

# PARL

## Platform for Art and Research Linz

Music  
Dance  
Drama

ANTON BRUCKNER  
PRIVATE UNIVERSITY  
UPPER AUSTRIA

### SPRING LAB | 2023

#### 20.-22. April 2023, Kleiner Saal | Sonic Lab

##### Host:

Doctoral Programmes of the Anton Bruckner Private University

Vice Rectorate for Research

The annual **PARL – SPRING LAB** is part of the series 'PARL - Platform for Art and Research Linz' that explores the realm between art and research and its many combinations. The SPRING LAB 2022 addresses two essential topics of research, namely peer review and the dissemination of research results. Additionally, we train transferable skills and competences.

##### On the programme:

**Input Sessions and Discussions** on peer review and dissemination formats

**Short Presentations by the Doctoral Candidates** of the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> year (includes training of peer review)

**Workshop Transferable Skills and Competences:** Development of a teaching concept

**Poster Presentations by Doctoral Students (21.4.23, Foyer)**

Hazal Akyaz, Santiago Diéz-Fischer, Karin Regula Hermes, Renata Kambarova, Erin Lupardus,

Claudio Ribeiro, Bernhard Ernst Scharl

We will take photographs at this event. The photographs will be published to showcase our activities on the website, on social media channels and in print media. For more information, please visit <https://www.bruckneruni.at/de/datenschutz>. Hagenstraße 57 | 4040 Linz | T +43 732 701000 280 [events@bruckneruni.at](mailto:events@bruckneruni.at), [www.bruckneruni.at](http://www.bruckneruni.at)





# PROGRAMME

## Thursday, 20.4.2023

10.15-10.30 (Kleiner Saal)	<b>General welcome:</b> Barbara Lüneburg, Director of Doctoral Programs at ABPU
10.30-12.00	<b>Input and Discussion: PEER REVIEW – How to best profit from it</b> (Barbara Lüneburg)  What does it entail? How do I give it with respect? How do I receive it with grace?  Introducing different forms of peer review and group discussion among doctoral students and supervisors present
12.00-12.45	Erin Lupardus: <i>Why does it matter when the violoncello came to Austria?</i>  – Lunch break –
13.45-14.30	Christof Ressi: <i>Thoughts, experiences and ideas on the topic of "Goals and Strategies" and "Collaboration and Competition" in computer game environments for audiovisual artworks</i>
14.30-15.15	Albert Fischer: <i>Váša Příhoda- Gesangliches Violinspiel: Stilistische Ausdrucksmittel – Portamento</i>
15.15-16.00 (Sonic Lab)	Enrique Mendoza Meija: <i>Hybrid Audio Diffusion System(HADS) – report on first listening, tests, statistical analysis of the data and introduction to special measurement tool</i>
16.00-18.00	<b>Workshop on Transferable Skills and Competences: Development of a course concept for introducing Artistic Research/Practice-based Research in 1<sup>st</sup> and/or 2<sup>nd</sup> Cycle</b>  Group discussion among doctoral students and supervisors present:  What is to be done when developing a new seminar at a university? What steps are to be taken, what research is to be carried out, what teaching and learning conditions are to be taken into account? What is the framework that a curriculum prescribes (ECTS points, learning outcomes, etc.)?

# PROGRAMME

Friday, 21.4.2023

10.00-11.00	<b>Input and Discussion:</b> Dissemination of Research Results (Barbara Lüneburg)
11.00- 11.45	Claudio Ribeiro: <i>Eighteenth-century keyboard fingering in Scarlatti's Toccata Prima</i>
11.45-12.30	Wataru Mukai: <i>Vorstellung des Pilotprojektes "Improvisation einer Geigerin auf dokumentarisches Videomaterial von einem Tänzer"</i>
	– Lunch Break –
13.30-14.15	Bernhard Ernst Scharl: <i>Präsentation und Diskussion meines Interviewleitfadens</i>
14.15-15.00 (Sonic Lab)	Sam Erpelding: <i>Insight in my Work Process: Concept Development for Exhibitions in the National Park Visitor Centres</i>
15.00-16.30	<b>Parallel sessions:</b>  Sonic Lab: Doctoral Candidates – Development of a course for 1st and/or 2nd cycle on introduction to artistic research /practice-based research (Continuation)  Kleiner Saal: Betreuer*innen – Diskussion zu Themen rund um den Abschluss des Doktorates: <ul style="list-style-type: none"><li>• Auswahlkriterien externe Gutachter*innen</li><li>• Qualitätskriterien zu: Begutachtung schriftliche Thesis; Dokumentation der künstlerischen Arbeitsprozesse und Kunstwerke, die im Rahmen der Dissertation entstanden sind; Lecture Recital/Konzert/Performance/Vortrag; mündliche Disputation</li><li>• Diskussion zum Punkt "positive/negative Begutachtung"</li></ul>
16.30-17.00	<b>Doctoral Candidates: Discussion</b> of challenges encountered and results of the worklab of the doctoral candidates
17-18.30	<b>Poster Presentations and Discussion with the Audience</b>  by Hazal Akyaz (historical musicology), Santiago Díez Fischer (Composition), Renata Kambarova (intercultural research, instrumental performance studies), Karin Regula Hermes (contemporary dance), Erin Lupardus (historical musicology), Claudio Ribeiro (historically informed performance practice) and Bernhard Ernst Scharl (music pedagogy)

# PROGRAMME

**Saturday, 22.4.2023**

10.00-10.45 Hazal Akyaz: *The decline and reconstruction of the traditional bel canto in the late 19th century and Alessandro Parisotti's intention with his collection Arie Antiche – Introduction to my core research methods.*

10.45-11.30 Renata Kambarova: *Approaching Nola, Shashmaqom and Contemporary Western Art Music through Intercultural Exchange and Artistic Research – recent developments in my project*

11.30-12.15 Philip Rist: *New insights into the impact of Joseph Schillinger on certain composers and arrangers of New York's popular music scene – results of my archival work in New York*

– Lunch Break–

13.15-14.00 Jorge Gomez: *The audio paper as a dissemination format : Discussion of chances and challenges of multimedia content being the backbone of artistic production within my research project*

14.00-14.45 Joanna Wicherek: *Gestural expression in combination with different media – Insights in my current research process*

14.45-16.00 **Final Round Table:** Presentation and discussion of the results of the previous workshop on the Introduction of artistic research /practice-based research in the 1st and 2nd Cycle.  
(Presented and chaired by the doctoral students)

We offer participation via webex for external guests:

<https://bruckneruni.webex.com/bruckneruni/j.php?MTID=m964ec52bf79297a402b6883fd6fef5ac>

Meeting reference number : 2733 863 5687, password: RqtHKKpM743

# ABSTRACTS AND BIOGRAPHIES

## **Hazal Akyaz**

### **Abstract**

#### **Historical perspectives on the pedagogical dissemination of Parisotti's Arie Antiche**

This research project investigates the history of Arie Antiche's pedagogical appreciation, a collection of baroque Italian arias rearranged by Alessandro Parisotti between 1885-98. At present, these anthologies attract the interest of music historians because they represent a romantic revival of an early repertoire. Vocal pedagogy, in turn, is interested in them because it considers them a collection suitable for beginners due to the supposed simplicity of the selected arias. However, none of the existing studies seem to address the reasons for the high pedagogical reputation of Arie Antiche.

