

# RNCM

ROYAL NORTHERN  
COLLEGE of MUSIC

**1<sup>st</sup> International Conference on Artistic Research in  
Performance**

**June 28-29, 2018**

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Supported by:





The RNCM's Hub for Artistic Research in Performance (HARP) is delighted to announce the RNCM's first international conference focussing on artistic research into performance from June 28 – 29 2018, featuring invited presentations and performances by musician-researchers. 47 presenters represent 30 conservatoires and universities from around the world.

All events are free to attend. External visitors are asked to register by emailing [HARP2018@rncm.ac.uk](mailto:HARP2018@rncm.ac.uk)

Most presentations take the form of 30-minute lecture recitals, followed by 10 minutes of questions. There are also paper presentations of 20-minutes, followed by questions. There is a 4-person panel on Friday which is an hour long.



1st International Conference on Artistic Research in Performance  
 Royal Northern College of Music - Manchester, UK  
 June 28-29 2018  
 Schedule

**Thursday June 28**

**1530-1600 Registration – Lower Concourse – Coffee, tea available**

**1600 Welcome address – Lecture Theatre - David Horne, Royal Northern College of Music**

**Parallel Sessions 1**

	<b>Session 1A</b>	<b>Lecture Theatre – Chair: Simon Clarke</b>
1640	Nana Wang Southampton University	Ironic interpretation of cavalier: a study of Ludwig Schuncke's Grandes Variations based on Robert le Diable
1720	Raffaele Marsicano Conservatorio Giuseppe Verdi - Milan	Modelling the Performance by Sound and Playing Research Experience
	<b>Session 1B</b>	<b>Studio 7 – Chair: David Horne</b>
1640	Irene Malizia and Angelo Tatone Private University for Jazz and Popular Music Vienna	Improvisation. Different worlds in one word.
	<b>Session 1C</b>	<b>Carole Nash Recital Room – Chair: Barbara Kelly</b>
1720	Amanda Babington Royal Northern College of Music	Chédeville's Il Pastor Fido: an exploration of the impact of instrumentation on learning and interpretation with specific reference to the performance of these sonatas on recorder and musette.

**1800-1900 Dinner Break – Lower Concourse**

**Parallel Sessions 2**

	<b>Session 2A</b>	<b>Lecture Theatre – Chair: David Horne</b>
1900	Iwan Llewelyn-Jones Bangor University	"...no rubato, no interpretation...the text and only the text": Disseminating a Performance Style in Ravel
1940	Kenneth Edge Royal Irish Academy of Music	Preparing selected Irish saxophone works for performance: a multimodal examination of cognitive embodiment
2020	Martin Lawrence Guildhall School of Music and Drama	Music Performance Anxiety as the "Dizziness of Freedom"
	<b>Session 2B</b>	<b>Studio 7 – Chair: Larry Goves</b>
1900	Adam Swayne Royal Northern College of Music	New Music for New Politics
1940	J Simon van der Walt Royal Conservatoire of Scotland	We Want The Pfunc! – exploring the potential of livecoding in contemporary musical performance
2020	Lindsay Whelan University of Nevada, Las Vegas	From Cantina to Concert Hall: Zeferino Nandayapa Ralda and the Mexican Marimba.
	<b>Session 2C</b>	<b>Carole Nash Recital Room – Chair: Amanda Babington</b>
1900	Korneel Berolet Royal Conservatoire of Antwerp	Arpeggio in baroque keyboard literature: How did they teach and how do we play? -- A comparison of d'Anglebert and Saint-Lambert
1940	Jacinta Dennett University of Melbourne	Essential Gesture: A Performer's Analysis of a Visceral Approach to Helen Gifford's Fable (1967) for Solo Harp
2020	Amy Hillis McGill University	Contemporary, Classical Music Demystified: Spotlight on Canada

**2100 Networking – RNCM bar**

**Friday June 29**

**0830-0900 Registration – Lower Concourse – Coffee, tea available**

**Parallel Sessions 3**

	<b>Session 3A</b>	<b>Lecture Theatre – Chair: Simon Clarke</b>
900	Bernhard Alexander Achhorner Universität Innsbruck	The Gestural Between the Poles of Interpretation: Towards the Interplay of Musical Notation and Performance
930	Adam J Stanovic University of Sheffield	The Electronic Performer
1000	Larry Goves Royal Northern College of Music	Multimodal performer interaction as a creative compositional parameter
1030	Mary Black University of Leeds	“Don’t just hammer it out, sing it more lyrically.” Do choral directors need to employ imagery to produce the performances they desire?
	<b>Session 3B</b>	<b>Carole Nash Recital Room – Chair: David Horne</b>
900	Susannah Self Royal Birmingham Conservatoire	Composing music for audiences who don't go to opera
940	Giorgio Tedde Conservatorio Giuseppe Verdi Universität der Künste -Berlin	Instrument ergonomics as a base for the composition of the performance: A specific application in composing for recorder
1020	Naiara De la Puente Sibelius Academy	The accordion; instrument of the 20th Century. Accordion meets composers
	<b>Session 3C</b>	<b>Studio 5 – Chair: Denise Neary</b>
900	David Leahy University of Westminster	Musicians leaving the stage: Spatialized free improvisation.
940	Irene Malizia Private University for Jazz and Popular Music Vienna	'Colori e multiforme'; the composer, the teacher, the student. A 'multidimensional' artistic research process.
1020	Inja Stanovic University of Huddersfield	The Early Sound Recordings as Primary Evidence: Historically-informed performance practice relating to the music of Chopin

**1100-1120 Coffee break – Lower Concourse**

**Parallel Sessions 4**

	<b>Session 4A</b>	<b>Lecture Theatre – Chair: David Horne</b>
1120	Alfonso Benetti, Jorge Salgado Correia, Gilvano Dalagna, Francisco Monteiro Universidade de Aveiro	The interpreter without qualities, Artistic Research as an alternative paradigm for music performers (panel- 1 hour)
1220	Lindsey Fillingham Guildhall School of Music and Drama	'We can do it too!' Small-group improvisation in classical music
	<b>Session 4B</b>	<b>Carole Nash Recital Room – Chair: Michelle Phillips</b>
1220	Jenny Robson Sibelius Academy	The Challenges in Vocal Jazz Improvisation
	<b>Session 4C</b>	<b>Studio 5 – Chair: Simon Clarke</b>
1120	Paul Norman Birmingham City University - Royal Birmingham Conservatoire	Finding a Place for Bob and Cynthia
1150	Pedro Lopez Royal Irish Academy of Music	The relevance of Teatro de los Caños del Peral for the development of opera in Spain and its place within the contemporary European framework (1787-1810)
1220	Paulo Perfeito Escola Superior De Música E Artes Do Espetáculo, Porto	Jazz Harmony: Chordscales and Implied Modulatory Fields

**1300-1310 Address from RNCM Principal Professor Linda Merrick**  
**1310-1400 Lunch break**

**Parallel Sessions 5**

	<b>Session 5A</b>	<b>Lecture Theatre – Chair: Nicholas Reyland</b>
1400	Christopher Terepin King's College London	Synchronization as religious conviction: how we got in, and how to get out
1430	Teona Lomsadze Tbilisi State Conservatoire	Performing the roots: alternative story of the American raised Georgian musician
1500	Raffaele Moretti King's College London	Alfred Cortot, A Great Pianist Between Chopin and Wagner
1530-1610	Mauricio Carrasco University of Melbourne	Hysteria and trauma as constitutive elements in contemporary Monodrama
	<b>Session 5B</b>	<b>Carole Nash Recital Room – Chair: Adam Swayne</b>
1400	Daniel Tong Birmingham City University - Royal Birmingham Conservatoire	On the Road to Heiligenstadt: Kurt Schwertsik and Redemption on the Path to Beethoven's Late Style.
1440	Matteo Gemolo Cardiff University	The Modernity Of The One-Keyed Flute. 'Affects' & 'Effects' In The Contemporary Repertoire For The Traverso
1520	Imma Setiadi Royal College of Music	Discovering Aspects of Performance through exploring Debussy's and Messiaen's Piano Music with Cross-Arts Practitioners
	<b>Session 5C</b>	<b>Studio 5 – Chair: Denise Neary</b>
1400	Jessica Aszodi Queensland Conservatorium - Griffith University	Loose women – performing and perceiving power in the feminine voice.
1440	Gloria Medone University of Oviedo	Agustín Barrios' Maxixe: a stylistic proposal
1520	Luiz Mantovani Royal College of Music/CAPES	Modernizing Instrumentation in Ferdinand Rebay's Großes Duo in A-Moll

**1600-1615 Short tea break**

	<b>Session 6A</b>	<b>Lecture Theatre – Chair: Michelle Phillips</b>
1615	Marco Ramelli Dublin Institute of Technology	The relationship between performer and composer in the creation of new guitar music
1655	Melinda Maxwell Royal Northern College of Music	A Key to Unlocking Strategies for Improvisation
	<b>Session 6B</b>	<b>Carole Nash Recital Room – Chair: David Horne</b>
1615	Nicole Panizza Coventry University	Reading in the Dark: A performer's encounter with Emily Dickinson and her American musical interpreters
1655	Scott McLaughlin University of Leeds	Indeterminacy and agency in the player-instrument assemblage

**1740 Closing remarks, Carole Nash Recital Room followed by reception – Carole Nash Mezzanine**

## Presenter biographies (alphabetical)

**Bernhard Alexander Achhorner – Universität Innsbruck**

### **The Gestural Between the Poles of Interpretation: Towards the Interplay of Musical Notation and Performance**

“Writing and instrument, the poles of interpretation” (Adorno 2001). This note can be found in Theodor W. Adorno’s book *Towards a Theory of Musical Reproduction*. The central question in his reflections is whether music had become uninterpretable. With his remarks he provides food for thought about the “inadequacy of writing”, as writing is not able to express its inherent “certain intangibles” (Adorno 2001). Furthermore, he suggests a closer examination of the relationship between musical notation and the interpreter.

Was musicology “primarily a philological discipline of texts” (Hinrichsen 2013), in which notation was treated as a storage media, the latest state of the art is that musical writing is more than the mere phonological transcript of sound: it combines discursive, notational, and iconic aspects (Nanni 2013). This realignment brought particularly the visual attributes of writing into the focus of research. Phenomena like the movement of writing (Schriftbewegung) and the pictorial character of writing (Schriftbildlichkeit), which did not get attention in a phonological perspective, provide new findings concerning a “third referential element” of musical notation. Therefore, the question is: What is the additional information which is codified in the cultural memory of musical notation and how does this information relate to the performer? The gestural character of musical notation expresses itself especially in the visualization of musical events. Herein lie certain dynamics which brings together textual as well as performative aspects. This interplay will be examined based on sketches, autographs and prints of Beethoven’s chamber music works.



Bernhard Achhorner studied musicology and anthropology at the University of Innsbruck. His research focuses on the intersections between music and identity, music and politics, as well as intermediality and performance studies. For the academic year of 2017/18 he was a visiting research fellow at the “Center Austria: The Austrian Marshall Plan Center for European Studies” at the University of New Orleans. Currently, he is working on his dissertation about “Inscribed Physicality: Musical Gesture in Manuscripts and Prints” as a research assistant at the University of Innsbruck for the DACH-project *Writing Music*. Iconic, performative, operative, and material aspects in musical notation(s).

**Jessica Aszodi – Queensland Conservatorium - Griffith University**

### **Loose women – performing and perceiving power in the feminine voice.**

A cultural shift towards greater visibility and opportunity for female composers has opened new spaces and challenges for the realization of gender on stage. Recent scholarly work on voice and embodiment (Connor, 2000; Dolar, 2006; MacPherson & Thomaidis, 2015) offers new ways of thinking about the performing body in relation to cultural interactions of race and gender (Eidsheim, 2017/18; Stoeber, 2016) and the accrual of embodied knowledge (Spatz, 2015). It has been demonstrated that technique, knowledge, culture and opportunity together influence the practice of artists and the voices they produce.

Utilizing examples from staged works by the author, Liza Lim and Jennifer Walshe, this paper will discuss some ways in which identity and gender affect decision-making in music performance, to link theories of musical identity and identification (Born, 2011; Cusick, 1994; Eidsheim, 2015) to practice-based research (Spatz 2015/17; Cumming, 2000; Tomlinson & Wren, 2017). The presentation will especially emphasize how those decisions interact with representations of violence and female bodies,

speaking from the performers vantage-point within the relatively recent phenomenon of professional environments in which a significant proportion of empowered creative protagonists are female.



London-based, Australian vocalist Jessica Aszodi's genre-bounding & label-defying performances have been described as "thrilling.." (LA Times) & "intense.." (NY Times). She has been a soloist with the Chicago, San Diego, Tirol, Melbourne, Sydney & Adelaide Symphony Orchestras, ICE, Musikfabrik, Victorian Opera, Sydney Chamber Opera & more. She has sung in festivals around the world including Klangspuren, Aldeburgh, Tectonics, & Tanglewood. She has twice been nominated for Greenroom Awards as 'best operatic performer', is co-director of Resonant Bodies Festival Australia & an artistic associate of BIFEM. She holds a DMA from Queensland Conservatorium, & has written scholarly articles in several books & journals.

