

PARL

Platform for Art and Research Linz

A symposium with talks,
poster presentations, workshops, performances,
writing labs, and panel discussions.

Host:

Doctoral programmes of the Anton Bruckner Private University
Institute for Theory and History



National and international guests:

Annegret Huber (musicologist, University of Music and Performing Arts, Vienna)
Martin Skamletz (musicologist, Bern University of the Arts)
Lina Navickaite-Martinelli (musicologist, Lithuanian Academy of Music and Theatre, Vilnius)

**Further talks, performances, workshops and poster presentations
by members of Anton Bruckner Private University:**

Anne Marie Dragosits (artistic researcher and harpsichordist)
Lars Laubhold (musicologist)

and doctoral candidates:

Dolma Jover Agulló, Constantin Georgescu, Damian Cortes Alberti, Carlo Siega,
Albert Fischer, Tania Rubio, Jorge Gomez, Helga Arias

Concept and moderation:

Barbara Lüneburg (artistic researcher and director of doctoral programmes)

Monday 02. until Thursday 05.03.2020
Schloss Weinberg _ 4292 Kefermarkt

Wir fertigen bei dieser Veranstaltung Fotos an.
Die Fotos werden zur Darstellung unserer Aktivitäten auf der Website und auch in Social Media Kanälen sowie in Printmedien veröffentlicht.
Weitere Informationen finden Sie unter
<https://www.bruckneruni.at/de/datenschutz>.

Hagenstraße 57 | 4040 Linz
T +43 732 701000 280
veranstaltungen@bruckneruni.at
www.bruckneruni.at



— PROGRAM —

Monday, 02.03.2020

- 12.15 - 12.30 **Getting Together – Welcome address**
- 12.30 - 15.00 **Technical setup and lunch**
- — —
- 15.00 - 16.00 **Váša Příklad (1900–1960), Lebensspuren – Tonspuren**
Albert Fischer (doctoral candidate, ABPU)
- 16.00 - 17.00 **Giovanni Girolamo Kapsperger – Quite an Extravagant Man**
Anne Marie Dragosits (ABPU)
- 17.15 - 18.15 **Doctoral candidates:** Writing Lab 1: Brainstorming
Supervisors: Teaching in the third cycle: needs and expectations, international standards
- — —
- 19.15 - 20.00 **Poster presentation** of doctoral candidates and
discussion of their projects with guests and supervisors

Tuesday, 03.03.2020

- 09.00 - 10.00 **Optional: Single coaching with supervisors and/or Ms Lina Navickaitė-Martinelli**
- 10.00 - 11.00 **Doctoral candidates:** Writing Lab 2: Brainstorming
Supervisors: Teaching in the third cycle: needs and expectations, international standards
- 11.00 - 12.00 **All: Feedback on Writing Labs 1 and 2**
- 12.00 - 13.00 **Guest lecture**
**Aspects of artistic research in research projects
of Bern University of the Arts' Institute Interpretation**
Martin Skamletz (Hochschule der Künste Bern)
- — —
- 14.30 - 15.30 **Guest lecture**
To Play or to Write: The (Im)Possible Ways of Conciliating Art and Research
Lina Navickaitė-Martinelli (Lithuanian Academy of Music and Theatre)
- 15.30 - 16.30 **Discussion round**
**Forms of artistic research in the international scene and the orientation of ABPU's doctoral
programme in artistic-academic research**
Moderation: Barbara Lüneburg (ABPU)
- 16.30 - 18.00 **Doctoral candidates:** Writing Lab 3: Organizing
Supervisors: Internationalization of the ABPU doctoral programmes and networking;
supporting the professional and personal development of doctoral students, equality
and diversity, external funding.
- — —
- 19.00 - 20.30 **Workshop: Embodied text(ures)**
Constantin Georgescu (doctoral candidate)

Wednesday, 04.03.2020

09.00 - 10.00	Optional: Single coaching with supervisors and/or Ms Lina Navickaitė-Martinelli
10.00 - 11.00	Doctoral candidates: Writing Lab 4: Organizing Supervisors: Criteria for Quality in Doctoral Work (concerning academic writing and thinking, and artistic research especially with regard to entrance exam and modul 1).
— — —	
11.00 - 12.00	Windows of Listening Tania Rubio (doctoral candidate)
12.00 - 13.00	Introducing Interpretation Research: Herbert von Karajan und die Geschichte der Beethoveninterpretation Lars Laubholdt (Anton Bruckner Private University)
— — —	
14.00 - 15.00	Experiencing the Cachucha dance materials in Labanotation and the transfers to Dancers of Conservatorio Superior de Danza in Valencia and Alicant Dolma Agullo (doctoral candidate)
15.00 - 16.00	n.n. Jorge Gomez (doctoral candidate)
16.00 - 17.00	Lecture performance Damian Cortez Alberti (doctoral candidate)
17.00 - 17.30	All: Feedback round on Writing Labs 3 and 4
17.30 - 18.00	Doctoral candidates: Writing Lab 5: Drafting Supervisors: Criteria for Quality in Doctoral Work (concerning academic writing and thinking, and artistic research especially with regard to entrance exam and modul 1).
— — —	
19.00 - 20.00	Rehearsal for pilot project Helga Arias (Albert Fischer, Barbara Lüneburg, Carlo Siega, Jorge Gomez, Helga Arias)
— — —	