The project thus aims to explain both the reception and the canonisation of the anthologies by focusing on the following questions: (1) to what extent did Parisotti's collection help to restore an image of the past, (2) to what extent did the historical authenticity that Parisotti was aiming at play a role in 19th-century vocal pedagogy, (3) what role did the Arie Antiche play in concert repertoires and conservatoire repertoires (until the 1960s), and (4) what features of the Arie Antiche might have supported the creation of a pedagogical canon?

To answer these questions, I will examine the selected arias in their historical-pedagogical context and discern the reasons for their classification as "simple". In doing so, I will draw on 19th-century treatises, as well as early manuscripts/editions and pedagogical songs composed during the Romantic period. In addition, I will identify the most frequently performed songs of the aforementioned repertoires via a descriptive quantitative analysis.

#### **Hazal Akyaz contribution to the SPRING LAB 2023**

During the Spring Lab, I wish to discuss first results related to two main chapters of my doctoral project: the decline and reconstruction of the traditional bel canto in the late 19th century and Alessandro Parisotti's intention with his collection Arie Antiche. To demonstrate how I developed my observations on the context of 19th-century vocal pedagogy and Alessandro Parisotti's approach to baroque arias, I intend to provide an overview focused on the core of my research methods through a few examples of primary sources that I use. Furthermore, I would like to discuss the following steps that I have planned for the continuation of the project. Mainly, I would be interested in receiving input regarding the continuation plan and the possible risks of my approach.

### **Biography**

Turkish mezzo-soprano Hazal Akyaz studied singing with Alper Kazancioglu at Dokuz Eylul University (Turkey, 2012–2016) and with Dionisia Di Vico and Antonella Cesari at the Alfredo Casella Conservatory in L'Aquila (Italy, 2016–2019). During this period, she also studied song repertoire with Luisa Prayer and Maria Tomanova, participated in opera studios of Emanuele Di Muro and Enrico Arias, and worked with conductors such as Pavol Tužinský, Aurelio Canonici, and Marcello Bufalini. In the summer of 2022, she completed her studies in Lied and Oratorio at the Franz Schubert Conservatory, Vienna (2020–2022).

In addition, she attended master classes with Wieland Satter, Emma Kirkby, Roberto Scandiuzzi, Susanne Kelling, and Elizabeth Nornberg Schulz as well as workshops in historical improvisation, historical performance practice, basso continuo and rhetoric with Tina Chancey, David Garrik, Andrew Lawrence King, and Rachel Yonck. Further, she took courses in music philology and historiography at the Faculty of Musicology in Cremona and at Unipiams.

She appears on the CD "Omaggio a Giacomo Leopardi nel Bicentenario dell'Infinito. Musica e poesia" (Luna Rossa Classic, 2020) with Paola Ciarlantini's chamber opera "La storia di Piramo e Tisbe". Hazal was a scholarship holder of the Canto Vocal Program (Croatia) and worked with Sharon Mohar, Liora Maurer and Lucy Arner. From 2019–2020 she was a teaching assistant at the JAM MUSIC LAB Private University in Vienna. She has been a doctoral student at the Anton Bruckner Private University since 2022.

# **\_ABSTRACTS AND BIOGRAPHIES\_**

## **Santiago Díez-Fischer - Composition**

### **Abstract**

#### **Transforming an everyday object into a musical instrument: a trigger for composition**

In this research project I am investigating the process of transforming an everyday object into a musical instrument and how this transformation influences the compositional process.

In recent years, my compositional process has been based on the use of everyday objects as new instruments. In Spanish there are two words for the word 'play': 'jugar' if you mean a toy, and 'tocar' if you mean an instrument. In this project, I experiment with actions and sounds by 'playing' ('jugar') with an object: When an action on the object produces an interesting sound for the composition, it is selected and systematised to make that action repeatable and standardised for sonic, compositional and performative purposes. 'Jugar' becomes 'Tocar' - playing with a toy becomes playing an instrument.

I ask: What happens in the transformation of an everyday object into a musical instrument? How does this transformation influence my compositional process? To answer this question, I will analyse each moment of the process of transforming an object into an instrument: possible actions applicable to each object, dimensions and physical forms of objects, and how these factors are transformed into a sound produced by a repeatable action on an object. I will study and analyse composers who have used objects in their search for new sounds, from Luigi Russolo to contemporary musicians.

In the course of this research project, I aim to compose four musical works based on the use of objects as new instruments and create an online library of object-based instruments that can be used by composers, performers and sound designers.

#### ***Santiago Díez-Fischer's contribution to the SPRING LAB 2023:***

Poster presentation on his doctoral project

### **Biography**

Santiago Díez-Fischer's (Argentina) music is based on the search for an organic sonority that combines the acoustic sounds of instruments and different objects with a very personal way of using electronics: a 'tactile' music that invites the listener to explore the sculpture of his music. His music has been performed by ensembles such as Ensemble Dal Niente, Ensemble Distractfold, Eunoia Ensemble, Lovemusic, Ensemble Sur Plus, KNM Ensemble, Ensemble Soundinitiative, Vortex, Le balcon, TM+, BIT20, CAIRN and L'imaginaire. As a composer, he has participated in residencies and festivals as for instance IRCAM - CURSUS, Schloss Solitude Akademie 2011, Darmstädter Ferienkurse, Impuls Akademie, Festival Borealis. He received commissions and awards from Siemens Foundation, Pro Helvetia, Borealis Festival, the French Embassy in Argentina, Argentinian Mozarteum, Cité internationale des Arts, Clang Cut Book Berlin, Mixture Festival, Joan Guinjoan Prize, among others. Díez-Fischer is professor of composition at the Pantin Conservatory in Paris. For 5 years he was assistant professor in the composition class at the Haute Ecole de Musique in Geneva, Switzerland. He did a Master's degree in composition and in choral conducting in Argentina and studied in Germany with Rebecca Saunders and in France with Philippe Leroux.

<http://santiagodiezfischer.com/>

## **Sam Erpelding - Composition**

### **Abstract**

#### **Ecoacoustic research and its expression through ecological sonic-visual art: Species extinction in natural spaces and ecoacoustic composition strategies**

This artistic-scholarly dissertation deals with ecological sound art, electroacoustic composition and multimedia installation and investigates the relationship between soundscape diversity and biodiversity with regard to urgent ecological issues. The objective is to measure and compare the presence of anthrophonies and biodiversity in two Austrian national parks with adjacent human-

# ABSTRACTS AND BIOGRAPHIES

altered landscapes. The aim is to make auditory and non-auditory patterns and ecological issues of a landscape scientifically and artistically presentable.