### Amanda Babington – Royal Northern College of Music

**Chédeville's *Il Pastor Fido*: an exploration of the impact of instrumentation on learning and interpretation with specific reference to the performance of these sonatas on recorder and musette.**

Until 1990, the six sonatas that constitute *Il Pastor Fido* were known and loved as Vivaldi's Op. 13. The discovery in 1990 of a legal document, however, revealed that the true composer was in fact Nicolas Chédeville, the youngest son of a family of musicians, instrument makers and composers. The sonatas are labelled – commonly for the time – as suitable for 'Musette, Vielle, Flute, Oboe and Violin' and Sonata VI in particular occupies a prominent position in Recorder repertoire, appearing for several years, for example, on the ABRSM exam repertoire lists.

There is some doubt as to whether any of the sonatas were intended for Recorder. The last piece composed in France composed for Recorder is generally thought to date from 1712, and so 'Flute' in France in the 1730s tends to refer to the transverse Flute. Sonata VI, however, is in g minor, a key more often associated with Recorder than Flute.

It may however have been composed for Musette. G minor is a suitable key for Musette and Chédeville was a particularly strong exponent of the instrument. He both played and made Musettes and the instrument is acknowledged to have disappeared from public after his death.

Recorder and Musette share a limited set of key signatures, and a similar compass. This means that there is perhaps potential for them to share – or even to have shared – repertoire. But their differences are such that they must surely impact on interpretation. This paper therefore seeks to explore the impact of this choice of instrumentation on the interpretation using as an example Sonata VI from *Il Pastor Fido*.

Amanda Babington is a violinist, recorder player and musette player, specialising in historically informed performance. She plays regularly with many of the leading British and European period-instrument ensembles.

A lecturer at the Royal Northern College of Music, she has given talks at Göttingen Handel-Festival, The Foundling Museum, London, and Manchester Camerata. She is also a Visiting Performance Fellow at Aberdeen University and Director of the University of Manchester Baroque Orchestra. Amanda has published various articles on Handel, and her edition of Handel's *Dettingen Te Deum* and *Dettingen Anthem* for the *Hallsche Händel-Ausgabe* was published by Bärenreiter in 2016.



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

## Korneel Bernolet – Royal Conservatoire of Antwerp

### Arpeggio in baroque keyboard literature: How did they teach and how do we play? -- A comparison of d'Anglebert and Saint-Lambert

Today, 'arpeggio' —the breaking of chords— is a commonly accepted and applied technique on harpsichord and other chordal instruments. Yet on this day, no complete study on this topic, according to historical sources, exists, even when historical performance practice has evolved enormously in the past decades.

I see two categories of arpeggio: the multiple arpeggio (sometimes called 'arpeggiando', in which a rhythmical pattern is played where chordal notes are repeated and spread metrically in time) and the singular arpeggio (consisting of one impuls without creating a defined rhythmical motive). The second category is applied universally today, regardless of context, style, country, time span, function... while the first, despite being described in a more prominent way in sources, is hardly heard, perhaps because of a lack of knowledge.



In a score, arpeggio is only seldomly notated, and in cases where notation exists (either in an arpeggio sign, written-out note values or a description) it raises questions towards other cases. Treatises on basso continuo also have mixed information that nowadays is mostly ignored. Performers today are thus confronted with the question in how far arpeggio is applicable, whether prescribed or not, and in how far our taste about arpeggio and arpeggiando has evolved.

Conductor-harpsichordist Korneel Bernolet (°1989) performs worldwide as a recital soloist and ensemble player, conducts his own Apotheosis Orchestra, which performs the Baroque through the high Romantic repertoires on historical instruments; in addition, he tours as musical assistant to Christophe Rousset and his Talens Lyriques and regularly appears as assistant conductor with Anima Eterna Brugge and Jos van Immerseel. He studied with Paul Clement, Ewald Demeyere, Gustav Leonhardt and Christophe Rousset. Korneel made his debut at the age of 19 as a continuo player with Sigiswald Kuijken's La Petite Bande, was named 'Young Musician of the Year' in 2014 by the Belgian Music Press Association, and two years

later was appointed the new Professor of Harpsichord at the Royal Conservatoire of Antwerp. He also teaches and conducts at the International Opera Academy Ghent and is pursuing a PhD Degree at the Antwerp University.

## Mary Black – University of Leeds

### “Don't just hammer it out, sing it more lyrically.” Do choral directors need to employ imagery to produce the performances they desire?

This presentation focuses on the use of imagery in choral rehearsals and the extent to which it helps choral directors achieve the sounds they would like their choir to produce.

The phrase in the title was encountered during doctoral research into the context and efficacy of imagery in choral rehearsals. The research was completed over five years and adopted a multi-method approach, using videoed observations, questionnaires and interviews. Twenty-one directors and over 330 choir members across 15 choirs contributed to the research. Sung responses to imagery were examined in their rehearsal context and the data was analysed using Interpretative Phenomenological Analysis.

The presentation will contrast the use of technical terminology, Italian terms and imagery referring to the long-running debate over the use of imagistic terms in vocal and choral pedagogy. This includes the work of Chen, (2007), Mason (2000), Miller (2006), Nix (2012), and Williams (2013) for example. It will demonstrate that even though more recent innovations in real-time visual feedback (Welch, Rush and Howard 1989), (Oxford Wave Research 2018), might have signalled the end of the need for imagistic descriptions, my doctoral research (2015) confirms this is not the case.



During the presentation, audience members will have the opportunity to respond vocally to imagistic and technical terminology gathered during the research, to judge for themselves the efficacy of imagery. The paper will conclude by presenting some implications for choral directors and the answer to the question posed in the title.

Mary is a singer, lecturer, presenter and conductor whose interest in choral singing and directing led to her PhD on the functions and effects of imagery in choral directing. She has presented at many conferences, most recently in Berlin, York and Oxford and at the forthcoming ICMOC15/ESCOM10 Conference in Graz. Her most recent publication (Bouncing and Dancing: The use and effect of verbal imagery in choral directing. In U. Geisler, & K. Johansson (Eds.), *Choral Singing: Histories and Practices*) was published by Cambridge Scholars Publishing in 2014. Mary is Visiting Research Fellow at Leeds University and Music Director of Liverpool Phoenix Voices.



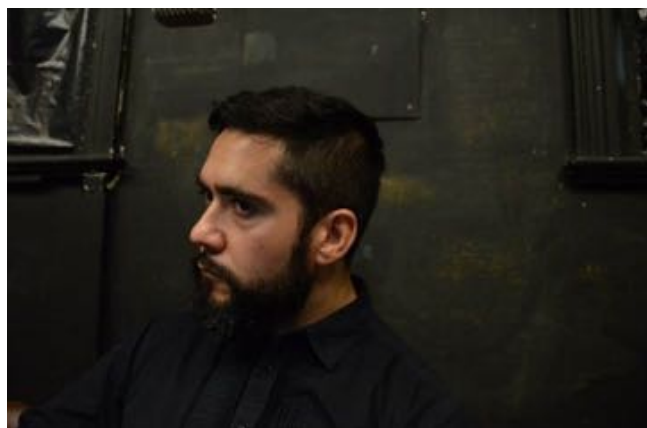
### **Mauricio Carrasco**

#### **Hysteria and trauma as constitutive elements in contemporary Monodrama Artistic Research in the field of music theatre**

This lecture/recital examines how text and music articulate to create an alienated character that suffers trauma and hysterical symptoms, similar to those that Freud and Breuer described in their *Studies on Hysteria*. Like the late nineteenth-century *Leçons de Mardi*, where Dr. Charcot staged hysteria through his most prominent patient Augustine, the partial performance of Georges Aperghis' *Fidélité*, – transcribed from a female harpist into a male guitarist – will open this lecture/recital, analysing how hysteria has been historically associated to women in Monodrama's tradition.

Gender and genre are analysed as interchangeable terms, being possible to associate inquiry, hybridity and interchangeability to both. Therefore, the constitution of an Actor-Musician will depend on his/her ability to navigate between different genres, like a drag performer that goes to the wardrobe of gender and decides with deliberation which gender it will be today, paraphrasing Judith Butler.

The Actor-Musician figure will be described in different contexts of music theatre, from a performative perspective when performing Instrumental Theatre works, towards the total embodiment of the character's psychological characteristics when performing contemporary Monodramas. Interdisciplinary Monodrama projects will be traced since the beginning of the artistic collaboration and development until their presentation as a fully fledged *mise-en-scène*, and examples of those works will be performed.



Chilean/Australian musician/curator/researcher Mauricio Carrasco attended the Catholic University in Santiago where he graduated with a degree in classical guitar. He holds two Master degrees from Geneva Conservatory in Switzerland and a PhD from University of Melbourne in Australia. He has given master classes, conferences and lecture recitals in Conservatoriums and Universities in Argentina, Australia, Brazil, Colombia, Chile, France, Italy, Portugal and Switzerland. Has been a resident artist at the French Cité des Arts and Centre Intermondes, Bundanon Trust in Australia, CMMAS in Mexico and HH Art Space in India. He is a member of the Swiss new music Ensemble Vortex.

Alfonso Benetti, Jorge Salgado Correia , Gilvano Dalagna, Francisco Monteiro  
University of Aveiro, INET-md, Aveiro, Portugal

### The interpreter without qualities

#### Artistic Research as an alternative paradigm for music performers (panel)

The aim of this panel is to present an explanatory model for artistic research capable of providing an alternative path for performers somehow lost in interpretation. Like Robert Musil's 'Man without qualities' there are performers (un)consciously stuck in formalist and repetitive moral codes, in ethical drained experimentalism, or in engagements that neither contemplate the aesthetic dimension nor the professional requirements to face the contemporary artistic challenges.

After introducing the premises and the principles that constitute the Prolegomena To Any Future Artistic Research, which grounds our explanatory model for artistic research, examples of the application of this model will be presented and discussed.

Our intention is not at all to decree what is and what is not Artistic Research, but rather to launch the foundations for an alternative future Artistic Research in which the epistemological consequences - of juxtaposing two different modes of knowing - are not overlooked but are, instead, coherently drawn upon. This choice has direct implications and determines many other choices in many different layers. To recognize and build upon the epistemological evidence that procedural knowledge corresponds to tacit knowledge and to embodied (embedded) meaning, and that this embodied meaning is amorphous, not structured and because of that it will never be the 'signifier' of a determinate verbal language (otherwise it would become something else, betraying its nature), to recognize these two points is to give up definitely the temptation to translating procedural knowledge into declarative knowledge, which, in our view, is condemned to systematic frustration.



Jorge Salgado Correia  
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Graduated both in Philosophy and Music, Jorge obtained the soloist diploma in Holland, specializing in Contemporary Music (Flute). In parallel, he studied Aesthetics and Philosophy of Music at the University of Amsterdam, concluded a doctorate at the University of Sheffield, UK. He is currently Associate Professor at the University of Aveiro, coordinator of the group 'Creation, Performance and Artistic Research' of the research unit INET-md and his research has been published in Oxford

University Press, Journal of Aesthetic Education, Research Studies in Music Education, Psychology of Music, among others. As flutist, he has participated in International Music Festivals where he did the première of many works that were dedicated to him. He is a founding member of PERFORMA ENSEMBLE having recorded several CDs at Numérica and other labels. He is editor and founder of the ÍMPAR-Online Journal for Artistic Research and president of the Portuguese Flute Association - APF.

Francisco Monteiro  
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Pianist, composer, musicologist, teacher. Ba.Mus. Piano, Conservatory of Porto (Portugal); Dipl.Mus. Piano, University of Music and Performing Arts Vienna (Austria); M.A. Musicology, University of Coimbra (Portugal); Ph.D. Contemporary Music, University of Sheffield (UK). Coordinator Professor: Superior School of Education - Polytechnic Institute of Porto.

Ongoing research projects:

- Artistic research: epistemological and methodologies issues and practices in different creative projects on composition, media creation, performance and improvisation.



- “Euterpe unveiled”: Women in Portuguese musical creation and interpretation during the 20th and 21st centuries.

Interests:

- 20<sup>th</sup> century music.
- Contemporary music: creation and performance; new contexts of performance.
- Mesomusic and music of different origins, contexts and aesthetics: comparative view.

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Gilvano Dalagna  
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Gilvano Dalagna is a performer, researcher and mentor. He has a European PhD in Music (Performance Studies) at the University of Aveiro. He has been invited to give lectures on several topics regarding music and research. His artistic and research outputs have been disseminated in countries like Portugal, Brazil, United Kingdom, Spain, Austria and Japan. Gilvano has also pursued an active career as performer and songwriter through his group Atma Kirtana. In this artistic research project he has explored the fusion between music practices from north India, western art music and folk music. Currently, Gilvano is Postdoctoral researcher at the University of Aveiro/INET-MD and Invited lecture at the School of Music and Performing Arts/Polytechnic Institute

of Oporto. Since 2017 Gilvano is member of the editorial board of IMPAR: Online Journal of Artistic Research and member of the founder committee of IMPAR platform - Initiatives, Meetings and Publications for Artistic Research.