Thursday, 05.03.2020

09.00 - 10.00	Doctoral candidates: Writing Lab 5: Drafting Supervisors: How to prepare our students for the exam modul 1, and Lange Nacht der Forschung (8th of May).
10.00 - 11.00	Signifié-Signifiant. An interactive composition within the artistic residence „Composer’s Next“ Helga Arias (doctoral student)
11.00 - 12.00	From the other side(s). Multiple perspectives of the ‚Serenata per un Satellite‘ Carlo Siega (doctoral student)
12.00 - 13.00	General feedback round

— PROJECTS, ABSTRACTS AND BIOGRAPHIES —

(in alphabetical order)

Doctoral Project Dolma Jover Agulló

Embodied Contemporaneities:

An artistic research project based on case studies on negotiating kinetic processes in the praxeology of contemporary dance.

This artistic research focuses on dance art practices with the aim of reformulating theoretical and praxeological interactions. The research will be framed by an investigation of case studies of contemporary and historical concepts of Spanish dance techniques and contemporary dance. The core elements of the research will be the material of two case studies and their specific contextualisations.

Through my own embodiment of the notation of Fanny Elssler's performance of the dance Cachucha (noted by Hutchinson in Laban notation, case study 1) and the step material of the Bolero School and the Boleras de la Cachucha by Angel Pericet (case study 2), I intend to initiate a kinetic negotiation process. This process is primarily intended to serve as a source of broad praxeological knowledge and to make contemporary dance forms more agile and flexible in terms of production, concept, and dance itself. By reformulating aspects of time and space through the embodiment of dance materials, I want to develop an expanded approach to the temporality of dance forms and dance itself.

What can be achieved by studying the phenomenon of Cachucha, and which ways of understanding the physical transformation of these dances are possible through it? By activating the different areas of dance experience and dance knowledge, my objective is to ascertain how I can contribute to the production of temporality in dance forms through my pilot projects.

1st supervisors:

Univ. Prof. Rose Breuss und Prof. Dr. Claudia Jeschke, ABPU

2nd supervisor:

Univ. Prof. Dr. Karin Harasser, Kunstuniversität Linz

Biography:

Dolma Jover Agulló is a dancer, teacher, choreographer, and doctoral student at Anton Bruckner Private University. She completed her Master of Arts and Bachelor of Arts at the Anton Bruckner Privat University and earned her second bachelor's degree in choreography and interpretation techniques at the Superior Conservatory of Dance of Valencia. In addition, she has earned a Grado Profesional de Danza in contemporary dance and a Grado Elemental in classical dance and Spanish dance. She is a member of the Spanish Dance Research Association D + I.

Agulló established her professional dance career working as a dancer in various European dance companies and collectives. She has performed her own pieces at such events as Ars Electronica Festival 2013 Linz, Kinetica Art Fair 2014 London, Dans/Technologies/Interactivities Festival 2014 Bucharest, Sound ART Köln 2014, and Zagreb Youth Theatre Croatia with Zagreb Dance Company, to mention some examples.

As an incipient dance researcher, she has also given lecture-performances at I Encuentro Internacional de Investigación Performativa, Creación, Comunicación y Socialización de las prácticas en danza Bilbao, Festi-Danza at the National Theatre of San Salvador, Symposium Dance and Migration Linz, and San Sebastian de la Gómera Choreographic Center. In 2015 she published Transcultural Body Dance Research.

Closely related to her dance research, she conducts dance workshops in Mexico, El Salvador, Nicaragua, Estonia, Dominican Republic, Spain, Colombia, and Austria.



Doctoral Project Damian Cortes Alberti

Choreo-Graphing into Transmediality:

The creative capacity of dance notation as a creative tool for the production of dance works is in the early stages of development, and is a fertile space for research. Currently, dance notation primarily employed as a tool for the conservation of choreographic works.

My doctoral thesis encompasses my interest in the analysis of the internal processes that occur in the creative design of a movement and its notation, and conversely, in the relationship between notation and movement. My research addresses the connection between the creation of a movement, its execution and interpretation, its expression, and questions of its notation. I regard the notated score as an element that crucially supports the final form of the dance. My aim is to examine the transmedial properties inherent in working with notations in order to develop independent strategies for the production of dance.

The topic raises several questions: To what extent does the use of dance notation and movement scores enrich the creative process in the process of choreographing? What happens when movement is reflected in another medium, and how does this process change the original creative work? How is the end result changed by multiple media transformations during the creative work, and by the notation and decoding of the noted movement? What role do these transmedial relationships play in the shaping of a dance?

My goal is to develop practical tools from the praxis that improve or stimulate creativity in choreographic processes in order to avoid platitudes or arbitrary, random processes in creation. With this research, I aim to generate a body of conceptual and theoretical knowledge that is also useful for other performers.

1st supervisors:

Prof. Rose Breuss and Prof. Dr. Claudia Jeschke, ABPU

2nd supervisor:

Prof. Dr. Karin Harasser, Kunstuniversität Linz

Biography:

Damian Cortes Alberti (born in Argentina) studied dance at the Universidad Nacional del Arte (UNA), the dance school Arte XXI, and at Teatro Colon in Buenos Aires. Prior to his dance studies, he completed three years of acting studies at the U.N.C. Universidad Nacional de Cordoba.