There is a lack of effective communication of ecological findings to the public. The main intention of this dissertation is the artistic approach to process ecoacoustic findings in a sonic-visual artwork and to gain new perspectives on musical properties in composition inspired by ecological artistic research. Results are thereby mapped via specific sound signatures, fluctuations, temporal identifiability, localisation, dynamics, etc.

How can habitat ambience, biodiversity quality and soundscape quality be represented through sonic-visual art? How can artistic multimedia strategies represent seasonal acoustic dynamics and species-specific distribution? To what extent can the relationship between species calls and landscape patterns be represented through sonic-visual art?

It will be necessary to develop ecoacoustic composition strategies based on environmental and acoustic monitoring, ecoacoustic analysis, electroacoustic composition and multimedia installation. The written work will clarify the interpretation of the ecoacoustic data and justify the artistic strategy of the final ecological multimedia composition.

## ***Sam Erpelding's contribution to the SPRING LAB 2023***

his short presentation is about an ecoacoustic study in the Kalkalpen and Donau-Auen National Park and the artistic interpretation of my findings through exhibitions in the National Park Visitor Centres, through multimedia concerts, publications of sound recordings, and radio art broadcasts. My focus is primarily on the concept development for ecological soundscape sculptures.

At the beginning, an introduction to the content of current research, the added value of multi-channel audio recording and playback systems, and essential analytical procedures will be presented. The audience will get to know important research methods and questions of ecoacoustics as well as ecological-artistic approaches for cross-media science communication. In the main part, first results, compositional sketches and sound examples as well as case studies in the form of audio-visual recordings will be presented, which will serve as a basis for concept development. Further on, the target groups and possible needs of the respective visitor centres will be analysed. Thus, various applications of cross-media techniques are presented in relation to the potential premises, as well as the corresponding budget planning. Finally, web-based possibilities are presented as an alternative to real exhibitions, so that exhibitions can also be visited virtually.

## **Biography**

Sam Erpelding (\*1992, Luxembourg) is a sound engineer, composer, sound artist, field recordist and soundscaper and builds his own acoustic elements and experimental musical instruments. As an electric guitarist he performs in various formations, including the trio "ARGON", with whom he has toured Central Europe. Under the pseudonym "Dankwart" Sam publishes his compositions mostly by himself, but also on various labels. He works as a freelance sound engineer and produces sound recordings and concerts in the fields of classical music, jazz, rock and electroacoustics.

Erpelding completed his studies in sound engineering at SAE Vienna with distinction and produced a sound documentary about the nature reserve "Pränzeberg" in Luxembourg. Furthermore, he studied music theory and basic harmonic research with Kurt Haider in Vienna. In 2018 he completed the course in Computer Music and Electronic Media at the University of Music and Performing Arts Vienna. In 2019, he completed the master's programme in Digital Media Technologies at the University of Applied Sciences St. Pölten and conducted an Ambisonic Soundscape investigation in the Donau-Auen National Park as part of his master's thesis.

In 2018, he was artist in residence at the Kunsthalle Groß-Siegharts in Lower Austria and published his sound installation "Pränzeberg". In 2020, he won the ORF Art Radio Art Competition together with the language artist Elif San. He is co-founder of the Luxembourgish art collective "D'Kréiennascht" and since 2021 member of the radio art network of the Greater Region "Radiôme". He is currently doing his doctorate at the Anton Bruckner Private University in Linz, Austria.

<https://sdankwart.wixsite.com/media>



# ABSTRACTS AND BIOGRAPHIES

## **Albert Fischer - Musicology**

### **Abstract**

#### **Váša Příhoda: 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 Příhoda. 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.

#### **Albert Fischers's contribution to the SPRING LAB 2023**

Im SPRING LAB 2023 präsentiere ich meine beginnende Auseinandersetzung in der Interpretationsforschung mit dem „Sonic Visualizer“ Soundtool. Mein Vortrag *Váša Příhoda – Gesangliches Violinspiel: Stilistische Ausdrucksmittel- Portamento* behandelt meinen ersten Ansatz zur Stilistik in der Kunst Váša Příhoda's, seine Einbindung in Traditionen und im Speziellen meine ersten Untersuchungen zum Stilmittel des Portamentos am Spiel des Geigers.

In SPRING LAB 2023 I present my beginning exploration in interpretation research with the "Sonic Visualizer" sound tool. My lecture *Váša Příhoda- Vocal Violin Playing: Stylistic Means of Expression – Portamento* deals with my first approach to stylistics in Váša Příhoda's art, its integration into traditions and, in particular, my first investigations into the stylistic means of portamento in the violinist's playing.

### **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 Musikhochschule, 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 Haberzettl. 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.

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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 Příhoda 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.

## **Jorge Gómez Elizondo - Composition**

### **Abstract**

#### **Orchids & Wasps: Composition as an Aesthetic of Change**

In the growing upheaval in the field of multimedia composition, numerous practical and theoretical discourses have emerged that approach musical composition with the observation that sound alone is no longer sufficient to express musical ideas. The myriad compositional materials and forms used to explore musical ideas range from microcontrollers, YouTube, sound installations, performance strategies, VR, everyday objects, AI, and an ever-growing list that composers, performers, and audiences confront.

My research project is concerned with the systematized practice and theory of composing works conceived as a cycle in which multimedia transformation processes are emphasized. I compose a cycle of works, magnifying an identifiable characteristic feature of an initial composition, and articulate the work through various multimedia possibilities. I understand these repetitions as a system of difference through repetition that consolidates a continuous state in the state of flux.

The recurring orchid and wasp in the writings of Deleuze and Guattari illustrate richly interconnected concepts - rhizome, lines of flight, multiplicity, becoming, deterritorialization, among others - that I employ in my artistic practice as a fundamental part of the creative process. My concept of multimedia composition relates to this double figure and its associated concepts as the multiple ways in which media relate to each other in unexpected ways and set processes in motion.

Research questions that arise are: How can I develop new approaches to musical composition through an aesthetic of change, in the form of a cycle of works that differentiate themselves through the use of various media? What strategies can I come up with to create these differentiating pieces? What happens to the idea when it is actualized through a different multimedia configuration?

#### ***Jorge Gomez contribution to the SPRING LAB 2023***

I would like to introduce the audio paper as a dissemination format within the context of my research. Audio papers share similarities with academic texts. However, unlike written papers, audio papers are presented as an audio production. This makes use of specific media that incorporates a sonic awareness of aesthetics and materiality that embraces "intellectual arguments and creative work, papers and performances, written scholarship and sonic aesthetics." (Groth and Samson 2016) In my presentation I would like to discuss the advantages and disadvantages that can arise in projects that, as in my case, involve multimedia content as a backbone of artistic production within the research project.

### **Biography**

Jorge Gómez Elizondo strives toward constant renewal and transformation. His works combine musical composition, sound art, performance, and scenic aspects. He writes compositions in which the random, the planned, the improvised are interwoven with a multiplicity of meanings or a recontextualization of space and sound. Some of the recurring themes in his work are transformation, perspective, multiplicity, narrative and improvisation.

