic knowledge.

Results show a development of music performance through re-contextualizations: from being an intermezzo reflecting gender issues to becoming an integral part of these. Interconnected with the dramaturgical changes Catalina and the lutenist revised their performance, drawing on music structure and performance practice, combined with embodied expression. This multi-faceted approach enhanced the performance. Results have implications to artistic practice, performance teaching and to musicians' artistic participation in societal debate.

Bio

Cecilia K. Hultberg is Senior Professor in Music Education at The Royal College of Music in Stockholm (KMH). She also holds a master in music performance (flute) from The College of Music in (West) Berlin. Her research focuses on learning and development in/through music performance.

Catalina Langborn holds a Master of Fine Arts from KMH. Besides being one of the leaders of The Opera Bureau she is a freelancing violinist, frequently engaged as the leader of baroque orchestras in Scandinavia, as soloist and chamber musician. She lectures about entrepreneurship in music.

Peyotl – researching new extended piano techniques repertoire for children

Luk Vaes, Orpheus Institute

Abstract

For almost as long as the piano has existed, composers have been interested in producing sounds for which the instrument was not conceived. While we may be at ease with a pianist's fingers gliding over the keyboard, we often feel more resistance towards someone who hits the keys with the flat of the hand, or is bent over the keyboard to play directly on the strings, even if these techniques, unlike their common association with 'new music', have been in use since the 18th century.

However, by far most of the repertoire is for professionals. The existing pieces for children are rarely made specifically for young players: aesthetically as well as technically, they are made by and for grown-ups but made a little easier. As all of the repertoire is written since the early 20th century, its atonality is difficult for children to enjoy. Performance-technically, the composers have not distinguished between the different pedagogical chronologies and algorithms of learning to play the keyboard and the inside of the piano, nor do they seem to have imagined whether a child has ready access to the accessories that are sometimes required.

In collaboration with composer Hans Cafmeyer, a project was set up to develop pieces that cater to children's aesthetic, technical abilities, needs, and biotope. Hans Cafmeyer has many years of experience in teaching children and writing music for them at their pedagogical level. Luk Vaes' experience with the history and performance practices of extended techniques from a research perspective, has been envisioned to complement the composer's inspiration and aspirations.

This presentation will give an overview of the issues and the ways they have been resolved, with live performance of key pieces.

Bio

Luk Vaes studied piano with Claude Coppens (Belgium), Aloys Kontarsky (Germany) and Yvar Mikhashoff (US), won first prizes in several international competitions and concertized with musicians such as Uri Caine and Thomas Quasthoff at the most renowned festivals in the EU and US. His recordings of piano works of Mauricio Kagel (Winter & Winter) won nine international prizes. In 2009 he obtained his doctorate at Leiden University (through the docARTES programme) with a dissertation on the theory, history and performance practice of extended piano techniques. Currently he is fellow in artistic research of the ORCiM research group, coordinates the doctoral programme for artists at the Orpheus Institute and the Royal Conservatory in The Hague.

About Time: Reflections and Refractions Relative to performing an arrangement of Bach's Goldberg Variations for two pianos

*Bernard Lanskey & Stephen Emmerson, Yong Siew Toh Conservatory of Music and
Queensland Conservatorium Griffith University*

Abstract

This presentation takes forward reflections in relation to our ongoing engagement in performing the work in different contexts and forms. Having previously begun to consider the score more as a type of equation whose variables open themselves up for possibilities of play, here we interrogate the potential for variation even further by exploring concepts of time intrinsic to a new version of the work prepared for the specific performance that concludes the presentation. Such concepts find inspiration partly from Einstein's work on Relativity, with its co-variant dimensions of time and space offering a particular perspective for reconsidering the work's performance identity both in the moment and through time.

Bio

Stephen Emmerson has been on full-time staff at the Queensland Conservatorium since 1987. He studied piano with Pamela Page at University of Queensland before a Commonwealth Scholarship enabled him to study at New College Oxford where he graduated with master's and doctoral degrees. During his years in England he studied piano with Peter Wallfisch.

As a pianist, he maintains an active performance career having performed widely in concerts and festivals around Australia, New Zealand, Asia and the Pacific, most notably within chamber groups such as the Griffith Trio, Dean-Emmerson-Dean and the Lunaire Collective. He has been playing piano duos with Bernard Lanskey since the 1990s.

His research interests are primarily directed to the intersection between reflection and performance and include such projects as his CD-Rom 'Around a Rondo' which analysed in detail the process of preparing Mozart's A Minor Rondo for performance on fortepiano, his 2-CD set 'Remixing Modernism' that used recording techniques of contemporary popular music to re-interpret works from 1908-9 by Bartok, Berg and Schoenberg, his mul-

ti-media performance 'To bE' exploring the historical affects of two keys (B minor and E Major), and his recent interactive improvised performance on two Yamaha Disklaviers entitled 'Doppelganger'.

