

PARL

Platform for Art and Research Linz

Music
Dance
Drama

ANTON BRUCKNER
PRIVATE UNIVERSITY
UPPER AUSTRIA

WINTER LAB | 2024

11-13 January 2024, Kleiner Saal | Sonic Lab

Host:

Doctoral Programmes of the Anton Bruckner Private University

PARL - WINTER LAB is part of the series "PARL - Platform for Art and Research Linz", which explores the field between art and research and their diverse combinations. The WINTER LAB 2024 takes the form of a laboratory in which lectures by international guests, coaching sessions, individual working sessions and joint feedback rounds promote collaborative exchange and individual growth.

Talks and Workshop on 11 January, Kleiner Saal

Univ Prof Dr Stephanie Schroedter (Universität für Musik und darstellende Kunst, Wien)

Talks and Workshops on 12 January, 14.00-17.00, Kleiner Saal

Dr Annette Kappeler (Hochschule der Künste, Bern)

Dr Kerstin Klenke (Österreichische Akademie der Wissenschaften)

Doctoral candidates: Enrico Coden (historically informed performance practice), Renata Kambarova (intercultural research), Konstantina Polychronopoulou (composition/choreography), Claudio Ribeiro (historically informed performance practice), Joanna Wicherek (intermedial theatrical piano performance),

Teachers: Univ Doz Dr Claire Genewein, ABPU, Dr. Annette Kappeler (HdK Bern), Dr Kerstin Klenke (Österreichische Akademie der Wissenschaften), Univ Prof Dr Barbara Lüneburg, ABPU, Univ Prof Dr Stephanie Schroedter (mdw)

We will take photographs and videos at this event. The material will be published to showcase our activities on the website, on social media channels and in print media or used for documentation of doctoral research. For more information, please visit <https://www.bruckneruni.at/de/datenschutz>.

Alice Harnoncourt Platz 1 | 4040 Linz | T +43 732 701000 280 events@bruckneruni.at, www.bruckneruni.at



PROGRAMME

Thursday, 11.1.2024

Joint sessions:

10.00 – 10.15 **General welcome** Barbara Lüneburg, Director of Doctoral Programmes

10.15-11.15 **Talk** by Stephanie Schroedter (Kleiner Saal)

Music and Motion. Interweaving of Artistic Practice and Theory

Parallel sessions:

11.30 – 13.00 **Coaching Workshop** with Stephanie Schroedter (first with focus on Konstantina Polychronopoulou's doctoral project, then open to any doctoral student who is interested in music and motion or music and gestures/the human body, passive participants are welcome in any workshop)

11.30 – 13.00 **Individual Work Period:** Setting up the personal project for whoever is not involved in Prof Schroedter's workshop as active or passive participant

LUNCHBREAK

Parallel sessions

14.00-15.30 **Coaching Workshop** with Stephanie Schroedter
Continuation for interested doctoral students as active or passive participants

14.00-16.30 **Individual Work Period** and option for documentation of individual projects

Joint session:

16.45-17.45 **Personal Space and Feedback Round** for Konstantina Polychronopoulou
with everybody at Kleiner Saal.

PROGRAMME

Friday, 12.1.2024

Joint session at Kleiner Saal and Online:

09.30 – 10.30 **Talk** by Annette Kappeler
Cooperative Practices in Artistic Ensembles

Parallel sessions:

10.30 – 13.00 **Worklab/Coaching** with Annette Kappeler (first with focus on Enrico Coden's doctoral project, then open to any doctoral student who is for instance interested in music and theatre or the thematic of the workshop as described later in the programme book)

10.30 – 13.00 **Individual Work Period** and option for documentation of individual projects

LUNCHBREAK

Joint session:

14.00-15.00 **Talk** by Kerstin Klenke
The Importance of Taxi Rides in Tashkent OR Reflecting on Positionality in Fieldwork

Parallel sessions:

15.00-17.30 **Coaching Workshop Worklab/Coaching** with Kerstin Klenke (first with focus on Renata Kambarova's doctoral project, then open to any doctoral student who for instance is interested in music and interculturality or the application of ethnographic methods in their research)

15.00-17.30 **Individual Work Period** and option for documentation of individual projects

PROGRAMME

Saturday, 13.1.2024

Joint sessions at Kleiner Saal:

09.30-10.30 **Personal Space and Feedback Round** for Renata Kambarova with everybody at Kleiner Saal

Short break

10.45-11.45 **Personal Space and Feedback Round** for Enrico Coden with everybody at Kleiner Saal

Individual session:

11.45-13.00 **Individual Work Period** and option for documentation of individual projects

LUNCHBREAK Please take care of your own lunch as Café Frederic will not be open on Saturday.