Jorge studied composition in Monterrey (UANL, Bachelor) and music technology in Mexico City (UNAM, Master) with Ricardo Martínez and Roberto Morales. He completed his master's degree in composition at Anton Bruckner Private University with Carola Bauckholt and is currently a doctoral student in the artistic-scholarly doctoral program at Anton Bruckner Private University.

# \_ABSTRACTS AND BIOGRAPHIES\_

In 2021, In 2021 he received the "Förderungspreis der Stadt Wien" in the area of musical composition, in 2020, the Startstipendium für Musik und Darstellende Kunst from the Austrian Federal Ministry of Arts, Culture, Public Service and Sports, and the composition grant from the City of Vienna for his music theater piece All is Well (Sisyphus is still happy). In 2018, the Bruckner Orchestra performed aus Holz und Fleisch as part of the "Anhörung" in Linz, Austria. The solo violin piece Anamensis won first prize at the national competition for scores, XI Festival Internacional de Música Nueva Monterrey.

His music has been performed by ensembles such as PHACE, Neue Vocalsolisten Stuttgart, Schallfeld, Ensemble Recherche, Vertixe Sonora, Phoenix, Oerknal! Liminar, Schlagquartett Köln, Toyen Fil øg Klafferi and Norwegian Cornett and Sackbuts Ensemble.

## **Karin Regula Hermes – Contemporary dance**

### **Abstract**

#### **Re-interpreting Dance Heritage. Between Choreographic Practice and Notation Theory**

In the course of postmodern dance forms, artistic dance experienced diverse and dynamic expressions. Dance artists such as Kurt Jooss (1901-1979) and Sigurd Leeder (1902-1981) are representative of the departure into modernity, for they created links between work and person, between choreography and pedagogy, between analysis and creativity, between dance practice and theory. The confrontation with their works challenges us to face the questions of their interpretation from today's perspective and to include praxeological methods. The latter reflect an understanding of dance and performance that conceptually integrates the diversity of different interpretive approaches. For choreographies from other epochs, cultures or training conditionings confront us with questions of freedom of interpretation and open up creative scope.

I am investigating these questions in my artistic research. In the first part of my research project, I deal with the dance score *Danse macabre* (1935), choreography by Sigurd Leeder. In dialogue with this dance score, I choreograph *Fünf Versuche des Tanzes mit dem Tod* ("Five Attempts to Dance with Death"). I then notate my choreography using Laban's kinetography, incorporating digital notation options. *Aussen eins, innen unzählig. Der Granatapfel und die Transformation* ("One on the outside, countless on the inside. The Pomegranate and Transformation") is the working title of the second part of my artistic research. Here I focus on different notations of *Pavane auf den Tod einer Infantin* (1929), choreography by Kurt Jooss. My guiding question is: What liberties and spaces do I claim when notation signs are transferred into dance re-interpretation and this presupposes that the current context is integrated?

#### **Karin Hermes' contribution to the SPRING LAB 2023:**

Poster presentation on her doctoral project (in absentia)

### **Biography**

Karin Hermes grew up in Zurich and graduated from the Zurich Ballet Academy (director: Herta Bamert). She worked as a stage dancer at the Staatstheater Stuttgart, Schauspielhaus Zurich and in independent ensembles. After years of professional dance work, Karin studied dance pedagogy at the Institute for Stage Dance at the Cologne University of Music, later continuing her studies at the Conservatoire National Supérieur de Musique et de Danse de Paris and completing the Cycle de perfectionnement in movement analysis and notation (Laban system), specialising in reconstruction, with distinction. Since then, Karin Hermes has been researching the intersections between dance practice and theory and has been exploring methods of interpreting historical dance works, among others at The Place in London, Ballet du Rhin, Cité de la Musique Paris and Centre National de la Danse (CND) in Pantin, Paris. Her choreography *Betwixt and Between*, dialogue with *Rooms* by Anna Sokolow premiered at CND in 2008 and was recorded in the film *Tanzrebellin* by Ralph Ströhle for ARTE. From 2011-2015 she chaired the Research Panel of the International Council of Kinetography Laban. In 2007 Karin Hermes founded her ensemble hermesdance and performed in France, England, Brazil, Israel, Germany and Switzerland. She has always been committed to dance education and has realised countless projects with children and young people. She has been a member of the Pestalozzi School Camps team since 2022.

# ABSTRACTS AND BIOGRAPHIES

Karin Hermes received the Canton of Bern's Cultural Education Award in 2017 and was awarded two Swiss Dance Prizes, Cultural Heritage Dance, in 2015 and 2019. She is currently co-director of hermesdance, lecturer at the Bern University of the Arts for dance practice, theory, work analysis, specialised didactics and dance mediator at the Bern Ballet of the Bühnen Bern.

## **Renata Kambarova - Contemporary performance practice, Flute**

### **Abstract**

#### **Approaching Nola, Shashmaqom, and Western contemporary art music through intercultural exchange and artistic research**

In her doctoral research project, Renata Kambarova, flutist born in Uzbekistan, explores ways to create a transformative relationship to one's perceived musical 'national heritage' through her own example, while conducting an intensive study of the technique of nola, the traditional ornamental technique used in both vocal and instrumental performances in Shashmaqom. With Shashmaqom she means the classical genre and pieces that are mainly played and taught in Uzbekistan and Tajikistan. At the same time, she investigates the transverse nay, researches its most representative repertoire within the tradition of Shashmaqom from experts in the field, as well as its history and nowadays practice.

Her guiding questions are: How can a Western-trained instrumentalist approach Shashmaqom and the tradition of nola and blend it with Western contemporary music in a balanced and respectful way? In doing this, how can the sonic/musical exchange between actors of both genres be mutual and imply a learning process based on instrumental practice and an artistic creation process that runs in two directions between two cultures? What will the result look like in newly created repertoire in either genre?

Methodologically she mixes situational analysis conducted through field research, interviews, and mapping, with artistic research conducted through improvisation, electro-acoustic composition, and collaboration with musicians and composers from Belgium and Uzbekistan.

### ***Renata Kambarova's contribution to the SPRING LAB 2023***

In her presentation, Renata Kambarova explains the most recent development of her doctoral research project, entitled "Approaching Nola, Shashmaqom and Contemporary Western Art Music through Intercultural Exchange and Artistic Research". An Uzbek-born flutist, Renata is exploring ways to create a transformative relationship with the perceived musical "national heritage" through her own example, while conducting an intensive study of the nola technique, the traditional ornamental technique used in both vocal and instrumental performances in Shashmaqom. She will present the more recent stages of her understanding and learning of the nola, focus on the artistic research method, and present case studies focusing on improvisation with other musicians.

### **Biography**

Renata Kambarova was born in Tashkent, Uzbekistan. At the age of six she began her music studies at the V. A. Uspensky Music School in Tashkent, Uzbekistan. In 1999 she moved to Belgium where she continued her training on the baroque recorder and studied the flute. Early on, she won prizes at various competitions: she was a finalist at the Dexia Classics Competition (2009), received third prize at the Jmusiciens Competition (2001) and won the prize of the Concerts Permanents association (2007).