In 2005 he became a member of the Ballet Contemporaneo del Teatro San Martin, Buenos Aires, where he worked with renowned choreographers such as Mauricio Wainrot, Marc Ribaud, and Richard Wherlock. From 2008 to 2010 he was a member of the Spanish company Art Transit Dansa Barcelona under the direction of Maria Rovira. During the seasons 2011-2012 and 2012-2013, he was part of the "Tanztheaterensemble des Staatstheaters Darmstadt" Germany under the direction of Mei Hong Lin.

From 2013 to 2017 he was engaged by 'Ballet Linz' at the Landestheater Linz, Austria, again under the artistic direction of Mei Hong Lin. Since 2016 he has been working as a freelance dancer, actor, choreographer, and teacher, with productions in Austria, Croatia, Germany Spain, and South Korea.

He currently pursues his Doctorate in Arts at the Anton Bruckner Private University Linz, the same institution from which he graduated as a Master of Arts, Dance Education in 2019.

Doctoral Project Helga Arias

Composing the politics of musical creation: proposing alternative work interactions:

When it comes to evaluating creativity structures in a process, one finds that all agents involved have an influence on the end result. Nevertheless, there are often pronounced hierarchies in relation to creative leadership.

The traditional historical idea that the composer leads interactions and patterns of creative work in their role as author and creator is widely questioned today, especially as less hierarchical structures and more flexibility can be made possible with the increasing use of new technologies and media. Through my research, I intend to question this paradigm by finding alternative ways of compositional and performative practice.

The studies of psychologists Robert J. Sternberg and R. Keith Sawyer on the ‚flow‘ phenomenon in groups and on networking as well as current studies on creative leadership form the theoretical starting point for my research and to establish alternative work situations in musical composition. I will use new technologies such as programming applications and user-friendly interfaces that enable simple interactions, and search for applications of media and platforms for communication and information exchange that enable less hierarchical structures and more flexibility in compositional and performative practice.

Through collaborative, pedagogical and interdisciplinary projects, I seek alternative compositional approaches, means of communication, and codes that open a space for new models of interaction between the agents of the Western contemporary music community.

1st supervisor:

Prof. Dr. Volkmar Klien, ABPU

2nd supervisor:

Prof. Dr. Karin Harasser, Kunstuniversität Linz

External 3rd supervisor:

Prof. Dr. Cathy van Eck, University of the Arts Bern

Biography:

Helga Arias (born in Bilbao, Spain) studied composition with Mario Garuti (Conservatorio G.Verdi, Milan) and Beat Furrer (Kunstuniversität, Graz) as well as electroacoustic composition with Javier Torres Maldonado (Conservatorio A. Boito Parma) and Karlheinz Essl (University of Music and Performing Arts Vienna).

Her music has been performed internationally at festivals and in concerts by ensembles such as Sigma Project, Feedback, Espai Sonor, Ensemble d'arts, Neue Vocalsolisten Suttgart, Ensemble Intercontemporain, Ensemble SurPlus, International Ensemble Mo-

dern Academy (IEMA), The Riot Ensemble, Vertice Sonora, Nouvelle Ensemble Moderne, ECCE ensemble, Taller Sonoro, Ensemble Cepromusic, and many others. She won the international competition Città di Udine, the RCSM Victoria Eugenia de Granada competition for symphony orchestras, the Shut up and Listen! She was awarded the honorary prize of the Colegio de España en Paris – INAEM 2016, second prize of the ACC International Composers' Competition (South Korea) and the third prize of the Asia Pacific Saxophone Composition Competition.

In her work, she establishes relationships between acoustic and electronic resonance and investigates microscopic variations of the phenomenon of sound. In her most recent pieces, she also incorporates subtle theatrical aspects and collaborative processes. In 2020 she is composer in residence of the ICE Ensemble (USA). Her music is published by Babel Scores. Helga Arias is currently undertaking a doctorate at the Anton Bruckner Private University Linz (Austria). She lives and teaches in Switzerland.



Talk: Anne Marie Dragosits, Anton Bruckner Private University

Giovanni Girolamo Kapsperger – quite an Extravagant Man:

With its wealth of archival discoveries, this biography of the composer and theorist Giovanni Girolamo Kapsperger (ca. 1580 – 1651) is the first to provide deep insight into the life of a prominent – yet ultimately disparaged – artist active in Italy during the first half of the 17th century. Friend of poets, intellectuals and patrons alike, Kapsperger lived in Venice, Augsburg, Naples and Rome. At his career's peak, his radically modern compositions constituted a key aspect of the monumental cultural program of Pope Urbano VIII Barberini and his family. Kapsperger's biography enables us to view the elite of this era from a new perspective. He performed and interacted dangerously close to Galileo Galilei's orbit; during the months after Galileo's condemnation and the resultant upheaval at the Papal court, the composer's activity appears to wane. In newly discovered letters concerning a young castrato (Kapsperger's pupil for some months in 1647–48), fascinating correspondence depicts the individual behind the music for the first time: even if a difficult character, he is clearly an uomo eminentissimo, ma assai fantastico (a most eminent, but also highly extravagant man). This biography provides the groundwork to enable a fundamentally new assessment of the composer and his fascinating vocal music.