Alfonso Benetti  
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Alfonso Benetti is a professional pianist and Post-Doctoral researcher at University of Aveiro and INET-md. As a pianist, Dr. Benetti has appeared in concerts as a soloist in Brazil, Portugal, Germany, England, Austria and Poland; and as a researcher, has developed an extended study on expressivity in music performance, improvised music, experimentation and artistic research. In this sense, Dr. Benetti has published articles in international music journals (Canada, Germany, Brazil, Portugal and England); and participated in conferences in Germany, England, Spain, Brazil, Belgium and Portugal. Alfonso Benetti concluded his PhD in Music in 2013 at University of Aveiro (Portugal) and is also the co-author and editor of the book *Fashion, Music and Feelings* (2016). Since 2017 Dr. Benetti is member of the founder committee of the IMPAR platform - Initiatives, Meetings and Publications on Artistic Research and associate editor and founder of the ÍMPAR-Online Journal for Artistic Research.



### Jacinta Dennett – University of Melbourne

#### **Essential Gesture: A Performer's Analysis of a Visceral Approach to Helen Gifford's *Fable* (1967) for Solo Harp**

The gestures harpists use have a fundamental impact on audience perception and can be grasped as showing the music moving in the air. Sparked by Jan La Rue's remark "musical shape is the memory of movement," (Jan La Rue, *Guidelines for Style Analysis*, N.Y.: W.W. Norton and Company, Inc., 1970, 115) I am using viscerality to produce an original method of musical analysis in which phenomenological investigation into the virtuoso physical movements involved in performing a composition facilitate theoretical understanding of the work's contours. Conventional methods of analysis are abstractly intellectual, failing to take account of embodied musical perception—hence missing a vital element. The analysis I have developed is informed by Rudolf Steiner's movement art

*eurythmy*, which seeks to make visible the “in-between” aspect of musical experience. In this presentation I will give an insight into this original analytical approach, which I term *Essential Gesture*. Essential Gesture illuminates the “in-between” of instrumental performing. Essential Gesture facilitates the inspired choice of actions on the part of the performer, while revealing the impetus of the performer’s movements in a viscerally imaginative relationship to the world. Gifford’s *Fable* (1967) provides the lens through which this new analysis is viewed.

Through her PhD research at the University of Melbourne, Jacinta Dennett is emerging as an authority on Australian women composers. Jacinta currently leads harp pedagogy at Australia’s most distinguished musical institutions: Australian National Academy of Music, Melbourne Conservatorium of Music, Monash University and the Victorian College of the Arts Secondary School. In 2017 Jacinta toured her solo harp program *Threaded Stars* to Bunbury, Hong Kong, Seattle and New York City where her playing was reviewed by *MetroHarp* as “incredible.” *Threaded Stars* features the compositions of Australian women composers, including a newly commissioned work *Three Pieces* by Alicia Grant.



## Kenneth Edge – Guildhall School of Music and Drama

### Preparing Selected Irish Saxophone Works for Performance

My artistic research examines the processes involved in the preparation for performance and recording of selected saxophone works by Irish composers. To date, although a sizeable Irish saxophone repertoire exists, there has been no scholarly work undertaken in the field. An artist’s tacit or embodied skills are subjective, being generally considered inaccessible to theorizing, either through the spoken or written word. In this lecture-recital I will discuss this dualism between artist and researcher and show how a unification of these two seemingly disparate selves can engender unique and exciting methods of knowledge production.

Concepts from the fields of professional expertise, embodiment and flow are of relevance to my artistic research, and I will illuminate this through live and recorded performance, describing how a metacognitive approach to the embodiment process has directly informed my relationship with the saxophone. I will discuss the cognitive embodiment of my own composition *Wait a While*, from an initial sight-reading (cognitive) stage, through a deliberate practice (associative) stage, to a fully embodied (autonomous) stage. This will be demonstrated through an expansion of the auto-ethnographical model of the performer and researcher being the same person, to that of the



performer, researcher and composer being the one, and will show how the field of artistic research can act as a conduit between the subjective and the objective.

#### Programme of music for Lecture Recital

1. Michael McGlynn: *From nowhere to Nowhere*  
(solo alto saxophone – 1995)
2. Kenneth Edge: *Wait a While*  
(clarinet and piano – 2015)
3. John Buckley: *Arabesque*  
(solo alto saxophone – 1990)

Dublin Saxophonist Kenneth Edge is one of Ireland’s leading and most innovative musicians. He studied with Sydney Egan in Dublin, John Harle in London and Jean-Marie Londeix in Bordeaux. He began his musical career by winning the ‘RTE Young Musician of the Future’ competition in 1983. He was the original saxophonist for ‘Riverdance’ and his saxophone playing has inspired many leading composers to write new works for him. He is the featured

saxophone soloist on two movie soundtracks by the great American film composer Elmer Bernstein: A Rage in Harlem and The Grifters. Kenneth is a saxophone lecturer and Doctoral student at the Royal Irish Academy of Music.

## **Lindsey Fillingham – Guildhall School of Music and Drama**

### **'We can do it too!' Small-group improvisation in classical music**

Whilst literature exists on group improvisation in jazz, free improvisation, ethnomusicology, music therapy and general music education, small-group improvisation in a classical music context is a rare but growing practice, and an underexplored area of research. Historic sources reveal a great deal of individual improvisation practice, but scarcely any group improvisation. However, research shows that group practice is highly fruitful context for developing improvisation. How can classical musicians today improvise in groups in a way that honours the genre they have chosen to train in, whilst also generating new processes and products? Combining performance studies and social science approaches, this pilot study articulates ethnographic insights into the processes and products of small groups of classical musicians as they develop and perform improvisation. Placing myself, a flautist, as artist-researcher in two trios of classical musicians, I have used a framework of participatory action research to elicit our reflections and learning points over several months of practice. Methods included reflective discussion and video recall. The findings of course include improvisation itself, and the practices we have developed will be reported and illustrated with live improvised performance – form-based and repertoire-based – by a flute, soprano and piano trio. This will be of interest to musicians, researchers, educators and anyone looking to develop improvisational skills.

Co-performers: Chloé Lam (soprano) and Jonathan Jarvis (piano)

Lindsey Fillingham is a PhD student at the Guildhall School of Music and Drama, researching group classical improvisation. She has lead improvisation workshops for the University of Cape Town, City Literary Institute and Barbican's OpenFest. A graduate of the RNCM, Lindsey has played with the Hallé, Cape Philharmonic, and Orchestra of the Swan in venues including the Royal Albert and Bridgewater Halls. Performance highlights include the Johannesburg Philharmonic Concerto Festival (soloist) and the St. Martin-in-the-Fields Embassy Series. Lindsey is passionate about bringing music to educational and care settings, as a member of soundSPARK quartet and the Ashdown Duo.



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

## **Matteo Gemolo – Cardiff University**

### **The Modernity of The One-Keyed Flute. 'Affects' & 'Effects' in The Contemporary Repertoire For The Traverso**

For much of the 20th century, the modern Böhm-system flute proved the perfect vehicle for the new ideals and sonorities of the modernist avant-garde. But as the early-music movement gathered pace during the 1960s, the preeminence of the modern flute became subject to reassessment and from the late 1980s, the traverso became of interest not only to performers, but to composers as well thanks to its palette of different timbres, variable types of vibrato, the diversified use of unequal temperaments, and ways of producing microtones and multiphonics. What is more, the Baroque artistic milieu from which the traverso stems is a vivid source of inspiration for post-modernist composers.

Flautists such as Preston and Poole have been at the forefront of commissioning new works for the one-keyed flute. Composers such as Cowie, Linde, Tiensuu, Thow, Fontyn and others have written new

music for the traverso showing how a deep and genuine inspiration derived from the Baroque era's instrumentation, form, and rhetoric can be set into dialogue with a contemporary language. Through a series of music examples (recordings and videos) it will be shown how the new composers' need to distance themselves from the strict rules of serialism and free their voices from any orthodox approach



to music have found in the traverso sound and its musical legacy (especially in the company of other period instruments) the best way of reconnecting the avantgardist “effects” with the perennial “affects” that the one-keyed flute is still able to evoke.

Matteo is an Italian flautist and Music Ph.D, at the forefront of researching, commissioning and performing new music for the one-keyed flute. He regularly plays with leading ensembles and orchestras such as Vox Luminis (Lionel Meunier), Les Muffatti (Peter van Heyghen), Le Concert d'Anvers (Bart van Reyn), Silete Venti! (Simone Toni), Collegium Ad Mosam (Huub Ehlen), Terra Nova Collective (Vlad Weverbergh), B.O.X. (Pieter Theuns), and collaborates with living composers including American Albert Behar, Belgian Joachim Bracks, Italian Giovanni Sparano and Icelandic music producer Valgeir Sigurðsson. He has studied traverso at the Royal Conservatory of Brussels with Frank Theuns and Barthold Kujiken. Since

2013, he has been working at the Conservatory of Music in Venice where he gives yearly lectures and seminars of Historical Performance Practice on Traverso. Since 2016, he is a columnist on the main Italian Flute Quarterly 'FaLaUt' where he writes articles about the contemporary new repertoire for the one-key flute. He writes on the American Peer Reviewed 'The Flutist Quarterly', as well. He is currently a Ph.D in Music Performance at Cardiff University (Wales - U.K.) He recorded for Warner Classics & Erato, and his debut solo album 'La Solitude à Deux' was released in May 2018 by Arcana/Outthere [www.matteogemolo.com](http://www.matteogemolo.com)

## Larry Goves – Royal Northern College of Music

### Multimodal performer interaction as a creative compositional parameter

This paper is an exploration of and reflection on a recent body of compositional work and current work-in-progress that considers the possibilities of multimodal performer interaction as a primary creative compositional parameter. Multimodal embodied interaction, particularly in terms of communication through language and the body, is a feature of (almost) all music that involves more than one performer. This has been explored in relation to performer interpretation and behaviour (Wing (2014), Haviland (2011), Vuoskoski, Thompson, Clarke and Spence (2014 and 2016) etc.) but less as a creative or analytical musical tool.

The investigation for the compositions discussed in this paper began with a survey of performer interactions in Olivier Messiaen's *Quatuor pour le fin du temps* and older music of my own. This has led to a number of pieces in which performer interaction/coordination contributes directly to the sound of the music outside of more typical interpretation/improvisation models. A recent example is an ensemble work in which the use of text as rhythmic notation problematizes performer coordination in such a way that their aspiration to play precisely together affects the surface of the music.

In a new work (for two saxophones and electronic sounds) conventional, cued and text notations are employed more fluidly, structured around a gradual transformation from less to more apparently coordinated behaviour. Further, the work places the level of apparent coordination in the notation into a state of play, sometimes distinct from the level of coordination potentially/probably apparent in the sonic result.

The paper also speculates on the next stage in this compositional exploration, particularly in the potential to apply Emanuel Schegloff's concept of 'lexical affiliate' to address the correspondence between a gesture and spoken utterance in a new musical notation. Current research centres around a theatrical work in its initial stages for two performers that responds to the parallel anthropological journeys of song to speech and gesture to handwriting to typography (as outlined by Tim Ingold in the first chapter of *Lines* (2007)).

Key questions centre around how performer interaction can be employed as a creative/compositional parameter and also exploring the value in developing a vocabulary and approach describing interaction in this way. This might be extended to consider performer interaction as compositional material potentially contributing to wider 'new materialism' scholarship. There is also a question as to whether this research could open up a conversation regarding creative performer interaction in more traditional repertoire and circumstances.



Larry Goves is a composer based in Manchester. His music has been performed and broadcast around the world and released on NMC, Dutton, Prima Facie, Slip, Nonclassical, Prah and The London Sinfonietta Label. He directs ensemble The House of Bedlam, curates the Decontamination concert series at the Royal Northern College of Music (RNCM) and has co-curated their New Music North West Festival. He is a Paul Hamlyn Award for Composers recipient and has been shortlisted for an RPS Award. He is a lecturer at the RNCM and a composition tutor for the National Youth Orchestra of Great Britain.

[larrygoves.com](http://larrygoves.com)

### **Amy Hillis – McGill University**

#### Contemporary, Classical Music Demystified: Spotlight on Canada

In a genre steeped in history, classical musicians today are faced with the challenge of how to effectively present new repertoire. Unfortunately, the misconception that contemporary, classical music can only be understood by the well-educated has too often resulted in the perception that the work of these composers is "inaccessible" to lay audiences. However, the music of contemporary composers has the potential to communicate on perhaps an even deeper level than the music of centuries past because their musical language has evolved from and with the world in which we live. In Canada, the expansiveness in geographical territory is reflected by its diversity in its classical music repertory. How does the music from the west coast differ from the compositions out of eastern Canada and the Maritime provinces? How does the style of French composers, predominantly from the province of Québec, compare to the styles of Anglophone composers? Furthermore, how can a performer embrace this diversity of styles to give a comprehensive representation of Canadian music? By understanding the stylistic inspirations and varying contexts for Canadian compositions, a performance can not only resonate with Canadian audiences, it can also give a better representation of the elusive "Canadian style" for audiences around the world.