In 2015, she graduated cum laude in flute and pedagogy at the Brussels Conservatory in the class of Baudoin Giaux. She obtained a second Master's degree in music at the Fontys Hogescholen voor de Kunst in Tilburg (Netherlands) with Valerie Debaele. She then studied a specialised Master's degree in contemporary music at the Conservatoire Royal de Liège (Belgium) with Ine Vanoeveren.

Renata is a member of various classical and contemporary music ensembles and develops art projects that include improvisation, electronics and visual media. She has recorded several albums of chamber and electronic music.

Renata leads an active international career: she has performed with various ensembles and orchestras in many countries and has participated in renowned international festivals such as the Biennale de Venezia, reMuisk or Ars Musica. With her own ensemble "Ensemble Fractales" she premieres works by young and internationally acclaimed composers from all over the world.

# ABSTRACTS AND BIOGRAPHIES

## **Erin Lupardus – Historical musicology**

### **Abstract**

#### **The Violoncello in the Austrian Realm before the Viennese Classical Period: Context, Originalities und Rediscovery**

The baroque violoncello's role in the musical developments of the Austrian region of the Holy Roman Empire is not yet clear; this dissertation aims to shed light on the instrument's rise in popularity in the area, its role in ensembles, and if it contributed to the international stage. Despite the violoncello's more overt presence in neighbouring Italy and Germany, the only existing research on bass instrument usage in Austria explores the violone and viol. To find the violoncello's legacy in this region, I will first describe the nomenclature of the historical violoncello, the geographical delineations of my target region, and the chosen time period (before 1740). My research constitutes two parts: a quantitative assemblage of publications, composers, performers, and archival material followed by a qualitative examination of these primary sources. Inspection of historical publications in connection with key players in the violoncello's transition from a strictly basso continuo instrument to a soloistic one will help paint a clearer portrait of the violoncello's function in the 17th–18th century Austrian realm.

#### ***Erin Lupardus' contribution to the SPRING LAB 2023***

Erin will take us on her research journey so far starting with the question “Why does it matter when the ‘cello came to Austria?”

### **Biography**

Erin Lupardus is a cellist, researcher, and English teacher hailing from Oklahoma, USA. She earned her Bachelor of Music in Cello Performance and German, magna cum laude, at DePauw University in Indiana. Following a Fulbright US Student grant to research historical performance practice for the 2018–2019 academic year, she completed her Master of Arts in Baroque Cello Performance at the Anton Bruckner Privat University in Linz, where her master's thesis on the influence of Italian cellists in 18<sup>th</sup> century England was nominated for the UNISON Masterpreis.

Erin has studied cello with Claire Pottinger-Schmidt, Catherine Jones, Guy Fishman, Joanna Blendulf, Eric Edberg, Josef Luitz, Tomasz Zięba, and Jonathan Ruck. She has performed with various ensembles in Carnegie Hall, the Strathmore Music Center, the Oklahoma Civic Center, the Midwest Clinic in Chicago, and the White House. Alongside artistic projects, she has undertaken research in the field of baroque performance practice research in the field of baroque performance practice and has begun her doctorate at the Anton Bruckner Private University in 2022.

## **Enrique Mendoza Mejia – Composition**

### **Abstract**

#### **Electroacoustic composition for hybrid diffusion systems**

In my research, I focus on combining sound diffusion systems to create expanded 3D sound fields for the composition of electroacoustic music. As part of my methodology, I use a hybrid diffusion system meaning a mixture of headphones, speaker arrays and physical environments to create interconnected layers of sound fields. Of particular interest for my investigation are the affordances that interactions between natural or artificially constructed sound field layers produce concerning creation and perception. The development of hybrid diffusion systems offers many possible set-ups and applications, in addition to artistic and technical ramifications that I will explore. Advances in 3D audio technology open new spaces for perceiving spatialized music making it more accessible for me as a creator and a wider audience.

Some of the questions raised by these concepts are: What are the sonic traits produced by listening layers of sound-fields through a hybrid diffusion system and what are the interactions with my compositional practice artistically and technically? What audio mixing techniques and monitoring systems set-ups generate a more detailed sound localization within the different diffusion systems and how these systems influence each other to achieve interconnected sound-fields? What is an audio mixing method that gives a consistent framework to make the compositional process more fluid and creative? What are the challenges of presenting the music

# ABSTRACTS AND BIOGRAPHIES

live and broadcasting it?

Employing practice-based research, I aim to address these questions systematically through my practice as a composer. I will create compositions of automated electroacoustic spatialized music experimenting in hybrid sound diffusion systems to achieve new immersive listening experiences.

## ***Enrique Mendoza's contribution to the SPRING LAB 2023***

At the SPRING LAB 2023, I will give you insight in my current work process with the hybrid diffusion system which is concerned with first listening tests with a specifically developed tool and the statistical analysis of the data.

## **Biography**

Enrique Mendoza from Mexico City is a musician specialising in acousmatic music and live electronics. His electro-acoustic composition and performance put into play DIY analog oscillators, lo-fi mini-synths, custom software, production music technology, and multi-channel systems. He works alongside performers to break new ground and gain specific insights into the instruments and the performer's expression.

In 2020, he was invited as Artist-in-Residence at the Museums Quartier to compose a multi-channel piece for the Tonspur Kunstverein Wien. The KulturKontakt Austria and the AIR-Niederösterreich programme in cooperation with the Federal Chancellery of Austria selected Enrique as Composer-in-Residence in 2017 and 2019. In 2014 Mendoza released the Album "Below Sea Level", edited by Future Music Records in London. The Independent Music Awards in New York nominated his piece "Cassiopeia" as "Best Instrumental Song 2014". He represented Mexico in the 51st International Rostrum of Composers held at Unesco in Paris, as well as in the 59th edition, organized by the International Music Council in Stockholm. Enrique has received commissions, awards, and grants from Institutions and Ensembles around Europe, USA, Asia and Mexico.

Since 2005, Mendoza has taught composition, sound and image, and music production in several Universities and Institutions in Mexico. From 2019 on, he has been a professor at the National Cinematographic Arts School, UNAM, MX. Enrique has a Master's degree from the Conservatorium van Amsterdam, and he is currently undertaking an artistic doctorate at the Anton Bruckner Private University in Linz, Austria.

<http://enriquemendoza.net>

## **Wataru Mukai – Composition**

### **Abstract**

#### **Queering the music theatre: Die dokumentarische Methode als Werkzeug klangszenischer Komposition**

The use of documentary procedures has been an independent part of compositional practice in contemporary music since at least 1960. However, there is still no fixed genre of documentary music theatre. The reason may be that it is seen as contradictory to documentary theatre in terms of content: Music theatre seems very far removed from reality because of the singing, whereas documentary theatre wants to be close to reality and this makes the coexistence of both forms difficult.

My aim is to explore how both forms of theatre can be combined. This means finding out how documentary processes can be developed into a main component of music theatre. In this way, the work also aims to provide suggestions for the further establishment of documentary procedures in music theatre.

My research questions are: How can the documentary be represented through artistic means such as performance, word, image/film and music? How do artistic processes influence documentary material?

