

NEXT GENERATION and DAY OF RESEARCH | 2021

Friday/Saturday 5th and 6th of November 2021

The annual DAY OF RESEARCH 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 DAY OF RESEARCH 2021 is dedicated to an essential topic of research, namely the question of how is knowledge gained and communicated, for example, through artistic practice or systematic explorative thought and action.

5.11.2021: WORKSHOPS

by Eike Feß, Laure Martin Hiendl, and David Monacchi on archival work and composition.

5.11.2021, 18 hrs: NEXT GENERATION

Concert with works and performances by doctoral students Tania Rubio, Enrique Mendoza, Christof Ressi and Carlo Siega and talk by Andreas Pirchner, doctoral candidate at KUG Graz and lecturer at Kunstuniversität Linz.

6.11.2021 DAY OF RESEARCH 2021

Elevator pitches by ABPU's doctoral candidates:

Helga Arias, Roman Duffner, Sam Erpelding, Jorge Gomez, Hiroko Huemer, Renata Kambarova, Wataru Mukai, Rainer Nova, Philipp Rist, and Joanna Wicherek covering topics in composition, contemporary performance practice, historically informed performance practice, music sociology, impact and biography research.

Talks by:

Leopold Dick, Professor for Theatre and Composition (Hochschule der Künste Bern), Eike Feß, Researcher at Arnold Schönberg Center, Vienna, Laure Martin Hiendl, Ass. Professor for Composition (Mozarteum), Jeremy Llewellyn, Senior Research Fellow in Historical Musicology, University of Vienna, David Monacchi, Professor of Electroacoustics (LEMS-SPACE, Pesaro, Italy).

PROGRAM

PARL – WORKSHOPS

5.11.2021 10-17 hrs in different locations

For everybody

10 hrs **Welcome:** Meeting at the Cafeteria Frédéric

Workshops for the doctoral students

Prof. Dr. David Monacchi, Conservatory Rossini of Pesaro, Italy,

10.30 – 17 hrs **Produktionsstudio, in the afternoon Computerraum Forschung H.1.335**

Participants: Sam Erpelding, Tania Rubio, Enrique Mendoza

Prof. Dr. Laure Martin Hiendl, Mozarteum Salzburg

10.30 – 17 hrs **VOC Studio Musiktheater (H.2.306)**

Participants: Christof Ressi, Wataru Mukai, Joanna Wicherek, Jorge Gomez,

Renata Kambarova, Helga Arias, Carlo Siega

Mag. Eike Feß, Arnold Schönberg Center, mdw

10.30 – 17 hrs **ALT Studio Alte Musik (H.2.307) and Gulda archive**

Participants: Roman Duffner, Philipp Rist, Hiroko Huemer, Rainer Nova, Albert Fischer

Consultation hour Jeremy Llewlyn (6.11.)

12.45-13.45 hrs **Office 2.259**

Participant: Hiroko Huemer

For the team teachers

Team teachers of ABPU in exchange with Leopold Dick from Hochschule der Künste Bern

5.11., 11.30 – 13.30 hrs, IKD|CMS Computerraum Forschung (H.1.335)

The workshops are followed up by the concert NEXT GENERATION (from 18 hrs in the Sonic Lab)

PROGRAM

PARL- NEXT GENERATION – Concert of doctoral students

5.11.2021, 18-21 hrs, Sonic Lab

Live streaming

Welcome address: Martin Rummel, President of ABPU

Barbara Lüneburg, director of doctoral programmes

Tania Rubio *Sprachen der Natur* (2021)
Multichannel acousmatic composition

Giacinto Scelsi/ *Breathing* (2021)
Carlo Siega/ for 'backside' guitar , live sound processing and real time audio-reactive video
performed by Carlo Siega
based on A09@9,5-56, a soundtrack originally for two ondiolas by Giacinto Scelsi

Andreas Pirchner *Challenging Audiences* (Talk)

– Interval –

Enrique Mendoza *Maybe pain* (2021)
Acousmatic work for double bass, electronics and Hybrid Audio Diffusion
System (HADS) (two performances, double bass: Francisco Alcocer)

Andreas Pirchner: Instructions for the use of the IRMA App and the questionnaire in Christof Ressi's
game over