Biography:

Anne Marie Dragosits studied harpsichord with Wolfgang Glüxam at the Universität für Musik und Darstellende Kunst in Vienna and with Ton Koopman and Tini Mathot at the Royal Conservatory, The Hague. In October 2016, she was appointed professor of harpsichord at the Anton Bruckner Privatuniversität Linz. Anne Marie regularly performs as a soloist and is a sought-after continuo player, appearing throughout Europe with chamber music formations such as vivante, Barocksolisten München, l'Arcadia, musica alchemica and her newly founded group Accademia degli Stravaganti, as well as with orchestras such as barucco, l'Orfeo Barockorchester or Camerata Salzburg. She has appeared on numerous recordings.

Her passionate engagement with historical harpsichords is documented by her solo CD recordings. Her last CD, "Le clavecin mythologique" (2019), featuring French high baroque music inspired by mythological figures and recorded on the original Taskin harpsichord (1787) in the Museum für Kunst und Gewerbe Hamburg, was released by the French label L'Encelade. In May 2019, the CD was awarded the "Preis der Deutschen Schallplattenkritik".



Doctoral Project Albert Fischer

Váša Přihoda: a critical study of his life and art:

One of the most important and prominent violinists of the first half of the twentieth century was Váša Přihoda. He was a representative of the Bohemian violin tradition and his playing was often associated with the virtuoso art of Niccolò Paganini. This research affords him – for the first time – broader scholarly consideration.

His ascent to the pinnacle of elite violinists in the musical life of the interwar period underpins a special artistic potential, but today the artist goes largely unnoticed. Numerous interesting questions arise that make scholarly research in several directions apt – questions, for example, about the establishment of his career, the motives behind his activities under national socialism, and his unmistakable artistry.

In addition to an in-depth study of biographical details of the artistic career and his artistic-political actions under national socialism, this work attempts to locate his violin artistry in the conflicting field of virtuoso interpretation art of the early twentieth century and, using computer-aided methods of analysis from interpretation research, to approach his artistic ideal and the question of the extent to which it was shaped by the zeitgeist, a political ideology, or virtuoso violin traditions. A multitude of surviving life and sound documents offer material for intensive discussion, new insights, and traces of an artistic concept of life in an almost forgotten epoch of virtuosity.

1st supervisor:
2nd supervisor:

Dr. Lars Laubholdt, ABPU
Prof. Dr. Niils Grosch, University of Salzburg

Biography:

Albert Fischer studied violin with Hans Pedl in Wels, Prof. Eduard Arzt at the Bruckner Conservatory Linz, and Prof. Gerhard Schulz and Prof. Gerhart Hetzel at the Vienna Musikhoehschule, and has participated in masterclasses with Henryk Szeryng, Max Rostal, and Evgenia Tschougaieva. His musical mentor was the pedagogue and student of Max Strub, Anna Habertzelt. His membership of the Vienna Chamber Philharmonic, the Chamber Orchestra Of Europe, the first concertmaster position at the Augsburg/D Opera House (1989–1995), as well as intensive concert activities as a soloist and chamber musician in Europe and Asia represent stations in his professional career.

As a soloist, Albert Fischer has performed with orchestras such as the Zagreb Philharmonic and the Bruckner Orchestra Linz; as a chamber musician, he was a member of the Salzburg piano trio, Trio Cartellieri, from 1999 to 2010, with appearances at the Salzburg Festival as well as concerts in Austria, Luxembourg, Germany, and Greece. CD recordings underline this period of artistic activity, such as the highly acclaimed duo CD with pianist Andreas Weber, with works by Mozart, Schubert, and Brahms (2008). His artistic activities also include the direction of the Camerata Wels (2000–2016), the founding of the ensemble BEL'ART in 2012, and many years as concertmaster in the Symphonieorchester Wels.

Since 1993 Albert Fischer has taught as professor of violin at the Anton Bruckner Private University in Linz. Many of his students have successfully established chamber music and orchestral careers (e.g. Vienna Philharmonic), and have been successful in national and international competitions. Fischer's other activities include masterclasses in Asia and Europe, and since 2018 the direction of his own summer academy in Vodnany, Czech Republic. Since 2011 Albert Fischer has been a founding member and jury chairman of the Váša Píhoda international violin competition in Budweis, Czech Republic, as well as an artistic advisor to the Upper Austria Strings Association, and a member of ESTA in Austria.

Doctoral Project Constantin Georgescu

Mapping perception: encoding experience in dance:

From a phenomenological point of view, dance is not only the body we see, but also the experience of movement as perceived by performers. A perspective that concentrates only on the dancing gesture inscribed in space and time omits the actual empirical event. It is therefore essential to consider the active connection and interaction of dancers with their surroundings as well as the inherent kinesthetic and perceptual integration of them.

This gives rise to questions: How does perception influence and organise movement in dance? How do we formulate (verbalise) the experience of movement? How do we translate a kinaesthetic event into the realm of language? How are the tools and objects used in a choreographic context relevant to the cognitive processes that take place in the development of dance? Do these tools have an influence on our perceptual and kinetic universe? Does this mean that our cognition goes beyond our physical limits?

Using a phenomenological methodology, I investigate the cognitive processes taking place during the experience of dancing. I attempt to account for the forces at work which generate choreographic material, resultant from the active engagement and coupling between the dancer and environment. Inner and outer territories involved in perception and interaction will be the primary source of research. Events and developments will be traced and mapped based on a first-person approach towards the moving/dancing experience, while embodied and extended cognitive processes will be recorded and assessed.