Innovative music of our time deserves to be studied, discussed and performed. By doing so, we will develop an appreciation for how these composers borrowed from the past, developed new techniques, and enabled expression of the contemporary spirit that formed a new identity and will remain relevant for generations to come.

This lecture recital will feature live performances of works for solo violin by Canadian composers including Jacques Hétu and Jeffrey Ryan.

Amy Hillis has "a rich, warm sound and has mastered the violin with such ease, that it is impossible to ignore her passion in performance" (Ludwig Van Montréal). Currently based in Montréal, Canada, Amy collaborates with musicians from around the world in order to explore new approaches to classical and contemporary music. Amy was a 2017 artist-in-residence at La Cité Internationale des Arts in Paris. She is also the winner of the 2019-2020 Pan-Canadian Recital Tour, the 2018 Eckhardt-Gramatté Competition, the 2017 McGill Concerto Competition, the Sylva Gelber Foundation Music Award, and a doctoral fellowship from the Social Sciences and Humanities Research Council of Canada. Her principal teachers have been Axel



Strauss, Ian Swensen, Denise Lupien and Eduard Minevich. She performs on the 1820 Joannes Franciscus Pressenda, on loan from the Canada Council for the Arts Musical Instrument Bank.

## **Martin Lawrence – Guildhall School of Music and Drama**

### **Music Performance Anxiety as the "Dizziness of Freedom"**

This lecture-recital is a demonstration and lived experience of my research into music performance anxiety (MPA). MPA is normally considered a 'condition' with 'symptoms', and there is much research on its prevalence, indicators and management. My research focusses on what happens if older conceptions of anxiety are adopted that view it as more positive, and related to future possibility:

- Jung viewed all unconscious processes as independent of, and with different purposes to, the conscious self. As a classic example of an unconscious process (we do not control it, it interrupts our self-narrative), MPA can be seen as "an expression oriented to a goal or purpose" (Jung, 1921).
- Freud developed the idea of parapraxis (the 'Freudian slip'), where any unintended action is more deeply 'intended'. I apply this attitude to the unintended phenomenon of MPA.
- Kierkegaard conceived anxiety as a consequence of freedom. The mutability of the self implies that we leave behind our 'fixed self', and the resulting uneasiness is called 'anxiety'. He is thus able to call anxiety "the dizziness of freedom" (Kierkegaard, 1844). MPA can be seen as signalling the emergence of a new performing self and is thus potentially connected to creativity and artistic development.

The first part of my research has been in using these ideas with other musicians. Currently I am investigating the potential meanings of my own MPA. In my lecture-recital, I will assume that my MPA is an independent partner to my known and knowing performing self. I will perform notated repertoire while allowing this partner varying degrees of control over the performance. This will allow its intentions to emerge.

Presenting with Alex Metcalfe (piano).



Martin Lawrence was born in Cumbria and studied physics at the University of York before pursuing a career playing the horn. He has been second horn in the Orchestra of the Age of Enlightenment since 1995 and also plays with the all the other London-based period instrument orchestras. He is also in demand abroad, performing with Amsterdam Baroque Orchestra, Il Giardino Armonico and the Australian Chamber Orchestra among others. In addition, he has developed 'Free Your Playing', an approach that looks at physical, mental and creative issues for musicians, which he teaches as a private practice and on courses. He is a third year PhD student at the Guildhall.

## **David Leahy – University of Westminster**

### **Musicians leaving the stage: Spatialized free improvisation.**

The depth and immediacy of the connection between the live performer, the audience, and the performance environment is reputed to be most profoundly experienced within the realms of free improvised music. This is due to the free improviser having the freedom to incorporate, into the music, all the 'emotional, acoustic, psychological and other less tangible atmospheric conditions in effect at the time the music is played' (Parker, 1975). 'Musicians in Space' scrutinizes this assertion by exploring a spatialized approach to the performance of free improvised music. It questions the extent to which the performative environment can be experienced, and utilized, while the free improvisers continue to adhere to the formal separation and static positioning of themselves and their audience. Instead, Musicians in space simply invites all the musicking partners the option to shape their own listening



experience by moving positions during the performance, so as to shift their listening perspective and relationship to the other participants of the process. This approach to performance, that opens up a spatial and increased participatory dimension to improvised music, is argued to afford a greater degree of freedom and range of possibilities to all the participants of the performance process.

This presentation will involve a brief introduction to the research followed by a short spatialized, free improvisation. The discussion will highlight how this approach to performance has affected the listening processes of the improvisers, affording them different ways to engage with the ensemble, and how it has emphasized the role of the audience member. I will argue that this approach to free improvisation more successfully fulfils the all-encompassing and egalitarian aspirations of the free improviser, while also providing a more unique performative experience for the listener.

Presenting with Philipp Wachsmann (violin)



David has lived in the UK for 19 years, working primarily as a double bass player and contact improviser. His professional experience has centred on improvised forms of collaborative performance making. David is a long-standing member of the London Improvisers Orchestra and performs regularly with many well-regarded improvisers on the European improvised music scene. David has composed and performed work for Fevered Sleep (theatre), and choreographers Theo Klinkard, Tina Krasevec, and Hagit Yakira. David also works as a dance accompanist/musician at Trinity Laban and regularly facilitates classes and workshops, for both dancers and musicians, focused on improvisation and performance practice.

Iwan Llewelyn-Jones – Bangor University

**“...no rubato, no interpretation...the text and only the text”: Disseminating a Performance Style in Ravel**

Maurice Ravel's original compositions for solo piano barely fill two compact discs and yet the long-term impact of this concentrated and exquisitely honed corpus of works upon twentieth-century pianism was immeasurable. The sheer scale of technical and compositional innovation that Ravel brought to each successive piece was a mark of his intimate knowledge of the piano's capabilities. From his early pianistic studies at the Paris Conservatoire where he won several prizes, the piano remained central to Ravel's musical activities as composer (he worked at the piano), performer (on the concert platform and in the recording studio), and adviser to a number of significant French pianists on performance issues relating to his solo piano works.

Ravel's role in creating a performance tradition for his own piano works is pivotal to understanding his views on interpretation. In this lecture recital Ravel's consistency of approach to interpretive practices is put to the test by analyzing his 1922 Duo-Art roll recording of 'Oiseaux tristes' from *Miroirs* (1905-6) and comparing it with the 1959 recording made by Henriette Faure who worked closely with Ravel during the 1920s. By cross-referencing these recordings with the published performance editions, this paper examines the fundamental modes of expression on which an interpretation can be built and addresses the following questions: How faithful was Ravel to the indications in his scores? What do the

historic recordings of 'Oiseaux tristes' made by the composer and his 'student' Faure reveal about aspects of style and performance practice that go beyond the written notation? The lecture recital concludes with a complete performance of 'Oiseaux tristes' that is informed by these investigations.



Iwan Llewelyn-Jones has recently completed doctoral research studies at Cardiff University into pianistic performance practices in twentieth century France with a particular focus on the solo piano works of Maurice Ravel. In January 2017, he was appointed as Accompanist and Lecturer in Performance at Bangor University. His career as a concert pianist has earned him many distinctions and he is particularly renowned for his insightful interpretations of French music. He has performed at many of the world's prestigious concert halls including London's Wigmore Hall and Queen Elizabeth Hall, the Leipzig Gewandhaus, Sydney Opera House and St David's Hall, Cardiff.

### **Teona Lomsadze – Tbilisi State Conservatoire**

#### **Performing the roots: alternative story of the American raised Georgian musician**

The dramatic changes of habitat and environment caused by technical progress have resulted in the processes of traditional music transformation in contemporary world and given rise to new musical styles, often fusing traditional music with contemporary popular music genres/styles. Similar processes, emerged in Georgian traditional music, became particularly active on the one hand, after gaining independence from the Soviet Union (in 1991) and on the other hand, following UNESCO's proclamation of Georgian polyphony an "Intangible Heritage of Humanity" (in 2001), which greatly increased people's awareness on Georgian traditional music abroad. Accordingly, musicians got more interested in performing Georgian traditional music, thus adopting it to contemporary musical language and creating new forms of its representation. In this regard, particularly interesting processes are going on in Georgian communities abroad, especially in the case of musicians born and/or grown up outside Georgia - existing cultural context sometimes dramatically influences their approaches while applying Georgian traditional music.

The paper presents an artistic path of ethnically Georgian fusion musician Ilusha Tsinadze, who emigrated in US at the age of 8 and was educated as a jazz guitarist there, who later chose Georgian traditional music for his musical expression. I aim to analyze how American cultural background influenced Ilusha's perception of the music of his roots and shaped his artistic approach towards the application of Georgian traditional musical elements in his own compositions. Issue of artistic motivation will be specially emphasized there.

The paper demonstrates results of my research carried out in New York (where Ilusha Tsinadze is currently based) in spring of 2018 and is mostly based on my original recordings and interviews with the artist. The presentation will also include live performance of Ilusha Tsinadze's compositions (via Skype).



Teona Lomsadze is a PhD student in ethnomusicology at the Tbilisi State Conservatoire; Magister of Arts in ethnomusicology (2014); A specialist at the International Research Centre for Traditional Polyphony of Tbilisi State Conservatoire (since 2014); Member of ICTM and ESEM. Had research visits at the University of Manchester, King's college London, City University of New York, University of Illinois (2018) Was visiting PhD student (2017) and ERASMUS+ exchange student (2016) at the Estonian Academy of Music and Theater; was lecturer at S. Tsintsadze Gori College of Music (2014-2015); has participated in different international conferences (Georgia, Finland, Norway; Bulgaria;

Turkey, Italy, US).

## Pedro López – Royal Irish Academy of Music

### The relevance of Teatro de los Caños del Peral for the development of opera in Spain and its place within the contemporary European framework (1787-1810)

The Teatro de los Caños del Peral was a theatre located in Madrid, built as a temporary theatre around 1708 and rebuilt in 1738 as an opera theatre following the Italian 18th century model. From 1787 to 1810 the theatre gave around 250 different opera productions including works by main Italian composers such as Cimarosa, Paisiello, Anfossi, Sarti and Gazzaniga among others. During these 24 years of existence, the lowest number of performances at Caños del Peral was 66 during the first season peaking at 288 performances, with an estimated average of 180/200 performances per year. Major artists worked at the theatre, including singers such as Todi, Vinci, Andreozzi and Manuel García, dancers and choreographers such as Rossi, Deshayes or Huttin and painters such as Filippo Fontana and the Tadei brothers. In December 1799 a Royal Decree prohibited Italian singers to perform in the country, forcing Spanish singers to take over and encouraging Spanish musicians to compose. This meant that TCdP played a remarkable role in the beginning and development of the "lirica española" or "Spanish national opera" opening the door to a new way of understanding music at the start of the 19th century.

Nevertheless, some music scholars seem to have dismissed the importance of this theatre for different reasons including the lack of financial success, the translation of the librettos or the low number of world premieres. Most historians forget to include the theatre as part of the history of Madrid.

My presentation introduces evidence in order for the theatre to recover its dignity, relevance and position within the Spanish and the European operatic framework.



Pedro López studied composition at the Real Conservatorio de Música de Madrid and orchestral conducting at the Koninklijk Conservatorium in The Hague. Currently, he lectures in Music History, Harmony and Counterpoint at the Royal Irish Academy of Music. Having worked with orchestras such as Brabants Orkest, Radio Filharmonisch Orkest or Dartington Festival Orchestra, as an orchestra conductor, he is particularly interested in the performance practice of 18<sup>th</sup> century opera, not only from the interpretative point of view but also from an angle that reflects on the daily realities of performance at the theatre and how those realities directly or indirectly influenced music performance.

## Irene Malizia – Private University for Jazz and Popular Music Vienna

### 'Colori e multiforme'; the composer, the teacher, the student. A 'multidimensional' artistic research process.

In 2015 I published, together with Doblinger-Musikhaus in Vienna, a collection of 5 pieces for solo violin ("Colori e Multiforme"), based on modern/special violin techniques. This work represents a sort of "three-dimensional" artistic research process, in which composer, teacher, performer (or Student) collaborate together: composer and teacher work together to create individual compositions for the students, through some skills's exchange in sound and didactic research. That consist of individual compositions for the students, garnished with the challenge to additionally convey contemporary playing techniques. I wanted to stimulate their technical capacities by a bit of pepper whilst their interpretative personality is enhanced and encouraged. The contemporary element and the improvisation on new violin's sounds were also based upon musical ideas. It is enormously important that performers (young or not) get the opportunity to enhance their technical knowledge but also to research and experiment on the instrument and to interest themselves in a musical language with new forms and sounds.

Composers should be researchers, not only "music writers"; performers should be artists, not just "music players"; teachers should be able to convey "skills", not just "knowledges"; students should try also to "create music", not just to "read and play".