Christof Ressi *game over v0.5* (2020)
For clarinet, e-guitar, sensors and computer game environment
performed by Szilárd Benes – clarinet, Emiliano Sampaio- e-guitar
and Christof Ressi – laptop

Followed by focus group interviews with selected audience members through Andreas Pirchner and Christof Ressi

Moderation by Carola Bauckholt, Volkmar Klien and Barbara Lüneburg
Technical coordination: Andreas Weixler

PROGRAM

Day of Research, 6.11.2021, Kleiner Saal

Moderation	Georg Nicklaus
10.30–11.00	Talk: Eike Feß, Arnold Schönberg Center, mdw <i>"Vorherrschaft der deutschen Musik".</i> <i>Kontexte zu Arnold Schönbergs Verkündungen der Zwölftonmethode</i>
11.00–11.20	Elevator Pitch and Audience Input – Rainer Nova, Doctoral Candidate
11.20–11.40	Elevator Pitch and Audience Input – Philipp Rist, Doctoral Candidate
11.40–12.10	Talk: Jeremy Llewellyn, University of Vienna <i>A Contemporary Glossary of Early Music</i>
12.10–12.30	Elevator Pitch and Audience Input – Hiroko Huemer, Doctoral Candidate
12.30–13.30	--- Lunch Break---
Moderation	Barbara Lüneburg
13.30–14.00	Talk: Laure Martin Hiendl, Mozarteum Salzburg <i>"Queering as Method"</i>
14.00–14.20	Elevator Pitch and Audience Input – Wataru Mukai, Doctoral Candidate
14.20–14.40	Elevator Pitch and Audience Input – Jorge Gómez Elizondo, Doctoral Candidate
14.40–15.00	Elevator Pitch and Audience Input – Helga Arias, Doctoral Candidate
15.00–15.30	--- Coffee Break ---
Moderation	Carolin Stahrenberg
15.30–16.00	Talk: Leopold Dick, Hochschule der Künste Bern <i>"Participant observation" vs. "observing participation"</i> <i>Liminal experiences in the exploration of working processes in contemporary music theater</i>
16.00–16.20	Elevator Pitch and Audience Input – Renata Kambarova, Doctoral Candidate
16.20–16.40	Elevator Pitch and Audience Input – Roman Duffner, Doctoral Candidate
16.40–17.00	Elevator Pitch and Audience Input – Joanna Wicherek, Doctoral Candidate
17.00–17.15	--- Coffee Break ---

PROGRAM

Day of Research, 6.11.2021, Kleiner Saal (continuation)

Moderation	Carola Bauckholt
17.15-17.45	Talk: David Monacchi <i>Fragments of Extinction</i>
17.45-18.05	Elevator Pitch and Audience Input – Sam Erpelding, Doctoral Candidate
Closing Word	Barbara Lüneburg, Director of doctoral programs at ABPU

We take photos at the events. The photos are published to showcase our activities on the website and also on social media channels and in print media. For more information visit <https://www.bruckneruni.at/de/datenschutz>.

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ABSTRACTS AND BIOGRAPHIES

Helga Arias

Abstract

Composing the politics of musical creation: proposing alternative work interactions

The concept of the composer, in the role of author and creator, leading the musical interactions and establishing the patterns is being widely questioned nowadays. When assessing creativity within any process, it becomes noticeable that all agents involved, as well as the context and circumstances have an impact on the final result. The project at hand intends to question this traditional paradigm and aims at developing and testing alternative ways of compositional and performative practice.

Studies by psychologists such as Robert J. Sternberg and R. Keith Sawyer on group flow and networking, as well as recent research on creative leadership, will set up the theoretical starting point for this research and will lay the foundations to establish novel work situations in musical composition.

New technologies will play an important role in facilitating different ways of contact. For instance, programming apps and user-friendly interfaces that allow easy interactions, and search for uses of media, such as communication and exchanging platforms, that enable flat hierarchical layouts and diversification in the compositional and performative practice.

Through collective, pedagogical or interdisciplinary projects, this research aims to unfold collaborative compositional approaches and non-traditional communication tools and codes that open up a space for new interactions between the agents of the contemporary music community.