1st supervisors:

Prof. Rose Breuss and Prof. Dr. Claudia Jeschke, ABPU

2nd supervisor:

Prof. Dr. Karin Harasser, Kunstuniversität Linz

Biography:

Constantin Georgescu is a Romanian choreographer, video artist and dance teacher. He completed a nine-year programme at the Choreography High School in Bucharest in the Vaganova method of classical dance and obtained his master's degree in dance pedagogy with the work „A fluid perspective on dance training“. He is currently working on his artistic research doctorate at the Anton Bruckner University in Linz.

Georgescu's work as a dancer and performer has brought him into contact with different types and styles of choreography – from ballet and contemporary dance to dance theatre. Before working as a freelance artist, he worked as a dancer for various companies, including the Romanian National Ballet in Bucharest, the ballet theatre Oleg Danovschi in Constanta, and the German dance companies of the Staatstheater Augsburg, Saarbrücken, Braunschweig, and Bremen. During this time, he worked with choreographers such as Urs Dietrich, Emanuel Gat, Marco Goecke, Tero Saarinen, Suzanne Linke, Constanza Macras, Marguerite Donlon, and Beatrice Massin. In addition, Georgescu was rehearsal director and training coordinator for the dance groups Sankt Gallen (Marco Santi) and Landestheater Linz (Mei Hong Lin).

In 2000 he was awarded the choreography prize at the Constanta International Dance Competition, and since 2006 he has also worked as a video artist, producing dance films, stage video design, and video documentaries. As a choreographer, his work ranges from complete ballet re-enactments to experimental and contemporary works.

Georgescu teaches movement improvisation as well as contemporary and classical dance at various companies, schools, and universities. He lives and works in Austria.

Doctoral Project Jorge Gomez

Composing with Performative Sound Installations: Towards a Multiple Format Interface:

This research project is concerned with the systematic investigation of different instances of the merging of composition and sound installation in practice and theory. In my artistic practice, I will develop multiple unfoldings of the same performative installation, each of which will be performed by different professionals (e.g. musicians, dancers) and/or the audience, resulting in the installation existing as a multi-format interface.

Although there is an important and increasing presence of installation practices in the context of contemporary music, there is little research on this more recent phenomenon. Literature focuses mainly on early manifestations of performative installations. In my opinion, however, the overlapping of performance and sound installation within contemporary music practice is not yet sufficiently covered. In this project I would like to address this lacuna.

Research questions that arise are: What general strategies can be devised to merge sound installation and musical performance so that the composition can exist as a multi-format interface? How can the different temporalities of sound installation and performance interact? What can be lost through a multi-format interface, what can be gained artistically? Does the work retain its identity within all formats? What variables are created by the different temporal, spatial and performative unfoldings of the piece?

I will address these questions through a systematic examination of the context through history and current developments, as well as through practice-based artistic research, autoethnography, and feedback loops in which theory and art reflect and influence each other.

1st supervisor: Univ. Prof. Carola Bauckholt, ABPU
2nd supervisor: Univ. Prof. Dr. Tasos Zembylas, mdw

Biography:

Jorge Gomez constantly reinvents himself as a composer. His work meanders through composition, sound art, performance, music theatre, and the exploration of the resulting interactions. Recurring themes of his work are appropriation, perspective, duality, narrative theory, improvisation, and everyday life.

Gomez studied composition in Monterrey (UANL, Bachelor), and music technology in Mexico City (UNAM, Master) with Ricardo Martínez and Roberto Morales, and completed a Master's in composition at the Anton Bruckner Private University with Carola Bauckholt. From 2013 to 2016 he was university professor at the Autonomous University of Nuevo León (UANL) and at the Technological Institute of Monterrey (ITESM) in Monterrey, Mexico.

He received scholarships from the Composer Center of Nuevo Leon (2007, 2010, and 2012-13), from the Postgraduate Department of UNAM (2011-2012), from the Mexican Center for Music and Sound Art (2010), and a scholarship for his Master's in Composition in Linz from FONCA-CONACYT. His composition Anamnesis for solo violin won first prize as an international composition at the International XI New Music Festival 2014 in Mexico.

Gomez's Music has been performed by Ensemble PHACE, Ensemble Recherche, Vertice Sonora, Phoenix, Oerknal! Liminar, the Schlagquartett Köln, Toyen Fil øg Klafferi and the Norwegian Cornett and Sackbuts in concerts and at international festivals such as Wien Modern, Biennale für Neue Musik und Architektur in Basel (Switzerland), Konzertserien Periferien (Oslo, Norway), Festival International Cervantino, (Mexico), Correspondencias Sonoras (Spain), Delian Academy for New Music (Greece), Ars Electronica, and Leicht über Linz (Austria).