I will use methods of field research/ethnography for data collection, analysis and evaluation, on the basis of which I will then continue my artistic-scholarly research and production to discuss my research questions. For this purpose, I will analyse the documentary material and its changes under artistic procedures and derive a systematic structure from the results, which can become a constant as a medium for the representation of the documentary in music theatre.



# ABSTRACTS AND BIOGRAPHIES

## ***Wataru Mukai's contribution to the SPRING LAB 2023***

In meiner Forschung interpretiere ich dokumentarisches Material durch verschiedene musikalische Experimente, um dokumentarisches Musiktheater zu schaffen. Im März habe ich im Rahmen meines Pilotprojekts ein musikalisches Experiment durchgeführt, einen Workshop, bei dem eine Geigerin zu dokumentarischem Videomaterial eines Tänzers improvisierte. Wir arbeiteten mit und dokumentierten verschiedene Arten der Improvisation zum Tanz. Je nachdem, wie die Instrumentalistin mit dem Videomaterial interagierte, änderte sich auch die Art und Weise, wie die Bewegungen des Tänzers in Beziehung zur Geigerin von mir gesehen wurden. Ich werde dies in einer Präsentation vorstellen.

In my research, I interpret documentary material through various musical experiments to create documentary music theatre. In March, I did a musical experiment as part of my pilot project, a workshop where a violinist improvised to documentary video footage of a dancer. We worked with and documented different ways of improvising to dance. Depending on how the instrumentalist interacted with the video footage, the way the dancer's movements were seen by me in relation to the violinist also changed. I will present this in a presentation.

## **Biography**

Wataru MUKAI (b.1993) is a Japanese composer, pianist and performer. He completed his Bachelor's degree with distinction as the best in his class in composition at Tokyo University of the Arts (2016). He has won numerous international composition competitions, including 1st place at the 8th NEW NOTE International Composition Competition (Croatia, 2019), the German President's Prize at the Felix Mendelssohn Bartholdy University Competition (Berlin, 2018), 2nd place and Audience Prize at the 86th Music Competition of Japan (Tokyo, 2017), and the Ataka Music Prize (Tokyo, 2015).

He has received scholarships from the Tokuji Munetsugu Music Foundation (2016), the Kuma Foundation (2018-19), the Rohm Music Foundation (2019-21), the OeAD Scholarship (2021-22), and the Nomura Foundation (2021-22). His works have been performed by numerous ensembles and performers, and were also selected for the 44th Samobor Music Festival, the 49th Darmstadt Summer Courses and the Suntory Hall Summer Festival 2017.

Wataru studied in the Master's programme for composition at the Staatliche Hochschule für Musik und Darstellende Kunst Mannheim with Sidney Corbett and Philipp Ludwig Stangl. In addition to his orchestral and chamber music, he has produced a number of theatre works on queer, socially disadvantaged and other social minorities. In 2019, he studied in the master's programme for Théâtre musical at the Bern University of the Arts with Stefan Wirth, Simon Steen-Andersen, and Angela Körfer-Bürger. Wataru MUKAI is currently doing his doctorate at the Anton Bruckner Private University.

## **Christof Ressi – Composition**

### **Abstract**

#### **Open form in computer game environments for audiovisual artworks**

The aim of my research project is the development of computer game environments based on the open-world game principle, which exclusively serve the realisation of interactive audiovisual artworks. The starting point for my research interest is my personal dissatisfaction with the lack of immediate sensory perceptibility of many musical open form concepts - especially for the audience.

My initial thesis is that audiovisual artworks based on a computer game environment, due to their highly interactive and non-linear nature, are particularly suited to realising the idea of Open Form in a form that is comprehensible to the audience in real time.

My central research questions are: How can clearly identifiable aesthetic results be achieved with the help of targeted rule design without providing the performer with concrete playing instructions, for example in the form of a score. How can an overarching artistic identity of the work be guaranteed despite the extensive interpretive freedom given to the performer? How can the spontaneous decision-making activity of the performer(s) be elevated to a performative element and the space of possibilities available to them be made directly tangible to the audience?

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The compositional process shifts from the design of concrete sonic and visual phenomena within a timeline to a higher level, namely the design of abstract systems of rules that evoke complex patterns of interaction and emergent behaviour.

I will test, analyse, document, and evaluate musical computer game environments in different settings. The works will be created in close collaboration with performers and in iterative work phases, so that insights gained in the rehearsal process and performance can be fed back into the work. One of the important things here is to record the audience's reaction in relation to their perception of the space of possibility. My evaluation is based on qualitative as well as quantitative methods.

## ***Christof Ressi's contribution to the SPRING LAB 2023***

Christof will discuss with the audience his thoughts, experiences and ideas on the topic of "Goals and Strategies" and "Collaboration and Competition".

## **Biography**

Christof Ressi is an Austrian composer, arranger, media artist and software developer. He studied composition and music theory with Gerd Kühr, Dieter Ammann and Alexander Stankovski, jazz composition and arranging with Ed Partyka and computer music with Marko Ciciliani. He works and lives in Vienna (Austria). His artistic work spans various genres including contemporary classical art music, jazz, experimental electronics, and media art. He produces music, sound design and video for theatre and dance productions and arranges music for all kinds of ensembles and instruments, including big band and orchestra.

Ressi's music has been performed in many countries around the world and his computer music work has been presented at international conferences such as NIME and Linux Audio Conference. He is a recipient of the "Andrzej Dobrowolski Composition Scholarship of the Province of Styria" (2017) and a laureate of the "SKE Publicity Prize" (2018). In 2020 he was one of the two prize winners of the 8th International "Johann-Joseph-Fux" Opera Composition Competition. 2021 he won the "Erste Bank Kompositionspreis". He shares an intensive collaborative relationship with clarinettist Szilard Benes. As a duo they perform both audiovisual compositions and improvisations.

As a software developer, Ressi also helps with the technical implementation of art projects and regularly contributes to open-source projects such as Pure Data and Supercollider. He publishes his own software under open-source licenses.

<http://www.christofressi.com/>

[www.vimeo.com/christofressi](http://www.vimeo.com/christofressi)

## **Claudio Ribeiro – Historically Informed Performance Practice**

### **Abstract**

#### **The Italian harpsichord in the early 18th century: a study of technique and performance based on historical sources**

Within the field of historically informed performance, the Italian repertoire written for solo harpsichord between 1690 and 1740 is still largely unexplored and rarely performed. Through archival research I have been able to find a considerable amount of new material, thus adding to the repertoire already accessible.

My research question is: how can I perform this repertoire? I cannot rely solely on historical treatises from regions outside of Italy because they represent different styles. Research on relevant primary sources is therefore needed.

Continuing on my previous research pertaining to fingering (with important clues in scores by Alessandro Scarlatti and Pergolesi) and the addition of notes to the left-hand accompaniment of solo music, a reemerging practice still largely unresearched, I will also address aspects such as harpsichord types and registration, pitch and temperament, general technique, ornaments (e.g., trills, mordents, appoggiaturas, slides), also applied to chords (acciaccaturas and mordents), rhythmic alteration (rubato, timing), dynamics and the musical delivery as a whole.