1st supervisor: Univ. Prof. Dr. Volkmar Klien, ABPU

2nd supervisor: Univ. Prof. Dr. Karin Harasser, Kunstuni Linz

3rd supervisor: Dr. Cathy van Eck, Hochschule der Künste Bern

Biography

Helga Arias (born in Bilbao, Spain) studied composition with Mario Garuti (Conservatorio G. Verdi Milan) and Beat Furrer (Kunstuniversität Graz) and electroacoustic composition with Javier Torres Maldonado (Conservatorio A. Boito Parma) and Karlheinz Essl (Universität für Musik und darstellende Kunst Wien). Her music has been performed in several festivals and music halls around the world. Her work establishes relations between acoustic and electronic resonance and explores the microscopical variations of the sound phenomena. In her most recent pieces, she also includes subtle theatrical aspects and collaborative processes. Her music is edited by Babel Scores. In 2020 she will be composer in residency by the ICE Ensemble (USA). She is currently a Doctoral candidate at the Anton Bruckner Privatuniversität Linz (Austria). She lives and teaches in Switzerland.

Szilárd Benes - Clarinet

Biography

Szilárd Benes performs on the clarinet and bass clarinet. He is constantly on the lookout for new sounds and goes to the outer limits of music with his instrument, thus making collaboration with composers an important component of his creativity. His concerts have been recorded and broadcast on Ö1, as for example his interpretation of Krzysztof Penderecki's clarinet quartet in Graz in 2012. In 2013 he made his solo début with his Colors of Music project. In 2015 he presented his Fmodulations project in Budapest, and his Klarinetronix project in Graz.

As solo clarinetist of the Schallfeld Ensemble and a guest musician with other well-known ensembles, Benes has been invited to international festivals and venues all over Europe. With his duo "The Klezmer Brothers" he performed in the Carnegie Hall in New York. Benes has collaborated with the composers Beat Furrer, Brian Ferneyhough, György Kurtág, Johannes Maria Staud, and Christof Ressi; together with Ressi, he was awarded funding by the Foreign Ministry's program "New Austrian Sound of Music 2020/21."

ABSTRACTS AND BIOGRAPHIES

Leopold Dick, Hochschule der Künste Bern

Abstract

"Participant observation" vs. "observing participation"

Liminal experiences in the exploration of working processes in contemporary music theater

The lecture discusses the epistemological potential and the difficulties inherent in participant observation in a creative work process. My theses are illustrated by the example of an own field research project. In 2016, as part of a postdoctoral fellowship, I investigated production strategies in ongoing music theater projects. One case study was devoted to a world premiere production of the Munich Biennale for New Music Theater. In closely following the process of creating the piece *The Navidson Records*, my focus was on examining working methods employed in the process of conception, rehearsal and performance.

The starting point for the definition of my role as an observer was the premise of quantum theory that observing a situation or phenomenon necessarily changes it. Instead of constructing as neutral an analyst position as possible, I decided to explore the creative and epistemological possibilities that emanate from the intertwining of artistic practice and observation. This approach resulted in the collaborative experience of an open space of potentiality. I will describe some characteristics of this space with the aid of hypotheses derived from ritual theory. A central role here is played by the concept of liminality, which Victor Turner uses to describe the ritual borderline phase between two stable states.

Biography

Leo Dick, born in 1976 in Basel, studied composition and opera direction in Berlin and continued as masterclass student of Georges Aperghis in the class Théâtre Musical at the Bern University of the Arts (HKB). The focus of his artistic work are forms of the new music theatre. Since 2008, he has been teaching in the master programme Composition and Creative Practice (formerly Composition and Theory/Théâtre Musical) at the HKB. Since 2017 he has been also member of the research team on intersections of the contemporary music ("Schnittstellen der zeitgenössischen Musik") at the HKB as research assistant and coordinator. In 2019, he received a four-year postdoc grant (Ambizione) from the Swiss National Science Foundation (SNF) for his research project "Helvetia mediatrix: Advanced Music Theatre and Collective Identity Formation in Switzerland Since 1945".

Roman Duffner

Abstract

"And when I press this button, he plays a little piece of music". Collaborations between human and non-human actors in music production

This dissertation project investigates the collaboration of human and non-human actors in the creative process of producing popular music. The research project is connected to the current academic debate on creativity and the "musicology of record production".

