

A series of overlapping, hand-drawn yellow scribbles that form a large, abstract shape in the center of the page, partially overlapping the text.

[ORCiM]  
Orpheus Research Centre in Music

RESEARCH  
FESTIVAL

showcase of research in-and-through musical practice

**16-17-18 September 2009**

Orpheus Institute, Ghent, Belgium

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PROGRAMME  
[ORCiM] 2009

## FESTIVAL of RESEARCH, MUSIC and IDEAS

As the culmination of over a year of intensive research in-and-through musical practice by its members, the Orpheus Research Centre in Music presents its first Festival of research, music and ideas. Through performances, presentations, talks and installations, Research Fellows from ORCiM will share aspects of their cutting-edge insights into music. This ORCiM Festival will be a source of valuable inspiration to musician-scholars keen to experience the new questions posed and understandings generated through artistic research. This Festival will also reveal future directions for ORCiM, as it disseminates the work of its researchers in Europe and around the world.

Na meer dan een jaar van intensief onderzoek in-en-door de muzikale praktijk organiseert het Orpheus Research Centre in Music zijn eerste festival van onderzoek, muziek en ideeën. De Research Fellows van het ORCiM presenteren via concerten, presentaties en discussierondes hun nieuw verworven inzichten in vele verschillende aspecten van het muzikale bedrijf. Voor musici en musici-onderzoekers wil dit ORCiM-festival een bron van inspiratie zijn, op weg naar een beter begrip van de artistieke kennis die door artistiek onderzoek gegeneerd kan worden. Naast het verspreiden van onderzoeksresultaten zal het festival ook aangeven welke richting het ORCiM in de toekomst uitgaat.

[Presentations]

[Performances]

[Lecture-  
Performances]

[Installations]

## WEDNESDAY SEPTEMBER 16, 2009

**22.00** - Concert Morton Feldman's For Bunita Marcus (1985)  
*Catherine Laws*

All events take place at the Orpheus Institute's concert hall unless mentioned otherwise.

## THURSDAY SEPTEMBER 17, 2009

**10.00** - Official Welcome

Host: Kathleen Coessens

**10.30** - Towards a performance of Elliott Carter's Piano Sonata  
*Alessandro Cervino*

**11.15** - The fading memory: recalling Bach without practice  
*Tania Lisboa*

**11.45** - break

Host: Catherine Laws

**12.00** - Beyond Urtext: a dynamic approach to musical editing  
*Paulo de Assis*

**12.30** - Cage's Freeman Etudes  
*Mieko Kanno & Juan Parra Cancino*

**13.00** - break

Host: William Brooks

**14.30** - The Artistic Turn: reflections on art and territoriality  
*Kathleen Coessens, Darla Crispin & Anne Douglas*

**15.05** - A Critical Edition of Luigi Nono's .....sofferte onde serene...  
for piano and tape (1974-'77)  
*Paulo de Assis*

**15.30** - Listening beyond Messiaen's Works  
*Magnus Andersson*

**16.00** - break

PROGRAMME

# PROGRAMME

Host: Hubert Eiholzer

**16.30** – On the development of PLP\_I  
*Mieko Kanno & Juan Parra Cancino*

**16.55** – Mysterium  
*Maria Lettberg & Andrea Schmidt*

**17.25** – break

**18.00** – Cage's Song Books *dining hall*  
*Research Fellows*

**19.30** – break

**21.00** – Concert But music speaks for itself  
*\*Alessandro Cervino (piano)*

Franz Liszt – Après une lecture de Dante (Fantasia quasi Sonata),  
from *Années de Pèlerinage Book II: Italy*

*\*Tania Lisboa (cellist) & Maria de La Pau Tortelier (piano)*  
Camargo Guarnieri - Sonata N. 3 for cello and piano

- Sem pressa
- Sereno e Triste
- Com alegria

*\*Tania Lisboa (cellist) & Maria de La Pau Tortelier (piano)*  
Claude Debussy - Sonate pour violoncello et piano