Talk: Lars Laubholdt, Anton Bruckner Private University

Introducing Interpretation Research: Herbert von Karajan und die Geschichte der Beethoveninterpretation

Herbert von Karajan setzte sich sein Leben lang mit den Sinfonien Ludwig van Beethovens auseinander; zahlreiche Ton- und Filmdokumente bezeugen dieses Faktum. Beethovens Sinfonik gilt als das Feld, auf dem Karajan sich „aus dem Dunstkreis seiner Vorbilder und Konkurrenten gelöst“ (Uehling 2008) und den entscheidenden Schritt zur Weltkarriere vollzogen hat. Dass spätere Einspielungen „eher durch neue technische Möglichkeiten begründet schienen als durch interpretatorische Zweifel“ (Gülke 2008) ist ein verbreiteter Eindruck; manche sehen in Karajan gar die Zentralfigur „kulturindustrieller Subsumtion“ in der ‚klassischen Musik‘ (Steinert 2003). Derlei Zuschreibungen sind eng verknüpft mit der Vorstellung einer interpretatorischen ‚Mitte‘, die sich nach dem Zweiten Weltkrieg unter federführender Beteiligung Karajans merklich verschob. Dieser interpretationshistorische Prozess war anhand Beethovens Fünfter recht deutlich nachzuweisen (Laubholdt 2014); ob und inwiefern diese Ergebnisse sich auch anhand weniger populärer und semantisch aufgeladener Werke – hier überwiegend der Achten – bestätigen und weiter verallgemeinern lassen, soll Gegenstand des vorliegenden Beitrags sein, der von dieser Warte aus nochmals die Positionierung Karajans gegenüber „Vorbildern und Konkurrenten“ in den Blick nimmt.

Biography:

Lars E. Laubhold studied music (trumpet) at the Hanns Eisler Academy of Music in Berlin (1988 - 1990); 1990 apprenticeship as a brass instrument maker in Markneukirchen (Saxony), then he was employed as teacher and led a restoration workshop at the Musical Instrument Museum in Schloss Kremsegg (1997 - 2000); from 2000 on, he studied musicology at the Paris Lodron University Salzburg; 2001–2005 freelancer at the Research Institute for Salzburg Music History; 2007 diploma with a thesis on early modern trumpet music (Magie der Macht, Würzburg 2009); 2007/2008 research assistant at the University of Salzburg; 2008 - 2014 collaborator in two FWF-funded projects that investigated the "Musik am Salzburger Dom vom 17. bis ins 19. Jahrhundert"; 2013, PhD with a thesis on the history of Beethoven's 5th Symphony (Von Nikisch bis Norrington, Munich 2014); 2014 - 2016 research assistant at the International Mozarteum Foundation; since 2016 university professor with a focus on interpretation research and instrumental studies at the Anton Bruckner Private University Linz; in 2018 he organized the international symposium Eduard Steuermann und die Aufführungspraxis der Wiener Schule. Various publications as author and co-editor on interpretation research (including Herbert von Karajan 1908–1989, Salzburg 2008) and Salzburg's music history (including Klangquellen, Munich 2010; Keine Chance für Mozart, Lucca 2013; Musik am Dom zu Salzburg, Vienna 2018).



Concept and Moderation: Barbara Lüneburg, Anton Bruckner Private University

Biography:

Barbara Lüneburg is a performing artist und researcher of international reputation in the fields of contemporary music, violin, and multimedia. Numerous compositions have been written for and in collaboration with her. She has appeared at international festivals and concert series across Europe, the USA and Asia. Critics have described her playing as ‚breathhtaking‘, ‚a musical cosmos‘, ‚passionate‘, ‚audacious‘, ‚expressive and gripping‘. Lüneburg holds a professorship for artistic research at the Anton Bruckner Private University, Austria, and leads the university's doctoral programmes. Her research focuses on instrumental performance practice with an emphasis on collaboration, creativity, charisma, and participatory and game-based audiovisual art.

www.barbara-lueneburg.com | www.transcoding.info



Talk: Lina Navickaitė-Martinelli, Lithuanian Academy of Music and Theatre

To Play or to Write: The (Im)Possible Ways of Conciliating Art and Research

Artistic research is unique and significant in that through merger of art and science it proposes new prospects for cultural development, institutes new knowledge and creative outcome, stimulates advancement of theoretical thought, presupposes original ways of perception. However, compared to, say, diverse branches of musicology, artistic research in music – despite the rapid spread of the discipline – still remains fairly fragmented within international context and lacks both the clear definition and unanimously established methodological tools.

The present talk is an attempt at mapping some current trends and perspectives of artistic research in music, with the main examples coming from music performance. Starting with the assumption that the practice-based research does provide very specific insights into respective fields of art, here, an overview of institutionally and individually existing narratives, i.e. research topics, methods and strategies employed by the artist-researchers, is presented. Drawing on concrete artistic research projects from doctoral studies at the Lithuanian Academy of Music and Theatre, as well as on some international examples, the importance of finding the right research topic, asking the relevant research questions and achieving the results beneficial both for research and artistic practice shall be the main focus of discussion.

Biography:

Lina Navickaitė-Martinelli, PhD, is Associate Professor and Senior Researcher at the Lithuanian Academy of Music and Theatre, as well as Chair of the Musicologists' Section at the Lithuanian Composers' Union. Author of the books A Suite of Conversations: 32 Interviews and Essays on the Art of Music Performance (2010) and Piano Performance in a Semiotic Key: Society, Musical Canon and Novel Discourses (2014), she has also presented numerous conference papers and guest lectures, edited academic collections and published scientific articles in international journals and article collections. Navickaitė-Martinelli is the founder and co-ordinator of the LMTA Hub of Artistic Research and Performance Studies (HARPS) and is actively involved in the international promotion and development of artistic research: she has been a member of the AEC "Polifonia" project working group "Artistic Research in Higher Music Education" (2012–2014), takes part in the steering committee of the festival-conference of music performance and artistic research "Doctors in Performance" (since 2016), and is a member of the AEC EPARM (European Platform for Artistic Research in Music) working group (since 2017). Her own research deals with various phenomena within the art of music performance, with a specific focus on semiotic and sociological aspects as well as practice-led research.