By studying and experimenting with the perspectives offered by primary sources, I aim to assemble a comprehensive overview of the performance of this repertoire as a guide for today's historically informed performer.



# ABSTRACTS AND BIOGRAPHIES

## **Claudio Ribeiro's contribution to the SPRING LAB 2023**

### **Eighteenth-century keyboard fingering in Scarlatti's Toccata Prima**

Alessandro Scarlatti's Toccata Prima is one of the few sources I have encountered until now which gives an ample insight into an early 18th-century keyboard fingering technique. This piece is found in three manuscripts from the time and there are fingerings for almost every note of both hands in two of these manuscripts (Yale and British Library), and only in the first part of the toccata in the other one (Naples). In this presentation I will show examples of the score, play some excerpts and demonstrate what I have been able to understand so far. My goal is to understand the keyboard fingering technique used in this piece and to be able to apply it in playing. Some of my main questions are: what kind of hand and fingers movement is necessary for these fingerings? What is the relationship between fingering and articulation in this case? To what extent is there a systematic approach to fingering choices and to what extent does it matter?

### **Biography**

Claudio Ribeiro is a harpsichordist, conductor and researcher. He works with a variety of orchestras and ensembles, as a regular guest at the major concert venues and festivals in Europe, and records for labels as Ramée, Ricercar, Ambronay Éditions, ORF, Brilliant and Passacaille. He combines music making with an intense research activity focused on performance practice and the discovery and promotion of unknown baroque repertoire, and is also an active harpsichord and early music teacher.

Claudio teaches at the Royal Conservatoire in The Hague and at the Institut für Alte Musik und Aufführungspraxis der Kunstuniversität Graz, and is regularly invited to teach harpsichord and early music at international summer/winter courses. He is a member of the lectorate 'Music, Education & Society' of the Royal Conservatoire, conducting a joint research project with Dr. Inês d'Avena on the performance practices of Italian baroque music, and is a PhD researcher at the Anton Bruckner Privatuniversität in Linz, researching

the performance practices of early 18th century Italian harpsichord music.

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

## **Philipp Rist – Music History, Impact Research**

### **Abstract**

#### **Joseph Schillinger - a critical examination: Schillinger and his musical system in New York in the 1930s**

The scholarly dissertation project "Joseph Schillinger - a critical examination" deals with the biography of Joseph Schillinger (1895-1943), his compositional system "The Schillinger System of Musical Composition" and its influence on music in New York in the 1930s, especially incidence, dance, and film music. His students reportedly included composers such as George Gershwin, Benny Goodman, and Glenn Miller.

Joseph Schillinger's work is to be understood as a combinatorial compositional system that attempts to parameterise basic musical principles through mathematical conditions as well as combinatorial elements. Schillinger's compositional techniques open new dimensions and perspectives for the discussion process as well as the practical process of composing. However, the exact position and reception of Schillinger in the context of his life and work in the USA has not yet been clarified.

Contrary to the glorifying traditions of his students and widow, a critical examination of Schillinger's person based on well-founded archival research as well as an unbiased musical analysis of incidence music with the aim of a music-historical and impact-historical contextualisation is necessary. If such influences can be proven, the question also arises to what extent Schillinger influenced the development of US stage and film music of the 1930s. The focus of the work is thus on the relevance of Schillinger's work and his influence on central works of the time.

# ABSTRACTS AND BIOGRAPHIES

## **Philip Rist's contribution to the SPRING LAB 2023**

At the SPRING LAB 2023, Philipp Rist will present some of the archive material he discovered at the New York Public Library during a research trip to New York in February 2023. This new primary source material allows new insights into the impact of Joseph Schillinger on certain composers and arrangers of New York's popular music scene.

## **Biography**

Philipp Rist was born in Innsbruck, Tyrol in 1993. After his first autodidactic attempts at the piano, he received first classical and later jazz piano lessons from the age of 10. In the summer of 2011, he began his studies in jazz piano as a concert subject as well as instrumental and vocal pedagogy with an additional focus on keyboards & electronic sound production at the Anton Bruckner Private University Linz with Prof. Dejan Pecenko. He completed a master's degree in instrumental and vocal pedagogy. His thesis dealt with Ernst Levy and his complex theory of harmonic structures as well as their adaptation in the jazz context.

In 2016, he travelled to Sri Lanka to teach piano as a guest lecturer at "Musicmatters" in Colombo for three months. He is active as a composer and arranger, especially in the context of his own concert projects with the bands "Bye Maxene" ([www.byemaxene.com](http://www.byemaxene.com)) "Hikee Bikini" ([www.hikeebikini.com](http://www.hikeebikini.com)) and in collaboration with the New York jazz guitarist Adam Rafferty ([www.impdadimp.com](http://www.impdadimp.com)). As a sideman, Philipp Rist can be heard regularly as the pianist of Jo Strauß ([www.jo-strauss.at](http://www.jo-strauss.at)). Furthermore, the conception, composition, and production of film music in various fields is also one of his core competences. His concert activities have taken him to stages such as the Colombo Jazz Festival, the International Festival of Jazzpiano in Prague, the Tschirgart Jazz Festival and the Volksschauspiele Tirol. Since 2019, Philipp Rist has been a Senior Lecturer in Instrumental Pedagogy at the University Mozarteum and teaches the subjects jazz/pop piano as well as band practice for the training of pedagogues in the field of school music. Since 2020 he has been a doctoral candidate in musicology at the Anton Bruckner Private University with the dissertation project "Joseph Schillinger - a critical examination".

## **Bernhard Ernst Scharl – Music Pedagogy**

### **Abstract**

### **Elementares Musizieren und Performance – Eine qualitative Interviewstudie zu Inszenierungsprozessen Elementarer Musikaufführungen**

Dieses Forschungsprojekt untersucht Inszenierungsprozesse Elementarer Musikaufführungen aus Sicht Elementarer Musikpädagog\*innen. Elementare Musik ist nie Musik allein, sondern stets mit Bewegung und Sprache verbunden. Als eigenständige Musizierform ist Elementares Musizieren, die Praxisform der Elementaren Musikpädagogik, voraussetzungslos, also für jede\*n erlern- und erlebbar und somit für Menschen aller Altersstufen unabhängig von musikalischen Vorerfahrungen möglich. Durch intensives Wahrnehmen, Erleben und Begreifen der Musik in ihrer Vielfalt eröffnet sie Erfahrungsräume auf körperlicher, emotionaler und kognitiver Ebene.