Joint sessions

14.00-15.00 **Personal Space and Feedback Round** for Claudio Riberio with everybody at Studio Alte
Musik

15.00-16.00 **Personal Space and Feedback Round** for Joanna Wicherek with everybody at Sonic Lab

16.00-16.30 **Final Feedback Round on the Seminar** at Sonic Lab

_ BIOGRAPHIES AND ABSTRACTS _

Enrico Coden

Biography

Enrico Coden is an Italian flute player, researcher, and teacher. He performs music from the Renaissance to the present day through the lens of historically informed performance practice.

He plays with ensembles such as Balthasar-Neumann-Ensemble & T. Hengelbrock, Il Gusto Barocco & J. Halubek, and Orchestra Frau Musica & A. Marcon, and made recordings for ORF, RAI, and Cinémathèque française. He is co-founder and production secretary of Orchestra Giovanile Filarmonici Friulani.

As a researcher, he focuses on Italian flute music between the 18th and 19th centuries and its performance practice. He presented his research with articles on Tibia and Falaut and lectures for the Utrecht Early Music Festival and the Indiana University Bloomington. Together with Peter Schmid, he published the critical edition of Fogliani's flute concerto for Schmid & Genewein Verlag. His composition *Introduktion, Thema und Variationen über "Es wird scho glei dumpa"* was published by Edition Walhall.

Coden studied flute, historical performance and flute pedagogy at the Jacopo Tomadini Conservatoire in Udine (with G. Marcossi), at the Anton Bruckner University in Linz (with N. Grlinger, J. Dömötör, and C. Genewein) and at the Royal Conservatoire in The Hague (with K. Clark and W. Hazelzet). He currently teaches flute at the Music School of Linz at the Federal Music Schools of Bad Ischl and Mondsee, Austria. Together with U. T. Tarrès, he created the educational project *Trave(r)ssant: a time travel through historical flutes*, which was presented in Lleida (Spain) and Pordenone (Italy).

<https://enricocoden.com/>

Abstract

Embodying the affects: flute music, rhetoric, and expression in Lorenzoni's *Vicenza* of the 1770s

In my artistic-academic research project, I explore the impact of historical acting techniques on historically informed flute performance, particularly in the context of repertoire associated with Antonio Lorenzoni. Lorenzoni was an amateur flute player and author of a flute method, the *Saggio per ben sonare il Flautotraverso* (Vicenza, 1779). As a professional lawyer and expert in rhetoric, he was in line with the 18th-century belief that musicians - as orators - could express affects to move their audience.

While historical acting techniques have come to inform contemporary vocal performances and stage productions, I investigate their possible impact on musical-rhetorical expression in the instrumental repertoire of the flute. My research question is: What influence can historical acting techniques have on the performance of the flute repertoire that Lorenzoni recommends in his method?

Methodologically, I first develop and record two interpretations of Lorenzoni's favoured repertoire, once before systematically following the instructions of his method and once afterwards. I then deepen my

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knowledge of 18th-century acting techniques using the available primary sources, both Italian (as they are the most relevant to my topic) and English (as they contain the most practical instructions). This leads me to experiment with their possible applications to musical performance, examining aspects such as posture, punctuation and expression of affect. I then test the effects of this process on my performance by recording the same compositions for a third time to document and analyse the results.

Renata Kambarova

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.

Abstract

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

In my research project I am exploring ways to create meaningful, transformative musical relationships between flute and nay players through my own example, while conducting an intensive study of the technique of nola, the traditional ornamentational technique between vibrato and trill, used in both vocal and instrumental performances in Shashmaqom. With Shashmaqom I mean the classical genre and pieces that are mainly played

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and taught in Uzbekistan and Tajikistan. At the same time, I will investigate the transverse nay, learn about its most representative repertoire within the tradition of Shashmaqom from experts in the field, as well as its history and nowadays practice.