- Prologue
- Sérénade et Finale

*\*Mieko Kanno (electric violin) & Juan Parra Cancino (computer)*  
Juan Parra Cancino- PLP\_I, for electric violin and computer (2009)

*\*Paulo de Assis (piano) & Juan Parra Cancino (sound projection)*  
Luigi Nono - .....Sofferte, onde serene..., for piano and magnetic tape (1976)

**22.00** – Festive Reception

# FRIDAY SEPTEMBER 18, 2009

Host: Alessandro Cervino

**10.00** – John Cage: Lecture on Nothing *dining hall*  
*William Brooks & Magnus Andersson*

**11.00** – The Romantic Cello: exploring left-hand expression  
*Tania Lisboa*

**11.30** – Re-hearing Anton Webern  
Some postmodern thoughts about the Piano Variations  
*Darla Crispin (with Paulo de Assis & Catherine Laws)*

**12.05** – break

Host: Joost Vanmaele

**14.00** – Schoenberg and the Alternatives: 'Unfinished' Performance  
*Darla Crispin*

**14.30** – The Artistic Turn: vulnerability of the artist  
*Kathleen Coessens, Darla Crispin & Anne Douglas*

**15.00** – Learning and performing Alfred Schnittke's Piano Trio  
*Maria Lettberg (with Mieko Kanno & Tania Lisboa)*

## INSTALLATIONS

*Continuously between the events at the concert hall on different locations within the building.*

- Listening to Cage *yellow room*
- Listening and interacting *yellow room*
- Critical Edition of Luigi Nono's «.....sofferte onde serene...» *entrance hall*
- Video - Interview with Leon Fleisher *blue room*
- Video - The Artistic Turn: interviews with artists and researchers *red room*
- Publisher's Desk *cellar*

PROGRAMME



[Presentations]  
[Performances]  
[Lecture-Performances]  
[Installations]





[Presentations]  
[Performances]  
[Lecture-Performances]  
[Installations]

## WEDNESDAY SEPTEMBER 16, 2009

Concert

*Catherine Laws*

### **Morton Feldman's *For Bunita Marcus* (1985)**

In the final decade of his life, Morton Feldman became increasingly concerned with the ways in which music might not simply operate through time, but draw attention to our very experiencing of time. In his late piano works, this is articulated through the resonance and decay of predominantly soft instrumental sound across extended periods, releasing us from expectations associated with historical formal models and exposing us to the ambiguities of memory. At 70-80 minutes, *For Bunita Marcus* (1985) is by no means Feldman's longest work, but its expanded scale allows for immersion in his sonic timescape. What is the musical material: the notes struck by the pianist, or the sympathetic frequencies that rise out of and fall back into the bloom of the resonant texture?

## THURSDAY SEPTEMBER 17, 2009

*Alessandro Cervino*

### **Towards a performance of Elliott Carter's *Piano Sonata***

Playing, reflecting, articulating, reflecting and playing: these were the actions undertaken for shaping the harmony in Carter's *Piano Sonata*. A first awareness of this interesting issue was obtained by playing. A reflection produced a description of the sonata's harmonic development from a performer's perspective. Further considerations on the articulated material triggered several small- and large-scale performance choices. Moreover, this process, illustrated by this lecture-performance, generated an account of the composition's structure rooted in the individual experience of practising it.

*Tania Lisboa*

### **The fading memory: recalling Bach without practice**

Music performance provides a unique opportunity for uniting artistic and scientific research. Unlike many other creative activities, music provides a behavioural record that directly reflects the mental, physical and musical processes involved in artistic creation. A longitudinal study documented the entire learning process and eight performances

of the Prelude from Bach's Solo Cello Suite VI. The artist's roles of both performer and researcher was central to interpreting the behavioural records of 18 months preparation and 8 performances. This study shows how the performer's intuitions and understanding of the music developed during the months of practice, providing a framework for the fading memory of the piece in the years that followed.