Eines der leitenden Prinzipien ist dabei Prozessorientierung. Jedoch kommt es in Kontexten der Elementaren Musikpädagogik zu Aufführungssituationen verschiedener Formen von Musiktheater und Performances. Diese bedürfen, wie jede Form von Aufführung, einer Inszenierung. Für die diesen Prozess leitenden Personen ergeben sich durch die leibliche Ko-Präsenz von Darstellenden und Zuschauenden vor dem Hintergrund der Überlegungen zu Elementarem Musizieren spezifische Herausforderungen. Im Gegensatz zu Inszenierungen im Umfeld institutioneller Theater, in denen in der Regel eine Aufgabenteilung bei den Zuständigkeiten für die einzelnen theatralen Mittel gegeben ist, sind Elementare Musikpädagog\*innen bei Planung, Umsetzung und Durchführung von Aufführungen in Kontexten der Elementaren Musikpädagogik für eine Vielzahl von Aufgaben verantwortlich. Ausgehend von diesen Überlegungen wird in dieser Dissertation anhand einer qualitativen Interviewstudie den Fragen nachgegangen, welche Aufgabenbereiche der Inszenierungsprozess Elementarer Musikaufführungen umfasst, welche Rolle Überlegungen zu Publikum und Elementarem Musizieren spielen sowie welche Herausforderungen sich dadurch ergeben und wie diesen begegnet wird.

# ABSTRACTS AND BIOGRAPHIES

## ***Bernhard Scharl's contribution to the SPRING LAB 2023***

Im Zuge meiner bisherigen Arbeit habe ich drei umfangreiche und vorbereitete Orientierungsgespräche geführt. Bald werde ich die Pilotstudie in Form des ersten Interviews durchführen. Hier bin ich aktuell am Finalisieren des Interviewleitfadens, den ich präsentieren werde und zu dem ich mir Feedback einholen möchte.

In the course of my work so far, I have conducted three extensive and prepared orientation interviews. Soon I will conduct the pilot study in the form of the first interview. I am currently finalising the interview guide, which I will present and on which I would like to get feedback. (Talk in German)

## **Biography**

Bernhard Ernst Scharl is a music and theatre pedagogue, singer, and director. His scholarly, pedagogical, and artistic work always moves in the intersecting fields of music, theatre, and pedagogy. These areas are in his perception not only on an equal footing, but they complement each other.

Scharl studied singing with Martina Steffl-Holzbauer, Brigitte Berger-Möhl (University of Music and Performing Arts Vienna), Julia Conwell (Music and Arts University of the City of Vienna) and Bernd Riedel (Hanns Eisler School of Music Berlin) as well as music theatre direction and vocal pedagogy (at the University of Music and Performing Arts Vienna). He completed the latter with distinction with a master's thesis on the political dimensions of Hans Werner Henze's operas, and with an additional focus on "Music. Theatre. Film. Gender." and "Basic Music Dramatic Training with Children and Adolescents".

Engagements as a singer brought him to various stages and concert podia in Austria, Germany, Italy, Spain, and Japan. He worked at various theatres as an assistant and guest director, directs both musical and spoken theatre, and performs regularly with various formations as in improvisational theatre settings.

Bernhard Ernst Scharl considers pedagogical acting as an artistic activity. He provides coaching in acting, singing, and speaking skills and leads improvisational theatre workshops. A special concern of his is to enable all people, regardless of age, social, cognitive and physical conditions, to participate in artistic processes. Scharl teaches various music and theatre pedagogical subjects, for instance at the colleges for elementary and social pedagogy in St. Pölten and currently pursues his doctorate at the Anton Bruckner Private University in Linz.

## **Joanna Wicherek – Contemporary Performance Practice, Piano**

### **Abstract**

#### **Overcoming performative boundaries in intermedial theatrical piano music.**

My artistic research project explores how the use of different media in intermedia theatrical piano music may limit the performative potential of the performers and how this can be overcome. In intermedia theatrical piano music, the attention of the performers and the audience often shifts from one performing element or medium to another, rather than allowing for a holistic performance and perception. Therefore, I would like to develop artistic intermedial tools that help artists to overcome these boundaries, and through which the different elements of the work complement and reinforce each other, allowing artistic expression to reach its full potential.

My research questions are: How can the elements of intermedial theatrical piano music work together in an integrative and unifying way without limiting a pianist's performative expression? How can these artistic means be used to enrich and enhance different media to create a comprehensive, holistic experience for artist and audience?

Methodologically, I start with improvisations, using the piano as the first medium for exploration. Gradually I add other elements such as visualisation, movement, language, or others to my research strategy. To this end, I commission new works and collaborate with artists from different disciplines. I also intervene in the performative elements of existing theatrical piano works by expanding the media used.

# ABSTRACTS AND BIOGRAPHIES

## ***Joanna Wicherek's contribution to the SPRING LAB 2023***

Joanna Wicherek will offer us insights in her current research process and intends to discuss her way of recording gestures and expressions and combining them with other media, and what this means for her research. Additionally she will introduce us to video recordings of other musicians who interpret her works and give her feedback on it.

## **Biography**

Joanna Wicherek studied piano, chamber music, historical keyboard instruments and organ at the Frédéric Chopin University of Music in Warsaw, at the Musikhochschule Freiburg and at the University of Music and Performing Arts in Vienna. She performs internationally with a focus on contemporary classical music and interdisciplinary performative art. She also has a profound knowledge of historical keyboard instruments and in historical performance practice. Wicherek collaborates with some of the most well known Polish composers such as Paweł Mykietyn, Paweł Szymański and Sławomir Kupczak and other internationally renowned composers.

Her documentaries include recordings of Paweł Szymański's music as the soundtrack to the film *Violated Letters*, and a CD with the early music ensemble Proavitus. Wicherek has been awarded several prizes, including the Standard Bank Ovation Award at the National Arts Festival in South Africa, the Grand Prix at the 20th and 21st Century Young Performers Competition in Warsaw and the International Contemporary Chamber Music Competition in Krakow. Joanna is a “Young Artist” of the prestigious Accademia Europea Villa Bossi in Italy. Joanna currently lives in Bern, where she works as a concert pianist and piano teacher.

An event of the doctoral programmes of Anton Bruckner Private University, Linz, Austria.  
Concept and coordination: Prof. Dr Barbara Lüneburg  
Website: [www.bruckneruni.at/en/study-programmes/doctoral-studies](http://www.bruckneruni.at/en/study-programmes/doctoral-studies)

Contact:  
Univ. Prof. Dr Barbara Lüneburg, Director of the Doctoral Programmes  
Vice Rectorate for Research

Coordination Doctoral Programmes: Mag.a iur. Esther Maria Reichl, BA MA  
Technical support: Christoph Gürtler, Bsc (Hons), Media and Production Services

# – LOCATION –

Music  
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## **Sonic Lab and Kleiner Saal**

### **Anton Bruckner Privatuniversität/ Anton Bruckner Private University**

Alice-Harnoncourt-Platz 1  
4040 Linz /Austria

The Bruckner University is most easily reached by the following public transport:

- Linie 50-Pöstlingbergbahn (Stop: Hagen/Bruckneruniversität)
- Linie 33 (Stop: Nißlstraße)
- ÖÖVV Linien 250/251 (Stop: Hagen/Bruckneruniversität)

On foot, circa 20 minutes from Linzer Hauptplatz, or 12 minutes from the Landgutstraße (Linie 3/4) tram stop.

Limited parking is available for visitors in the university's underground car park.  
<https://www.bruckneruni.at/en/top/contact>