After developing my own transcultural expressive techniques, I plan to work with composers and musicians from both cultures to develop mutually influenced ways and means of making music and to express a third place between two musical backgrounds. Then I expect to be able to transfer the insights gained to Western concert flute practice and make them accessible to Contemporary Art Music composers.

I ask: 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?

Annette Kappeler

Biography

Dr Annette Kappeler is a scholar in literature and theatre studies and a viola player. She has written a doctoral thesis on performance practices of French opera during the 17th and 18th centuries and directed a project on practices of Italian provincial theatres during the 19th century. She is currently beginning to lead a research project on cooperative practices in music and theatre ensembles during the same period. She is responsible for the research focus 'Performance and Interpretation' at the institute 'Interpretation' at the Bern Academy of the Arts, and she is performing in Swiss ensembles for historically informed performance practice.

Abstract

Cooperative Practices in Artistic Ensembles

In my presentation, I will speak about our newest research project at the research institute 'Interpretation' at the Bern Academy of the Arts (funded by the Swiss National Science Foundation). Its object of research are cooperative practices in theatre groups and orchestras during the 19th century. While today's music and theatre ensembles are often organised in a hierarchical manner (e.g. under a director or conductor), some of the highly successful European ensembles of this period were organised as cooperatives whose members worked together as equals. They often earned the same amount of money, they met in regular plenary meetings, and they decided together on organisational and artistic matters. This historical phenomenon has been all but forgotten today, even though other forms of cooperative work (such as farmers' cooperatives) have been studied extensively.

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On the one hand, our project will shed light on the organisation and the artistic working methods of leading cooperative ensembles (namely the London Philharmonic Society, the Paris Société des concerts du conservatoire and the Berlin theatre society Urania). On the other hand, it aims to reintroduce historical, cooperative modes of working in the context of today's artistic practices. To this aim, we have created a cooperation with the Freiburger Barockorchester, one of the leading orchestras in the field of historically informed performance practice. Researchers and artists will be working side by side in a cooperative working group, testing historical practices in a present-day context, combining results of a source-based historical study with methods of creative research.

After presenting the research subject, I will delve into two major questions regarding our project: First – why are the practices of historical theatre and music ensembles so closely connected that it is worth analysing them side by side? And second, why is it of interest to reintroduce cooperative rehearsing and performance practices into today's orchestral practice?

Workshop

Building on the presentation and the questions posed, I propose to discuss the following subject, regarding the doctoral projects of the participants:

a) Historically informed performance practice: How do we meaningfully transfer historical knowledge and practices into a present-day art context? How can we experiment with unfamiliar historical practices, and integrate them in our modern 'habits'?

Try to describe (regarding your own project) what you want to transfer into a present-day art practice by delving into historical sources? Which aspects are worth being preserved/rediscovered? Why are you interested in these aspects? Why could a modern public be attracted by these elements?

b) Rehearsing and performing: In order to understand artistic practices, could it be more interesting to reflect on how artists (of all epochs) rehearse than on how they perform? In rehearsing, we repeat verbal or corporal techniques over and over, inscribing behaviors into our bodies and minds. These 'inscriptions' cannot be easily discarded in performance. We perform with a set of given 'habits'.

Why do we speak of mostly performance practice and not of rehearsal practice? How do rehearsals shape performances, and more generally, ways artists speak, move, and behave? What do you know about rehearsals in the context of your own research?

c) How do such 'inscriptions' influence practices across boundaries of art forms? Does studying acting for

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decades influence the way one is playing the flute? Does studying a musical instrument change the way one dances? Do professional dancers compose different kinds of music? Are thus different art forms connected through practices of rehearsing and performing?

Which kinds of 'overlapping' between different art forms play a role in your own research? Are these art forms combined in performances (such as music, theatre and scenography in opera)? Or are certain art forms building the basis for other ones (such as rhetoric for classical music)?

Kerstin Klenke

Biography

Kerstin Klenke studied ethnomusicology, social anthropology and theatre, film & TV studies at the Universities of Cologne and Vienna. The regional focus of her research is on Central Asia and the Caucasus where she has spent extensive periods of fieldwork. Her thematic interests include music and politics, critical archive studies and the history of ideas in ethnomusicology. She is author of *The Sound State of Uzbekistan. Popular Music and Politics in the Karimov Era* (Routledge, SOAS Studies in Music 2019). Her current – and due to the Russian-Ukrainian war currently suspended – research project is devoted to the topic *Abkhazia – War, Music, Memory*. Kerstin Klenke held PostDoc positions at the Goethe University in Frankfurt/Main and the University of Vienna before becoming head of the Phonogrammarchiv of the Austrian Academy of Sciences in 2019.