### *Paulo de Assis* **Beyond Urtext: a dynamic approach to musical editing**

Considering that no musical edition can claim to be definitive, the concept of 'musical editing' is here placed in the realm of History, underlining its fundamental function as a meeting point between the fixed time of the composer and the movable time of the performer. Closer scrutiny of the concept of Urtext reveals that it has become an 'epistemological obstacle', a type of edition that creates diverse 'commodities' rather than inspiring the performer to critical thinking. Arguing that critical editions should generate critical users, this presentation advocates for a new kind of editor and performer, asserting them both new authority over the works they handle.

### *Mieko Kanno & Juan Parra Cancino* **Cage's Freeman Etudes**

A performance of Cage's *Freeman Etude X* on the violin is juxtaposed with an electronic performance of the same piece. In doing so, we compare and contrast the role of each instrument and that of the musician's imagination in creating a performance with the given instrument. What are the similarities and differences between the two performances? How does each performance articulate the world of the *Freeman Etudes*? What does it tell us about the piece and how does it influence the aesthetic experience of the piece? How does this 'experiment' contribute to our understanding of the *Freeman Etudes*?

### *Kathleen Coessens, Darla Crispin & Anne Douglas* **The Artistic Turn: reflections on art and territoriality**

In the first of two presentations about their new book, *The Artistic Turn*, Kathleen Coessens, Darla Crispin and Anne Douglas explore the theme of territoriality, how it has shaped the research landscape until now, and what the scope of artistic research might have in breaching boundaries to generate new modes of enquiry.





*Paulo de Assis*

### **Presentation of the Critical Edition of Luigi Nono's «.....sofferte onde serene...» for piano and tape (1974–77)**

Nono's «.....sofferte onde serene...» was first published in 1977 by G.Ricordi & C. in Milano, depicting what was considered to be the autograph manuscript. A second edition was published in 1992 by the same publisher, reproducing exactly the same score as the first edition, but adding detailed technical notes and a CD containing 'the original tape recording'. The present prototype of a critical edition constitutes the first edition based upon archival research, including the Archivio Luigi Nono in Venice, the Archive of Casa Ricordi – BMG in Milano, the Experimentalstudio der Heinrich-Strobel-Stiftung des Südwestfunks in Freiburg, and the Nono-Archiv Stenzl in Salzburg. Edited from the sketches, autographs, manuscripts and original edition, this prototype is, furthermore, the result of an abiding analysis of the piece.

*Magnus Andersson*

### **Listening beyond Messiaen's Works**

The presentation scrutinizes two performances of Messiaen's prelude *La Colombe* that are diametrically different. If the performances are analyzed in relation to the score, it is problematic to view the performances as signifiers of the score. The presentation suggests that we view the performer's knowledge, i.e. the performance, as primary. Rather than letting a traditional analysis of the written score inform us on the performance, we ask how the performances can inform us on how we understand the music. This leads to a deeper understanding of musical performance, a more elaborate language to describe performances, and revisited view on what the musical work is.

### **Mieko Kanno & Juan Parra Cancino On the development of PLP\_I**

This presentation will contextualize the findings during the research process realised by Mieko Kanno and Juan Parra Cancino that led to the current version of PLP\_I. This piece is part of a series that takes as point of departure new lectures given to traditional music conventions, on this particular case on the use of a notation system that will help to spawn the exploratory process of the project.

Additional insight will be given into the concepts of "timbre networks" as overall



structural composition strategy and on the process of defining high order parameters in live electronic music.

### *Maria Lettberg & Andrea Schmidt* **Mysterium**

Mysterium is an inter-art production. It is a performance with a cosmological perspective and with varied means of expression (piano music, light design and painting, computer-animation) depicting an existential mystery of Alexander Scriabin's music. The idea behind this concert is to perform Scriabin's piano music according to the composer's philosophic and aesthetic principles. The purpose is to erase the boundaries between different kinds of sensory impressions, to give the audience an experience of "seeing" music. The conception of the concert has been elaborated by Maria Lettberg (pianist) in cooperation with Andrea Schmidt (media designer).