[More information at linamartinelli.wordpress.com.](http://linamartinelli.wordpress.com)



Doctoral Project Tania Rubio

Biomusic: From animal communication to music composition

The aim of my project is to find new perspectives for musical composition through the transfer of findings from bioacoustics and eco-acoustics. My research focuses on the last fifty years of developments in music and science, in which technology has a fundamental significance for the progress of sound studies in the fields of electroacoustic music, sound art, zoomusicology, biomusicology, bioacoustics, and eco-acoustics.

I intend to transfer results from scientific studies in the field of bioacoustics and eco-acoustics to another perspective, namely that of art. I analyse and describe the acoustic phenomena of ecological relationships in certain soundscapes and use them as tools to find new approaches to composing.

My methodology makes use of mixed research strategies: firstly, listening to, recording, and analysing natural soundscapes; secondly, collecting and analysing compositions from 1970 to the present that relate to this theme; thirdly, to study these analyses in the light of scientific findings in the field of bioacoustics and eco-acoustics. On the basis of these experiences and insights, I will create new compositions that will extend the listening experience.

Through my artistic research I intend to understand animal communication as a living and changing acoustic phenomenon, and to create new imaginary and poetic worlds in which nature and humans are understood as equals.

1st supervisor:	Prof. Carola Bauckholt, ABPU
2nd supervisor:	Prof. Dr. Annegret Huber, mdw
External supervisor:	Antonio Celis-Murillo, PhD, U.S. Geological Survey

Biography:

Tania Rubio (*1987, Mexico City) is a composer, field recordist, and transdisciplinary artist, whose music has been presented in Mexico, Argentina, Brazil, Colombia, Costa Rica, USA, France, Spain, England, Germany, Switzerland, and Austria.

Rubio focuses on transdisciplinary approaches through sound arts, bioacoustics, and interculturality, searching for knowledge exchange between art, science, nature, ancient cultures, and technologies. The study of oral cultures within their traditional contexts forms an important influence in her artistic work, which includes: African percussion and Fulé flute (Guinea, Mali, Senegal), the Gamelan Orchestra of Indonesia, the percussion tradition of Capoeira Angola (Brazil), the Mexican fandango tradition, and pre-Columbian instruments.

Rubio completed her Bachelor of Composition with honours at Universidad Nacional Autónoma de México in 2014. She holds a Master's degree in 'Music creation, new technologies and traditional arts' from the university UNTREF and a specialisation in 'Objects theater, interactivity and new technologies' from the Universidad Nacional de las Artes, Buenos Aires, Argentina. Rubio has attended master courses with Estrada, Rocha Iturbide, Baca Lobera, Russek, Goebels, Fure, Oliveros, Andre, Maierhof, Rosenboom, Ortiz de Zarate, Tolosa, and Minsburg.

In 2019 she was 'Composer in Residence' at the Archiv Frau und Musik and Hochschule für Musik und Darstellende Kunst in Frankfurt am Main. She was honoured for her project "Biomachines, Wind Animals" by the Arts, Science and Technology programme FONCA-UNAM.

Rubio is the founder of Revueltas Sonoras which is dedicated to the dissemination of new musical works from Latin America and building a global network of artists. She has delivered workshops in Mexico, Argentina, Colombia, Brazil, and Canada. Rubio is currently pursuing an artistic-academic doctorate at Anton Bruckner Private University in Linz, Austria.



Doctoral Project Carlo Siega

The 'Composing Performer'. Creative approaches and re-interpretation practice after the premiere:

This research is based on an emerging practice in classical contemporary music that questions the role of the interpreter exclusively as an interpreter of existing scores. My aim is to expand the engagement and scope of interpreters in creative interpretation and decision-making beyond what is initially provided by the written score.

To this end, I challenge two common practices: compositions which, or composers who, use new technologies as 'extended' tools for controlling performers while depriving them of their own artistic freedom on stage; and traditional collaborative approaches between composer and performer that are merely concerned with creating a new repertoire without considering the possibility of recreating a work after the premiere.

In my methodological approach, I combine theories of historically-based performance practices in the field of classical contemporary music with non-academic approaches taken from pop music culture, such as mash-up and remixes. In each case study, I will look for creative ways to re-create existing works, for example, by transforming purely musical artworks into intermedial ones using new technologies.

For my research it will be necessary to stimulate performers' extra-instrumental competencies in relation to new technologies, improvisation, and compositional thinking within the performative context, to re-evaluate existing approaches to interpretation practice in New Music, and to encourage and promote the creativity of performers beyond purely instrumental and performative qualities. By doing so, I aim to reshape the understanding of a performer's tasks and identity, and to develop a new form of engaged performance practice, as well as new potential for (extended) interpretation.

1st supervisor: Prof. Dr. Barbara Lüneburg, ABPU
2nd supervisor: Prof Dr. Karlheinz Essl, mdw

Biography:

In 2018 Carlo Siega won the renowned Kranichsteiner Music Prize for interpretation at the Darmstadt Summer Courses for New Music and performs as a soloist and with ensembles throughout Europe.