Abstract

The Importance of Taxi Rides in Tashkent OR Reflecting on Positionality in Fieldwork

Who am I when I do research? And how does this affect the results of my project? The 1980s brought the topic of subjectivity in fieldwork onto the agenda of social and cultural anthropology and, with some delay, also of ethnomusicology. To critically reflect on and lay open one's positionality in the field became a demand for the production of texts based on ethnographic research. But how much of our position in the field can we actually choose ourselves, and how much is determined by those whom we interact with or the institutional settings in which we work?

Based on my own fieldwork experiences in Tashkent/Uzbekistan in the 2000s, I will talk about deliberate strategies of positioning – their successes, but also their failures – and about access and its borders. Finally, I will ask, whether the topic of positionality in fieldwork cannot be made fruitful for other forms of research, such as archival studies.

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Konstantina Polychronopoulou

Biography

Konstantina Polychronopoulou is a versatile artist who completed her piano studies with honours and graduated cum laude from the Hellenic American University in Music Theory and Composition. Her studies abroad include piano and chamber music lessons at the Malmö Music Academy, Sweden. She has participated in piano, composition, singing, musical improvisation, vocal music therapy and music therapy seminars. After taking acting and kinesiology lessons and studying drama, she worked in the theatre as an actress. She holds a Master's degree in "Educational Science - Music Pedagogy" from the University of Nicosia.

Polychronopoulou composes music for choreographies and dance videos by renowned choreographers. Her compositions have been presented at international festivals and performed by renowned ensembles including the Aeolos Woodwind Quintet, the String Quartet L'anima and the Hellenic Group of Contemporary Music. She is an adjunct faculty member at the Hellenic American University and works as piano and theory teacher for the Ph. Nakas Conservatory and the Associated Board of the Royal Schools of Music.

Since 2013 she has been teaching music theory and history to dance students, primarily through movement development at professional dance schools. The classes often lead to short choreographies with her students, which are performed at festivals all over Greece. In 2022, her book Music and Body, a musical handbook for student dancers and performers was published by Nasos. In 2019, she created LINK, a music/dance performance based on principles of musical composition, at ROES theatre in Athens with dancer and co-collaborator L. Gkolia.

As a doctoral student in the artistic-academic doctoral programme at the Anton Bruckner Private University, she draws on this wealth of experience, which enables her to understand and create relationships between the disciplines of dance and music.

www.konstantinapolychronopoulou.com

Abstract

In my artistic-scholarly doctoral project, I examine the relationship between composers and choreographers and explore how composers and choreographers can work together and respond meaningfully to each other's artistic disciplines and perspectives. Further, I am interested in how the bodily expression of dancers depend on music and context. My project is situated in a transdisciplinary field between dance, choreography, composition and performance studies.

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There exists only a limited amount of documentation that follow the creative exchange between composer, choreographer and dancer. In an artistic research approach, I aim to collaborate with five different choreographers of varied ages and personal artistic style using different genres of music in my compositions for their choreographies. I document the emerging synergic creative process between the choreographer and myself as composer and monitor the process in both directions. Data will be collected and reflected in professional setting: videotaping of sessions, research journal, interviews, analysis. Later, the findings feed back into the artistic practice and pedagogical approach. I intend to create a database as a means to explore further the dynamics of these distinct entities and engage the two mediums into a greater dialogue and search for new relationships.

My approach will be accompanied by comparative research. To this end, I will analyse choreographies and compositions of well-known performances in a comparative approach. I want to develop a theory that will bring musicians, choreographers, dancers to a closer relationship and raise awareness in order to create a strong bond between the two worlds.

Claudio Ribeiro

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. Claudio teaches at the Royal Conservatoire in The Hague and at the Institute of Early Music and Performance Practice of Kunstuni Graz and is regularly invited to teach harpsichord and early music at international master 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 doctoral researcher at the Anton Bruckner Privatuniversität in Linz, researching the performance practices of early 18th century Italian harpsichord music. www.maestroalcembalo.com

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.

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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.