### *Research Fellows* **Cage's Song Books**

In three months in 1970 John Cage produced 90 short works categorized either as "song" or "theatre" (with or without electronics). These form the *Song Books*, and they are to be performed in full or in part, simultaneously or in succession, by any number of performers. This evening many of the ORCiM Fellows join with other performers from York and with performances streamed live from Columbus, Ohio to create a complex, multi-faceted event. This trans-Atlantic, web-based production is the first of its kind, and it serves in part as a prototype for a fully interactive, continuous internet performance of the *Song Books*, planned to coincide with the centenary of Cage's birth in 2012.

### **21.00 Concert**

### *Research Fellows* **But music speaks for itself**

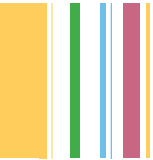
As a witness to the statement that all research in-and-through musical practice starts and ends with the music itself, different ORCiM Research Fellows worked together towards an intriguing concert programme.

There will be music by Franz Liszt, Camargo Guarnieri, Claude Debussy, Juan Parra Cancino and Luigi Nono.



[Presentations]  
[Performances]  
[Lecture-Performances]  
[Installations]





## FRIDAY SEPTEMBER 18, 2009

### *William Brooks & Magnus Andersson* **John Cage: Lecture on Nothing**

John Cage wrote the Lecture on Nothing in 1950, designing the text so that it illustrated the compositional principles that it discussed. Hence it was a text for performance as well as for publication, with a careful control of time and proportion reflected in part in the distribution of silences between and within sections. Today two ORCIM Fellows read the text simultaneously, each endeavouring to maintain his own tempo without regard for the other. The quiet heterophony that results is meant to exemplify qualities Cage deemed important: independence, discipline, interpenetration without obstruction.

### *Tania Lisboa* **The Romantic Cello: exploring left-hand expression**

Musicians achieve expression in performance through various technical and musical means. In string playing, phrasing and dynamics are essentially attributed to the use of the bow, but with its capacity for infinite variations in vibrato, articulation and portamenti - not to mention expressive intonation - the left hand's expressive role is of no lesser significance. This study focuses on portamenti and the subtlety with which they inform the characterisation of selected interpretations of the Finale from Richard Strauss' tone poem: Don Quixote. The presentation will describe the results of interviews and listening studies reflecting the preferences and perceptions of cellists and other instrumentalists.

### *Darla Crispin (with Paulo de Assis & Catherine Laws)* **Re-hearing Anton Webern** **Some postmodern thoughts about the Piano Variations**

Following an introduction by Darla Crispin, Catherine Laws and Paulo de Assis give performances of Webern and Hodkinson. While the Webern Variations remain core repertoire for pianists interested in modernism, Juliana Hodkinson's "When the wind blows" playfully interpolates the first movement of Webern's work, producing a different kind of klangfarbenmelodie and playing on the arabesque quality of the hands as they negotiate

the instruments. The overall aim is to show how performers and composers might play a part in revivifying evaluations of Webern's high modernist status, giving listeners new approaches to this key figure in the post-Darmstadt era.

*Darla Crispin*

### **Schoenberg and the Alternatives: 'Unfinished' Performance**

As an introduction to the second discussion on The Artistic Turn, Darla Crispin discusses and performs selected piano works by Schoenberg, both to uncover aspects of the 'dark side' of the performer's task, and to present Schoenberg as a composer of perennial 'future music!'