Irene Malizia works in Vienna as violinist, composer and teacher. She got the Master's Degree in Violin, in Composition, in Instrumental didactic/pedagogy and the Postgraduate in electroacoustic composition. She has been awarded in numerous violin and composition competitions, plays as soloist, in ensembles and in symphony orchestras. As composer she work for the Doblinger publishing house. She is study coordinator of Jam Music Lab Classic-Conservatory where she also teaches Harmony and Music Theory. She is assistant teacher of Violin in Joseph Haydn Conservatory. She founded, together with Angelo Tatone, "Variando Musica" and is involved with educational projects for violin and composition, as well in musical and didactic research.



**Luiz Mantovani – Royal College of Music and CAPES-Brazil**

### **Modernizing Instrumentation in Ferdinand Rebay's Großes Duo in A-Moll**

This lecture-recital will contextualize and present a rarely-performed work by Ferdinand Rebay (1880-1953), the Großes Duo in a-Moll (1902/1940). Despite its stylistic uniqueness as a Romantic sonata within the guitar duo repertoire, its performance is limited by its original scoring, which asks for a nearly obsolete instrument: the "Quintbass Gitarre". In the course of this presentation, I will examine the work's significance within the guitar canon, investigate the peculiarities of the instrumentation from an organological and practical point of view, and explain my approach to adapting the work to fit the instrumentation of the NOVA Guitar Duo.

Rebay was one of the first non-guitarist Austro-German composers to write for the guitar, starting in the 1920s. Using the resources that were available to him, he scored the work for a regular guitar and a Quintbass Gitarre (tuned a fifth below), making extensive use of this instrument's distinctive lower register. Nevertheless, this type of guitar went out of fashion since Rebay's time and any attempts to adapt its part to the regular guitar's range would inevitably jeopardize the musical text. The NOVA



Guitar Duo makes use of an extended-range 8-string guitar which was created in the 1990s and reaches both lower and higher registers than the regular guitar. This instrument is an appropriate surrogate for the Quintbass Gitarre; however, in order to preserve Rebay's idiomatic writing and make the best use of the ensemble's resources, the adaptation involved transposition and rebalancing of melodic material.

#### **RECITAL PROGRAMME**

Ferdinand Rebay; from the Großes Duo in a-Moll (1902/1940)- I. Sehr bewegtes Zeitmaß

NOVA Guitar Duo (Nelly von Alven, 6-string guitar and Luiz Mantovani, 8-string guitar)

A winner of the Pro Musicis International Award (New York, 2001), Luiz Mantovani's vast ensemble experience include a long-standing collaboration with Latin Grammy-winner Brazilian Guitar Quartet. He was the first guitarist to receive an Artist Diploma from the New England Conservatory in Boston,

also holding a Master's degree from NEC and a Bachelor's degree from the Federal University of Rio de Janeiro. Luiz is currently a CAPES-sponsored PhD candidate at the Royal College of Music in London. Since 2003, he teaches guitar and chamber music at the State University of Santa Catarina, in Florianopolis, Brazil.

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

**Raffaele Marsicano – Conservatorio Giuseppe Verdi - Milan**

### **Modelling the Performance by Sound and Playing Research Experience**

The focus of my research is built on three aspects:

a- The creation of a new pedagogical way for the brasses based on extended techniques and a multiple approach to playing; Each sound is considered in its own specific characteristic, and it doesn't exist a "right" or a "wrong" way to play, but only a "different" way of playing: there is no mistake.

b- The classification of new sounds according to three well-defined criteria; How do I do it? What is it? How is it perceived?

c- The use of the classified material for my composition-performance.

My proposal consists in a performance that investigates a different approach to the playing, based on the classification criteria exposed before.

Il nulla non è neutro N° 4, by Dario Buccino, explores the bodily conditions 'within' the sound. The HN System®, on which the piece is based, contributed to shape my idea of composing not only sounds, but the corporeal process and awareness which leads to sound. Such idea flew into the first area of my classification of sound: 'how do I do it?'.

In my piece Mistake, the dramaturgical aspect ('how is it perceived?') and the spectral analysis-aspect ('what is it?') are also interposed to the bodily approach. The tri-partition, used to characterize the sound becomes here Shape, Process, Dramaturgical Path and Corporal Condition, creating from time to time, performing paths ranging from the improvisation of the description of sound to the precision of the spectral analysis.

The two pieces are the exact performative transposition of my Artistic, Pedagogical and Compositional research.



Raffaele Marsicano graduated in Trombone and Composition. He is interested in the experimentation of new sounds for brass applied to composition, developing projects in partnership with the Orpheus Institute of Ghent. He also works as a trombone teacher in music high schools. In 2017 he carried out a research about the 'brass' new didactics' with the tutor Giorgio Tedde, in collaboration with the Milan Conservatory, concerning the creation of pedagogical approaches based on extended techniques. His project 'New Brass Playing – New Sound for Composing' has been chosen in EPARM 2018 in Porto (Portugal).

**Melinda Maxwell – Royal Northern College of Music / Birmingham University**

### **A Key to Unlocking Strategies for Improvisation**

One of the myths one hears about improvisation is that 'anything goes' and this somehow makes the process straightforward and seemingly of no particular consequence. Nothing could be further from the truth. Improvisation is a lost art for the majority of classically trained musicians, although perceptions are beginning to change, but for any improvisation to have meaning there has to be substantial preparation.

During my Masters degree studies in Jazz Performance I experienced a profound musical re-awakening in that my ear became re-aligned to myriad harmonic, melodic and rhythmic possibilities that continue to generate a fertile area of creativity in playing and composing. In this paper I will show strategies of improvising using layers of melodic texture that can be linked together, opening up sound and unpacking inner character. The intention is to take control of material and communicate a significant music.

Some methods are referential in that I take existing works and re-configure them having learnt their harmonic forms. I will demonstrate this by re-inventing in various ways a Britten *Metamorphoses* after Ovid and a famous oboe solo from the opening of *Octandre* by Varèse. I will make connections between old and new styles of music in particular my research into the music and sound of an Indian double-reed instrument called the *Nadaswaram*. Here I will show how a transcription of an existing melody can foster harmonic possibilities, and with the use of extended techniques and electronics stretch the sound into a contemporary character.

I will demonstrate by performing with improvisation.

Melinda Maxwell (BA (York), LTCL, ARCM, HonARAM, MMus Jazz) is a professional oboist, performing as principal with BCMG and guest principal with the London Sinfonietta and has commissioned and premiered many works for her instrument, including Sir Harrison Birtwistle, Simon Holt and Nicholas Maw. She is also a composer, improviser and teacher and completed an MMus in Jazz Performance in 2013. Her many recordings have been critically acclaimed: in 2007 and 2009 two solo recordings were voted CD of the month for the BBC's Music Magazine. She is Consultant in Woodwind Studies at the Royal Northern College of Music.



**Scott McLaughlin – University of Leeds**

### **Indeterminacy and agency in the player-instrument assemblage**

The use of preparations on instruments other than the piano is not uncommon in new-music and free-improvisation. However, this paper describes an artistic-research project developing a novel practice and theoretical framework for using preparations on bowed strings which is based in contingency and indeterminacy rather than control. Bowing is a quasi-continuous excitation affording a dynamic interaction between string and player, facilitating co-production; a levelling out of the plane of agency such that the player's human agency is balanced with the instrument's material agency (Pickering, 1995). The elevated material agency results from the complex and unstable acoustic behaviours afforded by the preparation. A custom-made plastic or metal object is fixed between two adjacent strings. The added mass makes both string spectra inharmonic, and the coupled vibrations from the four string lengths (preparation bisects each string into two parts) causes interference patterns between the strings. This creates a complex set of resonances and a greatly expanded harmonic palette: single pitches from different strings lengths, and multiphonics from interferences across strings. The nuances of bowing allow a highly dynamic player interaction with this unstable sound complex.

Rather than notating specific sounds to be performed (an aesthetic of control), the score defines behaviours and interactions in a "recursive open-ended modelling process" (Pickering) between player and instrument, defined performatively in relation to the unfolding sounds. The theoretical frame for "material agency" builds on Andrew Pickering's (philosophy of science) work on "performative [non-representational] ontologies", also Karen Barad, Tim Ingold, and Jane Bennett.

Presenters: Scott McLaughlin (cello) and Finn McCormack (cello)



Scott McLaughlin <[www.scottmclaughlin.co.uk](http://www.scottmclaughlin.co.uk)> is a composer and improviser. Currently he lectures in composition and music technology at the University of Leeds. Born in Ireland (Co. Clare) in 1975, he studied BMus (Uni of Ulster), MA/PhD Uni of Huddersfield (PA Tremblay, C Fox, J Saunders, B Harrison). His research focuses on contingency and indeterminacy in the physical materiality of sound and performance, combining approaches from spectral music and experimental music with dynamical systems theory to explore material agency and recursive feedback systems in constraint-based open-form composition.

## Gloria Medone – University of Oviedo

### Agustín Barrios' Maxixe: a stylistic proposal

The original scores of Agustín Barrios' work (1885-1944) come from a variety of sources, being the most reliable his manuscripts and recordings. In the 1st International Conference on Artistic Research in Performance Royal Northern College of Music, Manchester 2018 we will refer to one of Barrios' works, Maxixe, whose only source is a recording made by himself for Odeon, in 1928 (ref. No. 2681-3). Maxixe has been published many times on different arrangements, fitting in a reliable manner to the recording. Despite this, a study of the rhythmic patterns of this form gives rise to a rhythm adjustment proposal, providing greater expressiveness and character, closer to the style of Brazilian music. Such approach finds justification in numerous recordings of other maxixes, carried out at the early 20th century, with features that remain in today's Brazilian popular music. During the presentation in the Forum, under the form of lecture-recital, excerpts of the proposed version, or even the full version, will be played live, regardless of listening to current performers or Barrios' recording.

Classical guitarist and researcher Gloria Medone is a Music graduate (National Conservatory, Argentina, 1993), Master in Arts Theory (University of La Laguna, Spain, 2005), Ph.D. Music (Oviedo University, Spain, 2011), and post-doc (Paris Sorbonne University/Paris IV, France, 2013).

As researcher she offered lectures in France, Britain and Spain. Her extensive career as performer lead her to several countries, highlighting her concerts in Argentine with the Chamber Youth Orchestra of Buenos Aires, and in the National Auditorium (Uruguay). Next month she is touring in China, invited by Altamira 3rd International Guitar Symposium (Hong Kong) and Cervantes Institute (Beijing)



[worldtopmusicians.com/Gloria-Medone.html](http://worldtopmusicians.com/Gloria-Medone.html)

## Alfred Cortot, A Great Pianist Between Chopin and Wagner

The aim of my research is to explore and illuminate the art of Alfred Cortot.

Alfred Denis Cortot (born Nyon, 1877 - died Lausanne, 1962) was one of the greatest pianists of the twentieth century. An extremely versatile figure, he remains even today a complex and contradictory icon: known as a conductor, a sought-after teacher, a director of the renowned École Normale in Paris, a chamber musician, an accompanist of celebrated singers, a concert manager, a fine writer and even a High Commissioner of Fine Arts of the Vichy government during the dark years of France, he stands in history as an internationally acclaimed musician, famous for his rubato as well as for his wrong notes, both in concerts and recordings. Like Chopin, his favourite composer, it would not be improper to speak of him as a split, divided personality. He is a mystery, a fascinating enigma, a challenge which we must definitely confront. My principal aims are to investigate and understand as much as possible this "mystery of Cortot", and rediscover his relevance and significance in the modern world of the piano.

In fact, his recordings of Chopin (especially the Préludes in 1933-34), of Schumann (Kinderszenen and Études Symphoniques) and of Franck still reverberate today. It is possible to play Chopin, Schumann and Franck differently from Cortot, but it is certainly not possible to surpass him at his best.

Cortot began his artistic life as a passionate conductor of Wagner’s operas, and Wagner remained the most important guiding principle during his long life. His celebrated editions of Chopin’s Préludes and Ballades, for instance, often recall the pages of Tristan und Isolde and the Wagnerian aesthetics. In addition, his exceptional recording of Debussy’s first book of Préludes left an indelible impression on me; thus, I will try to discover interrelated connections between his art and a creative line which links Chopin’s Préludes, Wagner’s music and Debussy’s Préludes together.



Having graduated cum laude at the age of 18, Raffaello Moretti studied in Paris with Aldo Ciccolini and Marie-Françoise Bucquet, then in Barcelona with Alicia de Larrocha where he completed his Master of Spanish Music from the Academia Marshall and finally in London with Tatiana Sarkissova, acquiring a Master of Arts from the Royal Academy of Music. He has broad international performance experience in Italy, France, Spain, Germany, England, USA, Mexico and Argentina and he has also collaborated for many years with the I Solisti Aquilani Quintet. He graduated

in Philosophy with top marks at the Università Statale of Milan, where his thesis on Nietzsche’s thought was supervised by Professor Carlo Sini; he then studied with Jacques Derrida at the Ecole des Hautes Etudes en Sciences Sociales in Paris.

He is now working on a PhD on Alfred Cortot and the importance of his pianism in the European culture of the first half of the 20th Century at the King’s College in London, the city where he now lives.