Bernard Lanskey is Director of the Yong Siew Toh Conservatory of Music, National University of Singapore where he was awarded a full professorship in 2008. From 1994-2006, he was Assistant Director of Music (Head of Ensembles & Postgraduate Programmes) at the Guildhall School of Music & Drama London, where he received a Fellowship (FGSM) in 2001. Since 2005, he has also been an Artist-in-Residence at La Loingtaine, near Fontainebleau, France. Born in Cairns in northern Australia, he originally studied music alongside philosophy and mathematics at the University of Queensland before moving for more specialised pianistic studies first to Paris and then to the Royal College of Music in London to complete a master's degree with Peter Wallfisch.

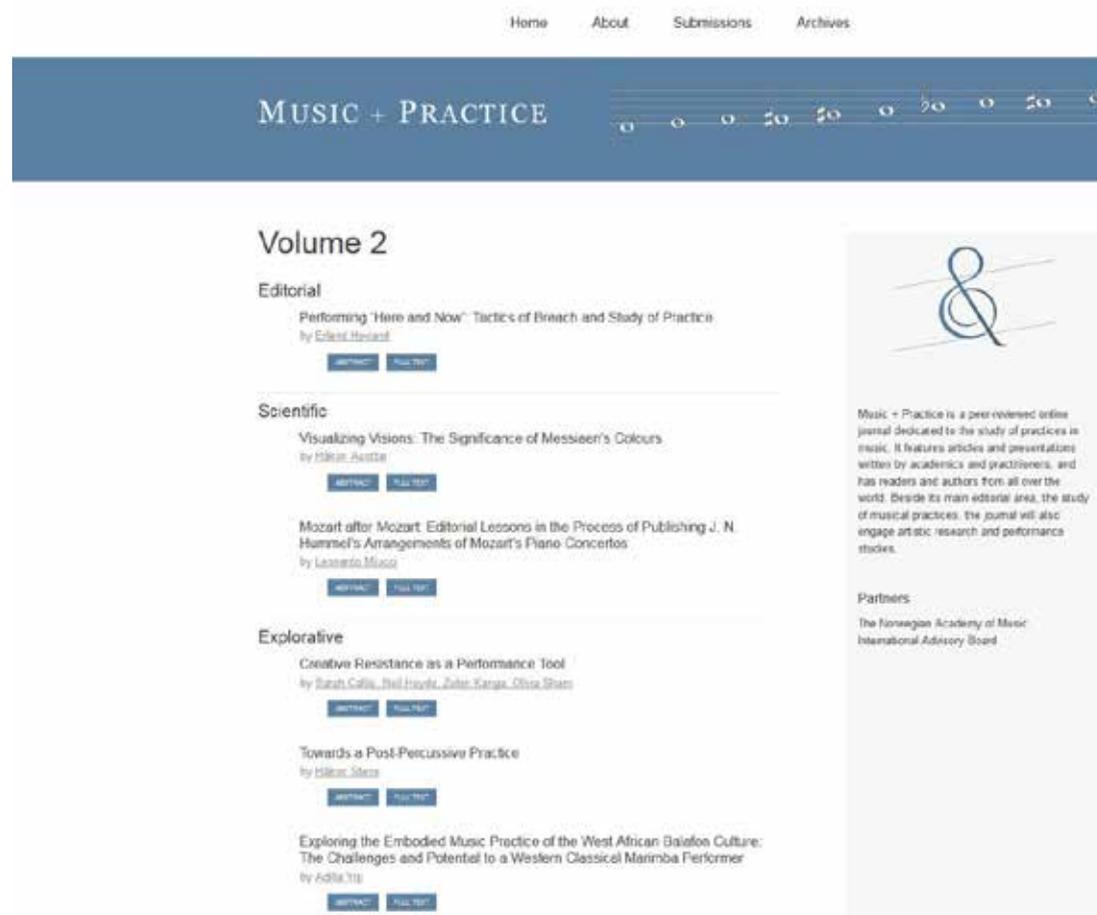
As a pianist, he has performed throughout Australia, Great Britain, China and South-East Asia and in most European countries, working principally with string players and singers in chamber music, mixed recital

and lecture-recital contexts. CD releases reflect his principal performance relationships and points of focus, partnering Aki Sauliere (violin), Felicitas Fuchs (soprano), Stephen Emmerson (piano), Qian Zhou (violin) and Qin Li-Wie (cello) in works by Beethoven, Schubert, Brahms and Andrew Schultz. Other recital collaborations have involved such distinguished personalities as Renaud Capuçon, Joshua Bell, Kam Ning, Katherine Broderick, Ivan Ludlow and John Suchet. He has also directed a range of festivals and concert series in the UK, France, Switzerland, Greece and Australia while, in November 2012, he was invited to be President of the jury for the Geneva International Piano Competition. As a recording producer, he has worked for a range of artists on recordings for Decca, Centaur and Cello Classics.

His research interests build out from his longstanding activity as a collaborative pianist and chamber music coach focusing particularly on exploring, the vital role played by metaphor and gesture in the pedagogical process. More recently, he has been exploring metaphorical connections building out from cross-disciplinary connections with fields of cognition, microbiology, mathematics and literature.

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