*Kathleen Coessens, Darla Crispin & Anne Douglas*

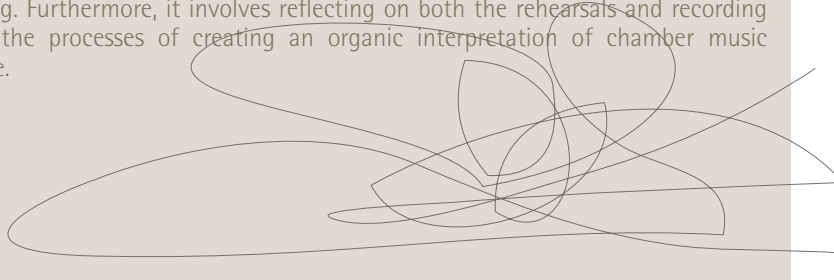
### **The Artistic Turn: vulnerability of the artist**

Kathleen Coessens and Anne Douglas join Darla Crispin to explore further the vulnerabilities that arise for artists researchers, noting that these difficulties are not merely problems to be overcome, but essential signs of some of the core matters of meaning and signification that concern such researchers.

*Maria Lettberg (with Mieko Kanno & Tania Lisboa)*

### **Learning and performing Alfred Schnittke's Piano Trio**

The presentation introduces an examination of the Piano Trio (piano-violin-cello) by Alfred Schnittke (1934 -1998) through an artistic inquiry. This investigation is committed to the understanding of the common experience of musical creation of learning and performing practice from the musician's point of view, this is to say "from inside". The research based on the documentation and reflection on own creative process of preparation for the recording. Furthermore, it involves reflecting on both the rehearsals and recording to identify the processes of creating an organic interpretation of chamber music performance.





# INSTALLATIONS

## Listening to Cage

As part of the research into Cage's *Freeman Etudes* jointly undertaken by William Brooks and Mieko Kanno, participants and visitors to the ORCiM Festival are invited to participate in a small experiment. Listening to Kanno's performance of a single Etude, a listener indicates the points at which new units (sections, phrases, sounds) seem to begin. Revising and revisiting shorter passages, the "grain" of the music grows ever more fine.

## Listening and interacting

A user interface will be set-up where people can interact with aspects of data collection in artistic research. This installation will trace fluctuations in listeners' preferences of Strauss' *Don Quixote* for cello and orchestra, mapping out preference changes in real time, which will be shown against the score.

## Critical Edition of Luigi Nono's «.....sofferte onde serene...»

Alongside the critical edition of *.....sofferte onde serene...*, some working sketches of Luigi Nono will be displayed.

## Video - Interview with Leon Fleisher ?

Video-registered interview with pianist Leon Fleisher, conducted at the Orpheus Institute in November 2008 by Research Fellow Paulo de Assis.

## Video - The Artistic Turn: interviews with artists and researchers

In 2008-2009, the ORCiM research came together to explore and develop both individual research projects and collaborative ventures. In this video presentation, Anne Douglas interviews the ORCiM Fellows following their year of discovery, and learns about the evolving research environment that the ORCiM Fellows have been instrumental in generating.

## Publisher's Desk

# [ORCiM] PUBLICATIONS

Festival participants will be receiving a free copy of *The Artistic Turn: a manifesto*. This is the first publication in the new Subseries of the Collected Writings of the Orpheus Institute. This Subseries will explicitly 'zoom in' on studies that take artistic practice as their point of departure and deal with questions and challenges that arise from that practice. It is this kind of research, in all its variety, which the Orpheus Research Centre in Music promotes and which the Subseries is designed to present. This publication platform aims at developing a discipline-specific discourse in the field of artistic research in music and by extending the possibilities and understanding of musical practice will act as a springboard for future research in this young but fascinating area.