## Paul Norman – Birmingham City University / Royal Birmingham Conservatoire

### Finding a Place for Bob and Cynthia

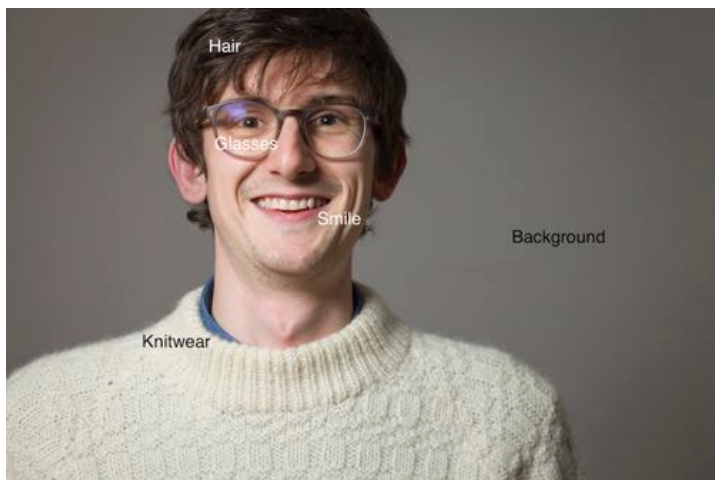
I will highlight the importance of producing artistic works, and reflecting upon them, to produce a critical and robust method for artistic research, focusing on three specific aspects:

1. The academic act of reading: My own personal struggles with, and attempt to navigate, what I wanted to read, what I felt I should read, and what I eventually decided not to read, and the effect this had on my practice.
2. Practice as a signpost to one’s thinking: An investigation of the ways in which realised compositions can form a fossilisation of one’s thinking and allow the possibility to re-enter that thinking at later date.
3. Constructing narrative from the post-contextualisation of practice: By re- entering one’s thinking via reflecting on practice it becomes possible to construct narratives about the development and changes in one’s thinking over time.



I will reflect on these aspects through the lens of one seemingly insignificant video work titled Bob and Cynthia that had almost been forgotten, and was not even considered for inclusion in my doctoral submission. Through this lens I will suggest an alternative, and no more or less true, journey to the one outlined in my thesis.

This paper/presentation/lecture performance will comprise spoken/written text, video, live



performative actions. I will embody my own approach to artistic research as a slippery, messy, unruly and paradoxical but simultaneously reflective, rigorous and critical endeavour, showing how artistic research is shaped by the researcher and is thus full of infinite possibilities.

Paul Norman is a composer whose practice places emphasis on ideas and concepts and includes visual and performative elements in both the composition process and performance. Norman has show solo projects and interdisciplinary collaborations together with dance, fine art and theatre, across Europe. Norman was recently awarded a PhD in

composition that explored the effects that decisions made in the composition process have on what is communicated to an audience during performance. Titled UNPROTECTED PRACTICE: Including Process as Compositional Material the PhD was awarded by the Royal Birmingham Conservatoire and fully funded by AHRC Midlands3Cities. [www.paulnormanmusic.com](http://www.paulnormanmusic.com)

## Nicole Panizza – Coventry University

### Reading in the Dark: A Performer's Encounter with Emily Dickinson and her American Musical Interpreters

The work of the American poet Emily Dickinson is notoriously musical. In shaping her prosody Dickinson drew heavily on musical form and rudiment. Her use of specific reference represents a highly self-conscious use of musical device, both as a source of imagery and as a strategy for shaping her terse, condensed poetic line. Music is the ground on which the superstructure of her poetic thought was built, and a condition of being towards which it aspired.

Drawing on critical theories by renowned scholars such as Cooley (2002), and Buonanduci (2009), this lecture-recital will examine the contrary responses which this insistent musical sensibility elicits from two distinct groups of American art song composers:

- Composers who embrace the musical imperatives encoded in Dickinson's verse.
- Composers who consciously work against the "inherent" musical qualities in Dickinson's verse.

By observing the diverse representation of compositional techniques employed it is then possible to devise a somatic map, derived from the performer's response, that becomes a cohesive vehicle for her work. Textual, vocal and pianistic investigation provide the performer with the means to access the varied nuances of Dickinson's ground-breaking texts.

When considering Emily Dickinson's provocative and instinctive improvisations one cannot fail to appreciate the levels of her critical perception. These very insights encourage the performer to move one step closer to a more dramatic realisation of her work. It is my intention that this research will ultimately establish a new forum for the way in which we read, hear and perform the work of Emily Dickinson.

Presenters: Cassandra Manning – soprano, Nicole Panizza - piano

Dr. Nicole Panizza is an acclaimed UK-based vocal accompanist, coach and scholar. She was awarded her Doctor of Music degree in 2014 (Royal College of Music, London), and is a past recipient of an International Fulbright Award, in support of visiting research fellowships at Harvard University and Manhattan School of Music. Nicole has worked for Opera Australia, the Cologne and Covent Garden Opera Awards, and as Education Manager for The Royal Opera, Covent Garden.

Nicole is a founding member of the International Zerere Arts Foundation, chair of the UK-based opera company OperaCoast; and a board member of the London Song Festival, and the Arts and Humanities Council, Emily Dickinson International Society (EDIS). She currently holds the positions of Senior Lecturer in Music (Coventry University) and Research Associate (Oxford Song Network, TORCH – The Oxford Centre in the Humanities).



**Paulo Perfeito – Universidade Catolica Portuguesa, ESMAE – Instituto Politécnico do Porto**

### **Jazz Harmony: Chordscales and Implied Modulatory Fields**

In mainstream jazz tradition, when an improviser faces a lead sheet - typically containing the lyrics, melody and chord progression of a song - his job is to translate every chord symbol into a chordscale, which will then be used to extemporaneously produce melodies that outline the harmonic surface in a convincing manner.

Chordscale is a defining mode, that unifies each chord with the prevailing key. Once the function of the basic chord structure<sup>1</sup> is understood – diatonic, secondary dominant, modal interchange (mixture), etc. – it is necessary to infer the remaining pitches in order to typically obtain the chordscale. These remaining pitches have multiple chromatic possibilities originating different chordscales. Some of these impart jazz its polymodal idiosyncrasy, reminiscent of the blues tradition.

A strong, well-informed artist should grasp the effects of his/her creative choices. Therefore, from a performative standpoint, it is essential to examine how different chordscales contribute to shape the intensity curve of a jazz solo.

In one of the earliest studies in chordscale theory, George Russell proposed a system of categorizing chordscales, according to their tonal gravity in relation to a Lydian tonic<sup>2</sup>. I will propose a complementary method of categorization based on the degree of tonal ambiguity and consequent

harmonic tension between each chordscale and the prevailing key, based on the implied resolution of the pitch- classes it contains.



Paulo Perfeito is a trombonist, composer and pedagogue, born in Porto, Portugal in 1974. Paulo holds a Doctor of Musical Arts degree from the prestigious Eastman School of Music'17, a Master of Music degree from the New England Conservatory'07 and a Bachelor of Music degree from Berklee College of Music'01. Among numerous awards, Paulo was the recipient of a DownBeat Student Music Award in 2013, the Marian McPartland Scholarship, a Fulbright Scholarship, the Herb Pomeroy Award for

Outstanding Jazz Composer and Arranger and the Bolsa Jovens Criadores from Centro Nacional de Cultura in 2000 and 2001.

Paulo is an adjunct professor at ESMAE-IPP and a researcher at CITAR - Universidade Católica Portuguesa and also very active as a multifaceted composer, arranger and freelance performer in the fields of Jazz and pop music.

## **Naiara De la Puente – Sibelius Academy, University of the Arts Helsinki**

### **The accordion; instrument of the 20th Century. Accordion meets composers**

The 20th century introduced a new instrument to the contemporary music panorama, a versatile and rich, polyphonic wind instrument, which became an experimental laboratory for many composers: “A small colorful orchestra” compressed into one instrument, which fascinated the new and old generation of composers.

“The accordion; instrument of the 20th Century. Accordion meets composers” lecture recital introduces a concert accordion. The accordion as an instrument is relatively new, and so is the music composed for it. In the past fifty years the accordion has experienced a huge development as a musical instrument and has been taken into account in the field of professional music. As a professional accordionist specialized in contemporary music, I explore the fresh and surprising roles the accordion plays in the context of contemporary accordion repertoire. I am focusing on the following research questions: What kinds of roles does the accordion play in contemporary chamber music? In what ways do composers tend to use the accordion in an ensemble? What aspects of performance practice are related to the accordion vis-à-vis the many other instrumental families? In trying to answer these questions, I give a number of live performed works and musical excerpts that illustrate my presentation and that are representative of the accordion repertoire. In trying to create a theoretical frame of reference for my work, I will rely on the cognitive theory of embodiment. I will refer to different authors and leading figures in artistic research such as Maxine Sheets-Johnstone, Mark Johnson and Elisabeth Le Guin.

Naiara De La Puente is one of Spain's most renowned contemporary accordionists. De La Puente is known for working diversely in music — regardless of traditional genre restrictions. With primary focus in contemporary accordion music, he has premiered music by F. Ibarrondo, R. Lazkano, A. Edler Copês. She is winner of several international competitions, including a Grammy nomination. She plays actively as a soloist and chamber musician in Europe and has received widespread acclaim for his performances at prestigious festivals and venues.



Her musical interests have led her to take part in different kind of musical projects and ensembles, from classical to contemporary performance, including multidisciplinary projects with visual arts and poetry. She is also a member of contemporary music group Smash Ensemble and premiered pieces by both renowned and the young generation of composers. She has done solo recordings to the Finnish Broadcasting Company (YLE), Spanish Broadcasting Company (RTVE) and Basque TV and Radio Company (EITB). She has given several lecture-recitals, such as DIP 2016 in Dublin, V Conference for Doctoral Students in Tallinn (2018) and recently at ICMuC 2018, in Porto. Currently, Naiara is pursuing an artistic doctorate at the Sibelius Academy, focusing on the role of the accordion in contemporary chamber music.

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

**Marco Ramelli – Dublin Institute of Technology**

### **RCS contemporary guitar project: the relationship between performer and composer in the creation of new guitar music**

Writing for guitar has always been considered a significant challenge by non guitarist-composers, as Berlioz effectively summarised in his Treatise on orchestration: “One can not compose for the guitar well unless one is a guitarist”. Over the twentieth century, thanks to the efforts of some guitarists (above all Andres Segovia and later Julian Bream), several composers decided to devote pieces to this instrument. For this reason, analysing the relationship between performer and composer is crucial to understanding the development of the modern and contemporary guitar repertoire.

My project, focused on contemporary music for solo guitar, is structured into two different artistic projects with the common element being the relationship between performer and composer. In the first one, I collaborated with five non-guitar composers that wrote a new piece for me.

In this lecture recital, I will talk about the collaborative process in the composition of two new pieces written by Raffaele De Giacometti, Italian composer based in Scotland and Yip Kimfung from Honk Kong.

The relationship between guitarist and composer is the leading theme of the second artistic project as well, in which the role of the composer is covered by myself. Some guitarists have happily collaborated with the project (Sean Shibe, Andrea De Vitis, Andrea Dieci, Lorenzo Micheli, Leonardo De Marchi), by studying, suggesting new ideas and performing my compositions. This part of the research is of key importance, allowing me to experiment from the composer's point of view in an enriching and stimulating way. I will discuss my experience of collaboration and how my work as a composer has influenced my approach as interpreter in the collaboration with other composers.



Born in Milan (Italy), Marco is a guitarist, composer, lecturer and artistic director that has graduated from the Royal Conservatoire of Scotland with a Masters Degree of Performance (APEL) and he is currently a Doctorate student in the same institution. Marco is lecturer at DIT conservatory of Music and Drama in Dublin.

Marco Ramelli has performed all over Europe and during his career he has been awarded various first Prizes in important international competitions in Italy, Spain, UK, France and Serbia. As a composer, Marco won the prestigious "World Guitar Composition Competition" and his music is performed by internationally acclaimed soloist

**Jenny Robson – Sibelius Academy, University of the Arts Helsinki**

### **The Challenges in Vocal Jazz Improvisation**

Improvisation is one of the most important elements in jazz music. Jazz musicians are constantly communicating with each other and reacting to rhythmic, melodic, harmonic ideas during the performance. There is a general assumption that vocalists can't improvise the same way as instrumentalists. Through the years of jazz education, vocalists have pursued the art of improvisation by listening to instrumentalists and trying to imitate the instrumental approach. However, there are differences between the instrumentalists and vocalists in their paths with becoming an improvising jazz musician. Vocalists also deliver the story of the songs through lyrics and emotion. The role of a singer is sometimes expected to be both: a vocalist and an instrumentalist. The art of jazz takes time and dedication.

In my doctoral studies, I've made research about the challenges of vocal improvisation through five artistic concerts with the following topics: Jazz Standards, Modal Approach, Brazil Jazz, Interaction between melody and improvisation and Vocal side of Jazz Rock Fusion. These concerts have been the

basis of my own research. In my presentation I will go through some key elements of the challenges for the vocalists with musical examples.