He has performed in the La Fenice theatre opera season, in the Divertimento Ensemble - Rondò, at the M. Del Monaco Theater and TransArt Festival in Italy, in SMOG, Nuits de Beau Tas, Ear To the Ground Festival and Kunstenfestival des Arts in Belgium, at the Izlog Festival in Croatia, at the Neue Oper Vienna in Austria, at the Time for Music Festival in Finland, the Warsaw Autumn in Poland, Festival Ensem, Mixtur Festival, VANG Festival, SIRGA Festival and Universidad de Léon in Spain, SoundSpaces Festival in Sweden, NUMU Festival, Switzerland, and elsewhere.

Siega collaborates with performers and composers and premieres works by internationally renowned composers. His artistic partners include composers such as Giorgio Colombo Taccani, Chaya Czernowin (Israel/USA), Klaus Lang (Austria), Simon Löffler (Denmark), Pauline Oliveros (USA), Stefan Prins (Belgium), Rebecca Saunders (UK/Germany), Alexander Schubert (Germany), Simon Steen-Andersen (Denmark), and Frédéric Verrières (France).

After completing his music diploma and his Master's in classical guitar with distinction at the Music Academy in Venice, Carlo Siega continued his studies first at the Music Academy Claudio Abbado in Milan and then at the ICTUS Academy and the KASK of Gent in Belgium under the direction of Tom Pauwels. In addition, he attended masterclasses with artists such as Elena Cásoli and Yaron Deutsch, and completed his philosophy studies with distinction at Ca' Foscari University, Venice. He is currently working on an artistic research doctorate at the Anton Bruckner Private University in Linz.

Talk: Martin Skamletz

Aspects of artistic research in research projects of Bern University of the Arts' Institute Interpretation

Music research at Bern University of the Arts HKB (Hochschule der Künste Bern) has since HKB's foundation in 2003 been conducted within its Research area (Forschungsschwerpunkt) Interpretation (2019 renamed as Institute Interpretation). Due to the legal and institutional framework in Switzerland, i.e. the integration of the former conservatories into universities of applied sciences (Fachhochschulen), with a quadruple mandate (formation, research, continuing education and rendering of services) and a strong obligation to acquire external finances, HKB's research activities have to balance the requirements of being "practice-led" on the one hand and of being eligible for third-party funding on the other.

Cooperating with University of Bern for the academic tutoring of our doctoral candidates in a Graduate School of the Arts since 2009 (2019 Graduate School of the Arts and Humanities, study programme Studies in the Arts), we have been focusing on the design of research projects to be funded by Swiss National Science Foundation SNSF and Swiss Innovation Agency Innosuisse (formerly Swiss Commission of Technology and Innovation CTI). In this process, the academic development of our teaching faculty has been a central element, and research topics have largely been determined by bottom-up processes, corrected by success in the acquisition of funding. Entering the discussion on methodologies of artistic research is quite new for us; I will discuss some instances of essential practical contributions by musicians to our research projects *avant la lettre*.

Biography:

Martin Skamletz, born 1970 in Bludenz (Austria). Studies in Vienna at Hochschule für Musik und darstellende Kunst (music theory, flute) and in Brussels at Koninklijk Conservatorium (traverso). Living in Switzerland since 1997, with teaching appointments at Schweizer Musikpädagogischer Verband SMPV, Musikhochschule Trossingen and Vorarlberger Landeskonservatorium Feldkirch. Since 2007 head of Forschungsschwerpunkt (since 2019 Institute) Interpretation and Professor of Music Theory at Hochschule der Künste Bern HKB. Currently working on a PhD dissertation on French opera in Vienna 1801-1806.

<https://www.hkb.bfh.ch/de/forschung/forschungsbereiche/institut-interpretation/>
<https://www.hkb-interpretation.ch/news/>
<http://www.skamletz.ch/martin/publikationen/index.html>

__ IMPORTANT INFORMATION AND LINKS __

English:

Writing Lab:

You will find a lot of information and tips on how to write at „The Writing Center University of North Carolina at chapel Hill“:
<https://writingcenter.unc.edu/>

Tips and tools:

<https://writingcenter.unc.edu/tips-and-tools/>

Handouts that support you to develop an argument:

<https://writingcenter.unc.edu/faculty-resources/classroom-handouts/>

In-Class Writing Exercises:

<https://writingcenter.unc.edu/faculty-resources/tips-on-teaching-writing/in-class-writing-exercises/>

Academic Writing:

Citing and Plagiarism – Short video on how citing is done:

<https://www.youtube.com/watch?v=QB3eqAJ3keE&feature=youtu.be>

Weblink which informs you why it is problematic not to cite your sources:

<https://writingcenter.unc.edu/tips-and-tools/plagiarism/>

Deutsch:

Weblink zu einem ausführlichen Dokument zum wissenschaftlichen Arbeiten und Zitieren der Uni Wien (Musikwissenschaft):

https://musikwissenschaft.univie.ac.at/fileadmin/user_upload/i_musikwissenschaft/Studium/RichtlinienSchriftlicheArbeiten.pdf

Taxi Kefermarkt:

You can order a taxi with Ms Ruhsam: 0664 – 4787638 or at <https://www.gutgemacht.at/k/taxi/kefermarkt>

Acknowledgements

Many thanks to Eva-Maria Bauer, Mathias Burghofer, Anita de Jong, Christian Lutz, Herwig Preiss, Andreas Roser and Katrin Truttenberger for their logistic support.