Creative work is primarily regarded as a human ability that is made possible by individual equipment, such as skill and knowledge, and by social components, such as interaction with others. However, especially in current forms of creation - such as the digitally supported creation of popular music ("record production") - non-human entities take an active position (e.g. in stabilising/recording situational music-making). In order to grasp their sometimes trivial activities, however, it is necessary to treat these non-human entities, like the musicians themselves, as actors - in the sense of actor-network theory. This means that they appear in a cooperative relationship, so that their (co-)action in "music-making" can be grasped as a form of cooperation.

Based on these considerations, I pursue the following research question: How do human and non-human actors cooperate in the creative process of digitally or electronically supported music-making (producing, composing) of popular music? Using focused video-based observations of studio and home recording work as well as partially structured interviews with musicians, the generative process will be empirically collected and these data evaluated in a systematic analysis step.

The research project aims to develop a deeper understanding of socio-material relations in the digitally supported creative process of popular music. Furthermore, it is intended to contribute to the theoretical debate on creativity, taking into account the participation of non-human actors.

First supervisor: Univ. Prof. Dr. Carolin Stahrenberg, ABPU

Second supervisor: Univ. Prof. Dr. Tasos Zembylas, mdw

ABSTRACTS AND BIOGRAPHIES

Biography

L. Roman Duffner is a PhD student at the Anton Bruckner Private University in Linz. He is a trained musicologist and sociologist. His research interests include studies on music and society, socio-technological and material aspects of music practice and practices of creative work. After his studies at the University of Vienna, he worked at the Johannes Kepler University in Linz. Here he already dealt with various music sociological topics, such as the pop/rock band as a form of organisation or the effects of the digital transformation on the music album in popular music. He also published a scientific article on the "Push Button" as a creative interaction instance and an artistic-scientific graphic novel on "Creativity Theories". He also presented his findings on the "Guitar Strap" - its shape, use and contribution in music performances - at AMIS 2021.

In his PhD project, he investigates the collaboration between human and non-human actors in the process of creating popular music. He is interested in how creativity and creative work in high-tech music production can be understood beyond human skills and imagination.

Sam Erpelding

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-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.

1st supervisor: Ao Prof. Mag. Andreas Weixler, ABPU

2nd supervisor: Associate Prof. Dr. Jana Petermann, University of Salzburg

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.

He 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.

ABSTRACTS AND BIOGRAPHIES

Eike Feß, Arnold Schönberg Zentrum, Wien, mdw

Abstract

„Vorherrschaft der deutschen Musik“

Kontexte zu Ideologie und Entstehung von Arnold Schönbergs Zwölftonmethode

In seinem Buch *Das Werk Arnold Schönbergs* berichtet Josef Rufer von einer Begegnung mit seinem Lehrer Schönberg, bei der dieser ihm mitteilte, „heute habe er etwas gefunden, das der deutschen Musik die Vorherrschaft für die nächsten hundert Jahre sichere.“ – „Es war die Methode der Komposition mit zwölf nur aufeinander bezogenen Tönen.“ (Rufer 1959, 26) Das Diktum wurde seither vielfach nach dieser Quelle wiedergegeben, als historischer Beleg zur Entstehung der Zwölftonmethode, aber auch als Nachweis nationalistischer Tendenzen auf Seiten des Komponisten. Im Lichte einer kontextuellen Betrachtung, die gleichermaßen Quellen aus dem Umfeld Schönbergs wie auch Querverbindungen zu einem weiter gefassten historischen Zusammenhang einbezieht, ergibt sich ein differenzierteres Bild. Schönbergs Position offenbart eine nachhaltige Verankerung im zeitgenössischen Diskurs und war hinsichtlich ihrer ideologischen Voraussetzungen weithin konsensfähig. Auf Ablehnung stießen seine kompositorischen Konsequenzen, wobei Kunstkritik allzu häufig gegenüber latentem oder offenem Antisemitismus in den Hintergrund trat. Das Referat versucht Perspektiven aufzuzeigen, die sich durch den Einbezug eines breiteren Quellenbestands in Bezug auf ein aktuelles Schönberg-Bild ergeben.