#### Programme

- Old Devil Moon (music: Burton Lane; lyrics: Yip Harburg), 1946 (from Finnian's Rainbow)
- Graceful Child (music and lyrics: Jenny Robson), 2002
- No More Blues (music: Antonio Carlos Jobim; English lyrics: Jon Hendricks & Jessie Cavanaugh), 1958 (original title, "Chega de Saudade," with lyrics by Vinícius de Moraes)

#### Accompanying musicians:

Riitta Paakki - piano  
Heikko Rimmel - double bass  
Anssi Tirkkonen - drums

#### Jenny Robson

DMA Candidate in Jazz Studies, jazz vocalist, composer, educator in jazz music (vocal jazz)

Jazz vocalist Jenny Robson was born in Helsinki, Finland. In 2003 Robson graduated with Master's degree in vocal jazz performance. She works actively with her own bands and also as a guest artist in many different music projects and big bands. She has recorded two albums as leader: Jenny Robson (2003) and Butterfly Life (2006). Currently Robson is finalizing her doctoral studies and also teaching jazz voice at the

Sibelius Academy Jazz department. Robson organises the biennial International Jazz Voice Conference (IJVC) and she's the artistic director of the 2018 DIG.-Jazz Festival in Helsinki.

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

## Jasmina Samssuli

### 100 years on: Debussy's dethroning of the 19th-century piano virtuoso

In the centenary year of Debussy's death, this lecture recital seeks to explain the ongoing mixed and muted reception of Debussy's most significant late keyboard work. His Douze Études mark a break from the 19th-century paradigm of the virtuoso piano concert etude: Debussy largely eliminates outward displays of virtuosity in favour of new compositional ideas.

It will be shown how Debussy sought to extend the boundaries of the genre of the piano concert etude by substituting humour, sonic inventiveness and a revived 18th-century French keyboard technique in place of 19th-century virtuosity.

The focus is on signifiers of virtuosity Debussy uses to make a conscious play on the 19th-century virtuoso tradition in an original and at times transgressive manner: mocking what he regards as the more ossified and absurd aspects of 19th-century bourgeois musical traditions – from the pedagogic Czerny to audiences' and performers' idealised vision of a great virtuoso hero.

The lecture recital will show, with a particular emphasis on the first and sixth etudes, how such a generic analysis helps clarify the interpretative issues. The performance is supported by recordings to show the evolution of techniques performers have adopted to meet the novel challenges the composer raises. This is illustrated not just through selected historical recordings but modern examples of multimedia techniques used by performers to clarify and garner approval for the very challenging hurdles the composer imposes for them.



Jasmina Samssuli is a scholar and pianist. She wrote her doctoral thesis on Debussy's Douze Études at the Royal Academy of Music supervised by Neil Heyde and Roy Howat. Her interest in interdisciplinary projects earned her the international Karl Hofer Prize and a period as visiting Professor at the UdK Berlin, where she helped create a course in interdisciplinary studies. She has published several books both as editor and contributor on music and the arts. Her latest research in cross-cultural collaboration in contemporary music creation has led her to record solo and chamber music with the ensemble Shonorities that blends East Asian and Western instrumentation. Their latest recording project, 'Soft Light', has just been released on Divine Records.

**Susannah Self – Birmingham City University - Royal Birmingham Conservatoire**  
**Composing music for audiences who don't go to opera**

A lecture recital demonstrating compositional strategies to create  
 Quilt Song  
 a new opera for Birmingham

Opera has the potential to be a universal art form reaching audiences across generations and social strata. Current opera commissions often engage with subjects, musical styles and performance practices that make it feel as though opera is delivered by the elite for the elite. In contrast, through my compositional practice, I explore opera's potential to embrace inclusiveness.

"...the shaman descends to the underworld to find a cure, not just for his or her own psychic wounds but for those of all the community". (Small, 1998: p180)



Performing extracts from my opera Quilt Song I show how my composition practice is informed by contact with community groups such as quilting circles and young music theatre performers, i.e., 'people who don't go to the opera'. These encounters inspired me to compose upbeat music for voices ranging from belt/pop to operatic. 'In concert' with my own compositional oeuvre, I developed nuanced complexities and poly-tonalities beneath simplicity. Facilitating 'cross-over' I engaged with 'cinematic' use of strings and guitars. I also embraced 'the eye of the storm' at dramatic moments by composing daring music which interfaces with abstract soundscapes. Quilt Song finally transforms from 'operatic-ness' to looped beats and Street Fusion.

"When a piece makes sense to us it appears to reach a point where we would accept anything that happens." (Burrows, 2010: p37)

Susannah Self studied composition and voice at Royal College of Music (ARCM), and Cambridge University (MPhil Cantab). Scholarships: Royal Society of Arts and Banff to study with John Cage. Currently PhD scholarship at BCU. Her performed operas: Freedom Bridge Birmingham Opera 2017; The Butt, Musiktheatertage, Vienna 2016; Boy from Brazil Tête-à-Tête 2013; Heroic Women Royal Opera 1994. Quilt Song premières Birmingham Old Rep 2018. Also 4 symphonies, Arts Council/RVW

commissions films/ song cycles. Sang roles for Opera Factory, Vlaamse Opera, Opéra du Rhin, Lyon, Luxembourg, Salzburg, Opera North, Glyndebourne and Covent Garden.

[www.selfmademusic.co.uk](http://www.selfmademusic.co.uk)

**Imma Setiadi – Royal College of Music**

### **Discovering Aspects of Performance through exploring Debussy's and Messiaen's Piano Music with Cross-Arts Practitioners**

This presentation is based on my doctoral performance-research project entitled Creating New Concert Experiences via Cross-Arts Practice for Pianists. The project consisted of a series of cross-arts concerts as a response to the current spirit of experimentation in classical music concerts. It experimented with how one can perform music for solo piano (by Messiaen and Debussy) with other cross-arts practitioners (painters, actors, potters, and dancers) in order to reflect on the different aspects of a concert and of being a performer. It explored cross-arts practice as a kind of interchange (of response, of reactions) which happens during the performance experience of a concert. It sought to bring out notions of time and space, interchange, intentionality, liveness and communality as important aspects of a concert.

In this presentation I will talk about how I set up my series of cross-arts concerts, particularly in performing Messiaen's *Vingt Regards* and Debussy's *Preludes* book 2, the insights this research has



given me as a performer, and suggestions for creating a collaborative performance. I will show excerpts from my collaborative concerts with painters, actors, and dancers and will conclude the presentation with a live performance of Messiaen's *Regard du Pere* and Debussy's *Feux d'artifice*.

Since her coming to the UK, Indonesian born pianist Imma Setiadi has performed in prestigious venues both as a soloist and chamber musician such as at the Bridgewater Hall, the Purcell Room, Steinway Hall, and St. John's Smith Square. She recently completed her Doctorate at the Royal College of Music

supervised by Amanda Glauert and Nigel Clayton, where she explored her interest in cross-arts practice and concert experience as a pianist. This project has also been featured at the Deal Festival, RCM Great Exhibitionist Series and Collisions Festival at the Royal Central School of Speech and Drama. She is currently a junior fellow in piano accompaniment at Trinity Laban and a member of academic teaching staff at the RCM.

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

**Inja Stanovic – University of Huddersfield**

### **The Early Sound Recordings as Primary Evidence: Historically-informed performance practice relating to the music of Chopin**

Historically-informed performance practice is inherently complex; not only are instruments and playing styles relative to specific cultural, social and historical contexts, literary sources are often highly subjective and, as with the performances that they describe, a product of their own time. Fortunately, practice may be informed by the existence of early recordings, which serve to illuminate stylistic conventions of past eras; through their examination, the principles of previous performances and interpretations can be systematically studied and understood. Despite this, contemporary performers should not merely copy and paste what they hear through recordings but strive to grasp broader stylistic conventions common to performance traditions of the past.

This lecture-recital focuses upon late nineteenth-century pianistic practices, with particular reference to Frédéric Chopin's compositions. The presentation is divided into three parts: part 1 shortly considers how various text-based sources serve to illuminate aspects of nineteenth century pianism. Considering the limitations of such sources, Part 2 considers various recordings of Chopin's compositions, made

between 1890 and 1930. Analysis of these recordings is a part of the Leverhulme-funded research project “(Re)constructing Early Recordings: a guide for historically-informed performance”. A range of expressive pianistic techniques are then showcased in Part 3, through a performance which clarifies and contextualises central points of this lecture-recital.



Dr. Inja Stanović is a Croatian pianist and researcher, born in Zagreb and currently residing in Sheffield, UK. As a pianist, Inja has performed throughout the world, including concerts in Croatia, Australia, France, Germany, Italy, Slovenia, Mexico, the United Kingdom, and the United States. Inja finished her PhD at the University of Sheffield, focusing on nineteenth-century performance practice relating to the work of Frédéric Chopin. Besides being an active pianist, Inja has published articles in *HARTS* and *Mind Journal* and *Swedish Musicological Journal*, amongst others. She won the prestigious Leverhulme Trust Early Career Fellowship, hosted by the University of Huddersfield, and is conducting a three year research project under the title “(Re)constructing Early Recordings: a guide for historically informed performance”.

**Adam J Stanovic – University of Sheffield**

### **The Electronic Performer**

In describing their actions as a form of research, performers of electronic music face a particularly daunting challenge. Like all performing musicians, the electronic performer operates in an age where practice-led research all too often requires explanation, even justification, before it may achieve credibility otherwise reserved for long-established forms of research. For the electronic musician, however, the on-going struggle associated with practice-led research is coupled with an additional challenge; the apparent need to further explain, and even justify, their use of the term performance relative to the field at large. Such a need is, at least in part, due to the widely-held view that electronic music is “not for performance” (Godlovitch 1998; Davies 2004; Goehr 1997; Kania 2005) as most succinctly, and boldly, stated by Andrew Kania: “[...] if electronic works are not counter-examples to a theory of Western classical music as a tradition of works for performance, you might wonder what would qualify as a counter-example” (Kania 2005, p.34). If their performances are to be accepted and understood as a form of research, therefore, it would seem that electronic performers must first succeed in assimilating their practice(s) with notions of performance found elsewhere.

With the above in mind, this paper considers the performance of electronic music in relation to forms of performance practice found elsewhere. It starts by highlighting a range of ontological similarities that hold between all forms of performance, drawing particular attention to their fundamentally fleeting nature; performances, of all kinds, not only cease to exist the very moment that they have sounded, but may never be repeated, in quite the same way, again. Curiously, this observation holds for electronic music; although often associated with a fixed medium, pieces of electronic music differ each and every time that they are performed. The paper goes on to discuss some of these differences, drawing attention to: the medium, the listening space, the placement of technologies and loudspeakers, the choices of musicians during performance, acts of interpretation, score-reading, among others. Concluding comments highlight some of the various ways in which electronic performers engage in their practice, thus revealing some of the key methods associated with research in the field. That such conclusions clearly apply to other forms of performance, however, suggests that we might best understand performance-based research by adopting a broad and inclusive view of music-making across the many musical fields.





Adam Stanović is an award-winning composer and performer specialising in contemporary electronic music. His works employ a fixed-medium (sometimes accompanied by instruments, electronics, film, and animation), with many exploring relations between pitch and noise. In recent years, Stanović's compositions have received prizes, mentions and residencies in just about all of the major competitions in the field, including: IMEB (France); Metamorphoses (Belgium); Destellos (Argentina); Contemporanea (Italy); SYNC (Russia); Musica Viva (Portugal); Musica Nova (Czech Republic); KEAR (USA). They have been heard in over 400 international performances to date, and released on 11 different record labels. Stanović regularly speaks on matters concerning electronic music. For more information, see: [www.adamstanovic.com](http://www.adamstanovic.com)

## Adam Swayne – Royal Northern College of Music

### New Music for New Politics

Music 'about' politics is nothing new, and Rzewski's 1979 work for solo piano North American Ballads provides a major cornerstone for composers wishing to emulate Rzewski's goal, namely "I think of these ballads as representing the things I believe in" (Rzewski, 2002).

Rzewski based his ballads on traditional American work and protest songs, and he drew upon the example of Pete Seeger in the construction and dissemination of this music. "Seeger sees musical participation as a key part of social participation" (Fassler, 2010).

However, actual audience participation is not overtly encouraged in Rzewski's works, and the performer acts largely as a traditional mechanism for the music.

More recently composers have encouraged performers and audience to enter into the political act as a more fundamental part of the piece. In her 2010 work (speak to me) Amy Beth Kirsten asks the pianist to act as narrator through extensive vocalisations followed by censorship. In Kevin Malone's 2017 work The People Protesting Drum Out Bigly Covfefe the audience is encouraged to join in chants from anti-Trump rallies.

This lecture recital will serve to highlight new ways in which new music 'does' politics by analysing the function of the performer and the audience as an integral part of both the compositional process and the apparent communication of beliefs.



Adam Swayne studied at the University of Manchester and the RNCM before completing his doctorate as a Fulbright Scholar at Northwestern University in the USA. His principal teachers were Ursula Oppens, John Gough and John Casken. He now combines performing and composing with his work as Lecturer in Music at the RNCM having previously been Head of Chamber Music at Chichester University and piano tutor at Junior RAM. The Times described him as 'a pianist of formidable technique and high intelligence' and the Evening Standard as 'an ideal blend of panache and subtlety'.