Stephanie Schroedter

Biography

Stephanie Schroedter has been active in musicology and dance studies. She worked as a research assistant at the University of Salzburg's Department of Musicology (with an emphasis on music theatre and dance research) while completing her PhD on the development of expression in the art of dancing around 1700 (supported by the FWF Vienna and awarded with the "Tanzwissenschaftspreis Nordrhein-Westfalen" 2001). Afterwards she became a research fellow at the University of Bayreuth's Department for Music Theatre Research, where she built up a project on *Music in Motion: Dance Cultures of the 19th Century*, subsidized by the Deutsche Forschungsgemeinschaft (DFG). For her second monograph ("habilitation") entitled *Paris qui danse. Bewegungs- und Klangräume einer Großstadt der Moderne (Movement and Sound Spaces in a Modern City)* she received a "venia legendi" for musicology and dance studies from the Freie Universität Berlin (2015).

Stephanie taught as visiting and substitution professor for musicology, dance studies, theatre and media studies (Universities of Berlin, Bayreuth, Heidelberg and Bern/CH) before she became a professor for "Theories of Music and Movement" at the University for Music and Performing Arts Vienna (mdw).

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Abstract

Music and Motion. Interweaving of Artistic Practice and Theory

In my lecture, I would like to focus on the diverse interrelations between music and movement/dance (in artistic-performative as well as pedagogical contexts, which ultimately relate to everyday experiences). The following settings will be considered as starting points:

1) Movement **for** Music and Music **for** Movement/Dance

This subject area deals on the one hand with so-called “functional” movements in instrumental playing, including movements that promote expressive music-making (far beyond “pure functionality”); on the other hand with so-called “choreomusical research”, which I am currently trying to expand in the direction of research into the interweaving of “sound and performative movement”.

2) Music **into** Movement and Movement **into** Music

This section examines relationships between visualisations and illustrations through music and also through movement/dance – not only in relation to choreographies, but also to moving images, film and video in general.

3) Music **as** Movement and Movement **as** Music

Under this heading I try to summarise the core of my concept of “theories of rhythmics/music and movement”, which I base on current cognitive science models of our perception and understanding of music. These theories currently assume that our temporal/spatial experiences of movement resp. our experiences of time and space through movement have a decisive influence on our “music cognition” (see Arnie Cox: “I am taking cognition to be the sum of the process of coming-to-know and coming-to-understand and to thus subsume all forms of perception, comprehension, and conceptualization”, in: *Music & Embodied Cognition. Listening, Moving, Feeling, & Thinking*, Bloomington and Indianapolis 2016, p. 15).

In this context, I will also talk about our sense of movement, which is generally of existential importance for our learning and, above all, for our living – even if it has hardly been researched. This refers to our kinaesthesia, which is not only responsible for our (physiological) coordination of movement, but is also central to the perception of ourselves and our world/surroundings, or, to be more precise (in the sense of enactivism) relationships between the perception of ourselves and our world/surroundings – through movement.

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Joanna Wicherek

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.

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.

LOCATION

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ANTON BRUCKNER
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Location

Anton Bruckner Privatuniversität/ Anton Bruckner Private University

Alice Harnoncourt Platz 1

4040 Linz /Austria

The easiest way to reach the Bruckner University is by the following public transport:

Linie 50-Pöstlingbergbahn (departs from Hauptplatz, stop: Hagen/Bruckneruniversität)

Linie 33 (stop: Nißlstraße)

OÖVV Linien 250/251 (stop: Hagen/Bruckneruniversität)

Approx. 20 minutes on foot from Linz's main square or 12 minutes from the Landgutstraße tram stop (line 3/4).

Limited parking is available for visitors in the university's underground car park.

The Anton Bruckner Private University is a 15-minute walk from the Hotel Goldener Adler.

<https://www.bruckneruni.at/en/top/contact>

Hotel Goldener Adler

Hauptstr. 56, A-4040 Linz www.goldeneradler.at

By public transport: Tram no. 3 from the main station (stop "Biegung") or

bus no.31 and 33 (stop "Biegung" or "Knabenseminarstraße").

An event of the doctoral programmes of Anton Bruckner Private University, Linz, Austria.

Concept and coordination: Prof. Dr Barbara Lüneburg, Director of Doctoral Studies.

Contact: Barbara.Lueneburg@bruckneruni.at

www.bruckneruni.at/en/study-programmes/doctoral-studies/