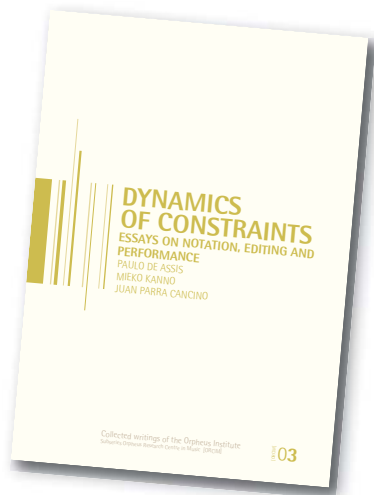
NEW:

## 1. **The Artistic Turn: a manifesto** *(Kathleen Coessens, Darla Crispin, Anne Douglas)*

charts a constellation of ideas for a new paradigm – a 'turn' – that outlines the burgeoning discipline of artistic research and points to its manifold and open-ended possibilities through its re-emphasis of the centrality of the artist.

2. **metaCage:**  
**Essays on and around Freeman Etudes, Fontana Mix, Aria**  
*(Juan Parra Cancino, Magnus Andersson, Mieko Kanno, William Brooks)*  
investigates the musical practice of John Cage in four essays written by current ORCiM Fellows. Three works (*Fontana Mix, Aria and Freeman Etudes*) serve as threads that link the contributions, and a CD containing performances of these works, by the Fellows, is included with the volume. The essays embrace both compositional practice, as viewed by musicologically-oriented performers Juan Parra Cancino and Mieko Kanno, and Cage's aesthetic framework, explored by practice-based musicologists Magnus Andersson and William Brooks.





### 3. **Dynamics of Constraints: Essays on Notation, Editing and Performance** *(Paulo de Assis, Mieko Kanno, Juan Parra Cancino)*

expresses some fundamental issues addressed by ORCiM's research group 'the musician's relation to notation'. Paulo de Assis argues that critical editions should generate critical users, advocating for a new kind of editor and performer; Mieko Kanno's contribution reflects the rapid expansion of the use of electronics in contemporary music, while Juan Parra Cancino points towards a kind of composition, where both the performing and the listening experience don't aim to achieve a 'final' version of the piece.

FORTHCOMING:

### **The Practice of Practising** *Alessandro Cervino, Catherine Laws, Maria Lettberg, Tania Lisboa*

The focus of this volume is the specific knowledge gained through the experience of musical practising and rehearsing. The authors explore the relationship between embodied and conceptual understanding: to what extent, and how, is insight gained and transformed through doing?

Publication date: Spring 2010

## [ORCiM] RESEARCH FESTIVAL 16-17 SEPTEMBER 2010

More information will become available in due time, through [www.orpheusinstituut.be](http://www.orpheusinstituut.be)

## Orpheus Research Centre in Music [ORCiM]

The recently launched Orpheus Research Centre in Music is an important new player in the artistic research community. The centre provides musician-researchers with a unique environment where the artist "makes the difference".

ORCiM brings together an international team of excellent musician-researchers which forms the backbone of the research centre. The centre addresses emerging issues that are of concern to all involved in the artistic community in both practical and developmental areas where artistic knowledge is critically needed by stakeholders. Further, through active and close collaboration with other specialised research centres worldwide, the ORCiM operates across disciplines and national boundaries.

Met de recente oprichting van het Orpheus Research Centre in Music zorgt het Orpheus Instituut voor een primeur binnen de artistieke wereld. Het centrum vormt een unieke artistieke onderzoeksgemeenschap waar de kunstenaar centraal staat.

Een internationaal team van uitstekende musici-onderzoekers werd samengesteld en vormt de ruggengraat van het centrum. Het ORCiM gaat in op thema's die sterk aanwezig zijn in de muzikale praktijk, die zich lenen tot verdere ontwikkeling en kennisvorming, en die een meerwaarde kunnen bieden aan de artistieke gemeenschap. Bovendien werkt het ORCiM ook over lands- en disciplinegrenzen heen, door de samenwerking met andere gespecialiseerde onderzoekscentra van over de hele wereld.

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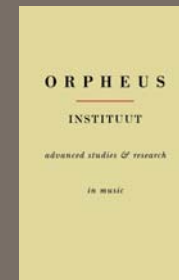
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[ORCiM]