## Irene Malizia and Angelo Tatone – Private University for Jazz and Popular Music Vienna

### Improvisation. Different worlds in one word.

Improvisation in music and performing arts is creating or performing something spontaneously and offhanded without specific or scripted preparation. The skills of improvisation can apply to many different faculties, not only artistic but also social, physical and cognitive. Improvisation can have academic or non-academic targets. For us, research in improvisation has the goal to explore which are the possibilities for applying this concept between different fields.

For a performer improvisation is sometimes a fundamental topic in artistic research: his logical structure is linked with social faculties; sound's research and experimentation with or without ordinary instruments; interactive skills between group members and/or with public; interdisciplinarity; versatility of the performers and many more.

With our presentation we would like to expose two different ways of improvisation but with a common target: the artistic research for and by performers.

On one side, in Irene's project, there is a group of teachers and pedagogy students who are experimenting improvisation (with common and not common instruments) in order to use it as a teaching's tool. In the other side, in Angelo's project, there is a group of performers who are improving improvisation for a fixed performance (by the EYE2018 in the hemicycle of the EU parliament) and trying to interact between different fields of music and performing arts.



Angelo Tatone graduated with a bachelor degree in jazz music (improvising, composing and arranging) and with a master degree in jazz guitar, both with Honour. Furthermore he graduated with both artistic and pedagogical diplomas in jazz & pop guitar. During his studies he took part in the Erasmus program and in the WWM (Working With Music). He is currently based in Vienna where he teaches guitar in many schools. At JAM MUSIC LAB Private University he is lecturer and study coordinator of the conservatory department. He created Variando Musica together with Irene Malizia and is active as musician, composer and arranger all around Europe.

## Giorgio Tedde – Conservatorio Giuseppe Verdi - Milan, Universität der Künste -Berlin

### Instrument ergonomics as a base for the composition of the performance: A specific application in composing for recorder

The best performance succeeds by the best relationship between performer and instrument. This relationship could be considered as the key tool in research to compose music. An inquire in this relationship should approach the factors of the playing process, such as the underlying ergonomics in the bodily implication of the playing action and the psychological aspects that should motivate the player to undertake new behaviours with the instrument. This paper reports a significant application of these assumptions in a piece for recorder whose result has exceeded the expectations in terms of popularity and interest in instrument pedagogy.

The piece's compositional project fixes some technical principles related to the different gestural approaches to the instrument: internal (breathing, air pressure) and external (fingering). These two approaches control the different characteristics of sound, which will be explored in their acoustic ranges in relation to the real human possibility of managing them. Also the psychological aspect develops on different topics: the overcoming of the concept of recorder as a monodic and melodic instrument and the suggestion of its endless tone, stimulate the recorder players to undertake the challenge to study it.

Nowadays hundreds of recorder players study this extreme transcendental Etüde that has become the object of undergraduate and master's degrees in many music conservatories and universities.

The presentation shows the genesis of this piece, its ergonomic implications, its fine technical details and its potential for education in new and traditional techniques. The internationally acclaimed recorder player Chris Orton will perform in this lecture recital.



Giorgio Tedde is a composer and was born in Sardinia. He teaches Composition, Analysis Methodologies, Physic in the Music, Music Technology in Swiss and Italian conservatories and universities of music. His music, charged with multiethnic experiences and experimental elements, provokes interest in both vanguard and academic circles, but as a great communicator his message is also directed towards children and music students. Though his message is a direct result of his investigation into new sounds, new forms, and new performing techniques, it is firmly rooted in the music of the past and is born and evolved from the contact with new generations.

**Christopher Terepin – King's College London**

### **Synchronization as religious conviction: how we got in, and how to get out**

Pierre Bourdieu's notion of 'doxa' refers to an underlying shared belief that constitutes and regulates a particular field of practice, and which needs no external justification or basis: "a set of fundamental beliefs which does not even need to be asserted in the form of an explicit, self-conscious dogma" (Bourdieu: 1997). The modern field of string quartet performance appears to treat temporal and tonal synchronization in this way, as an underlying truth through which creative practices are filtered, and against which performative identities are constructed.

Such strength of conviction is clearly intertwined with a dominant mode of critical discourse saturated with sacralising metaphors. In this paper, I argue that much of the special 'canonicity' of core repertoire for string quartet, and the genre's quasi-ethical status as an *ars perfecta* or 'benchmark' of ensemble practice, can be traced to this utopian symbiosis of critical metaphor and twentieth century performance norms, many of which are derived from remnants of textreue ideology.

Furthermore, it is a sign of the robustness of this system of interlocking ideas – which can be theorized through the tantalising if speculative notion of the 'memplex' (Dawkins: 1976; Blackmore: 1999) – that problematic or contradictory evidence is frequently assimilated into this dominant belief system. I propose that general, and therefore flexible notions, like 'tradition' or 'progress', have done much of the heavy lifting in this apparently naturalistic process of absorption.



Chris Terepin is a cellist, viol player and current PhD student at King's College London. He is the cellist of the Florian String Quartet, and plays bass viol with early music ensembles Three Parts Vied and K'antu Ensemble. Chris read music at Magdalen College, Oxford under Prof. Laurence Dreyfus before postgraduate study at the RNCM with Raphael Wallfisch and Philip Higham. His research at King's deals with the implications of early recordings for study of the string quartet; he is supervised by Prof. Daniel Leech-Wilkinson.

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

**On the Road to Heiligenstadt: Kurt Schwertsik and Redemption on the Path to Beethoven's Late Style.**

According to Julia Kristeva (1967: 36) an artistic work is 'a mosaic of quotations; any text is the absorption and transformation of another.' This paper, presented as a lecture-recital, examines the relationship between a pair of works written more than two centuries apart. Kurt Schwertsik's *Unterwegs Nach Heiligenstadt* was commissioned in 2014 as part of the 'Beethoven Plus' project, which has paired all ten Beethoven Sonatas for Piano and Violin with a new partner work for the same combination; Schwertsik chose to respond to the A Major Sonata, Op. 30 No. 1 (1802). Questions of intertextuality, both intentional and 'aleatoric... roaming freely across time' (Michael Klein, 1995) inform an understanding of both scores. Schwertsik's 'interpretation' of Op. 30 No. 1 -- a work that, considering its author, has received relatively scant critical attention -- helps us to build a partial picture of the twenty-first century Beethoven who emerges via this coupling process. A latter-day brand of Harold Bloom's (1973) theory of deliberate misreading is revealed, as Schwertsik re-tells the story of the work to which he is responding, not in order to escape the 'anxiety of influence' (from which safety has surely been reached at two centuries' distance) but to create a new drama with new meanings. And how is a perception and understanding of the active intertextuality and musical narrative revealed through the act of performance?



Daniel Tong is a pianist, primarily in chamber music. He founded the London Bridge Trio, who have performed and broadcast extensively and been shortlisted for the Gramophone Chamber Music Award for their second Frank Bridge release. A range of collaborations with other wonderful artists often have their origins in Daniel's chamber music festivals in Winchester and the Wye Valley. He has worked with the Elias, Navarra, Heath, Dante and Sacconi quartets, and curated series at St John's Smith square, Kings Place and St George's Bristol. Currently working towards his PhD, Daniel is Head of Piano in Chamber Music at the Royal Birmingham Conservatoire where the inaugural Birmingham International Piano Chamber Music Festival will take place in November this year.

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

**J Simon van der Walt – Royal Conservatoire of Scotland**

**We Want The Pfunc! – exploring the potential of livecoding in contemporary musical performance**

'Livecoding' is a practice where creative artists who work with computer code perform live, often producing music and/or visuals, with the audience typically able to watch the evolution of the code on a projected screen.

In this lecture recital, I take a reflective approach to my improvising practice using the music programming language SuperCollider. The presentation is in three parts:

- an outline of some current practices in livecoded music, with particular reference to the algorave scene
- an improvised livecode performance using non-commercial samples: for instance, extended techniques for flute, prepared piano
- a reflection on my current practice as a livecoder, noting intersections with work as a composer and teacher



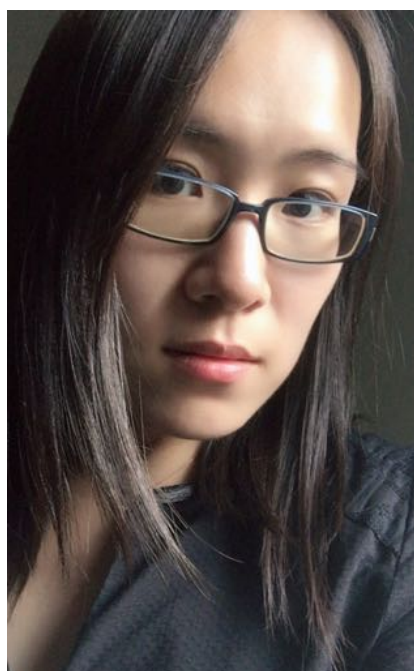
Dr J Simon van der Walt is Glasgow-based composer and performing artist. Over the course of his career has created a varied and original body of work, ranging from score-based composition to installation, sound art, performance, and devised musiktheater. His chief current preoccupations are Indonesian gamelan music, livecoding, and the reconstructing of the career of his fictional alter ego Edward 'Teddy' Edwards, unsung hero of British light music electronica. He is Head of MMus Programmes and Conducting Coordinator at the Royal Conservatoire of Scotland.

**Nana Wang – University of Southampton**

### **Ironic interpretation of cavalier: a study of Ludwig Schuncke's Grandes Variations based on Robert le Diable**

Tempted by the glory and success of grand opéra in the 19<sup>th</sup> century, some composers took advantage of its prosperity by composing numerous opera fantaisies. However, this genre received continuous criticism since the 19<sup>th</sup> century and is still negatively treated by current scholarships as a 'bastard, obsolete genre, handiwork, and the worst crimes ever committed in music history.' However, rather than the valueless second-hand works, some composers tend to challenge the original dramaturgy in rewriting the opera themes. Ludwig Schuncke's *Grandes Variations* based on *Robert le Diable* is a case in point. Inspired by Giacomo Meyerbeer's first grand opéra *Robert le Diable*, Schuncke, a famous German pianist in his day, composes five different variations based on *Sicilienne*, providing an ironic interpretation of the original chivalrous character. In the second variation, Schuncke challenges the gender of the cavalier by attaching *Avec beaucoup de coquetterie*. He further illustrates his satiric comment on the cavalier in the fifth variation through quoting another theme *En vain j'espère*, dramatically implying that everything that the knight has done is in vain. Finally, I will also examine this piece through my own performance and interrogate how different performance gestures contribute to reshape ironic image of the knight's character.

Performance programme:



Ludwig Schuncke: *Morceau de concert, grandes variations brillantes pour le piano sur la Sicilienne favorite de Robert le Diable, dédiées à Mr Giacomo Meyerbeer*

Nana Wang accomplished her Bachelor degree (Music Theory) in Nanjing Normal University in China and Master degree (Musicology) in the University of Bristol in UK. She is a current PhD student of music department in Southampton University. Her project is "Demonic Imagination: a study of piano pieces based on Meyerbeer's *Robert le Diable* from 1830s to 1880s", which is supervised by Prof. Mark Everist and Prof. David Owen Norris. She has presented papers and given several lecture-recitals at different conferences, including the 53<sup>th</sup> Annual Conference of the Royal Musical Association, the 4<sup>th</sup> Edition of TCCPM International Conference (Tracking the Creative Process in Music), and the 17<sup>th</sup> International Conference of Association RldIM. To illustrate her research in live performance, she also gave several research-related concerts at Turner Sims concert hall, St. Michael's Church and Romsey Abbey.

**Lindsay Whelan – University of Nevada, Las Vegas**

**From Cantina to Concert Hall: Zeferino Nandayapa Ralda and the Mexican Marimba.**

Zeferino Nandayapa Ralda was arguably the greatest Mexican marimba artist of the twentieth century. Prior to Zeferino, the Mexican Marimba was seen largely as a second-rate folkloric instrument. Throughout his performances as a recording musician, soloist, and leader of his marimba band, Marimba Nandayapa, Zeferino helped bring respect to the Mexican Marimba in his home country of Mexico as well as internationally. In addition to performing as a marimbist, Zeferino also wrote music specifically intended for marimba, something that, at the time, was not common practice in Mexico.

My presentation includes live performances of music written by Zeferino, as well as music written to honor him after his passing in 2010.



Dr. Lindsay Whelan, percussionist, currently resides in Las Vegas, Nevada where she is an active performer and teacher. While maintaining a thriving private studio, Lindsay also works with the nationally recognized Foothill Highschool drumline and marching band. Lindsay has performed internationally at festivals in: Adeliade, South Australia; Panama City, Panama; Villahermosa, Mexico; and La Croix-Valmer, France. Lindsay holds a Bachelor of Music Education from Buffalo State College, a Masters from the University of Southern California, and a Doctorate from the University of Nevada, Las Vegas. Lindsay has been an artist with Innovative Percussion since early 2018.