Biography

Eike Feß, geb. 1975 in Zweibrücken, studierte Musikwissenschaft, Germanistik und Philosophie an der Universität zu Köln (Magisterarbeit über „Wolfgang Rihm und die Musikauffassung des 19. Jahrhunderts“). Seine Forschungsschwerpunkte liegen bei Arnold Schönberg, Gattungsgeschichte von Symphonie und Streichquartett sowie Geschichte und kompositorische Praxis der Zwölftonmethode. Abgesehen von zahlreichen Programmtexten veröffentlichte er wissenschaftliche Beiträge u. a. zu Gustav Mahler, Arnold Schönberg, Musik des 20. Jahrhunderts und Aufführungspraxis der Wiener Schule. Neben Lehrveranstaltungen in Luzern, Klagenfurt und Berlin betreute er mehrfach Seminare am Wissenschaftszentrum Arnold Schönberg. Seit September 2002 arbeitet Eike Feß als Archivar am Arnold Schönberg Center, Wien, und ist Mitherausgeber des *Journal of the Arnold Schönberg Center*.

Jorge Gómez Eilzondo

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?

First supervisor: Univ. Prof. Carola Bauckholt, ABPU

Second supervisor: Univ. Prof. Dr. Tasos Zembylas, mdw

ABSTRACTS AND BIOGRAPHIES

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.

In 2020, he received 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 "Anhörnung" 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 og Klafferi and Norwegian Cornett and Sackbuts Ensemble.

Laure M. Hiendl, Mozarteum Salzburg

Abstract

Queering as Method

Queering as Method—a quick and dirty dive into queer methodologies as a theoretical framework and its practical applications in the context of Western contemporary music composition. In this short talk I will discuss the paradoxes inherent to the definition(s) of "queering", current methodological approaches to "queering" as an inter- and transdisciplinary research framework, and present a few practical examples of how this framework may be applied to music composition and intermedia sound practice(s), from my own work as well as from other Western contemporary music composers.

Biography

Laure M. Hiendl (*1986, all pronouns) is a composer and performer based in Berlin. Their work is situated between concert music, performance, music theatre, installation and other interdisciplinary realms, employing instruments mainly in interaction with electronic means, and exploring the performativity of the space-time-body relationship in music as a live act — as a shared space in time between bodies for an event that is inherently theatrical and political.

Laure's works have been presented at festivals such as Donaueschinger Musiktage, ECLAT Festival Stuttgart, steirischer herbst / Musikprotokoll, Bergen Assembly / Parliament of Bodies, Ultraschall Berlin, 3hd Festival Berlin, Darmstädter Ferienkurse and Warsaw Autumn.

In 2021, Laure earned their Doctorate at Columbia University New York and took up a position as Assistant Professor for Composition at the University Mozarteum Salzburg.

Selected Awards & Grants

2022 Rome Prize of the German Academy Villa Massimo

2021 Styria-Artist-in-Residence

2020 Ernst von Siemens-Musikstiftung Composition Commission

2020 Kompositionspreis der Landeshauptstadt Stuttgart

2016 Johann-Joseph-Fux Opera Composition Prize Graz

Hiroko Huemer

Abstract

Wiener Flötenmusik in Benediktinerklöstern Ober- und Niederösterreichs, 1750-1780

Bei der Recherche nach Flötenwerken von in Wien aktiven Komponisten im Forschungszeitraum wie F. L. Gassmann, J. Haydn, L. Hofmann, J. B. Vanhal, G. C. Wagenseil u.a. stößt man darauf, dass viele der bedeutendsten Manuskripte heute in den Musikarchiven österreichischer Klöster - Melk, Göttweig, Kremsmünster und Lambach zu finden sind. Die Benediktiner erlebten unter Maria Theresia eine musikalische Hochblüte und hielten engen Kontakt zu Wiener Komponisten. Die Flöte wurde in dieser Periode von einem bevorzugten Instrument adliger Musikliebhaber mit Friedrich dem Großen als Leitbild allmählich zu einem Instrument der bürgerlichen Musikpraxis. Ein Ziel des Forschungsprojektes ist es, durch die Auseinandersetzung mit primären und sekundären Quellen in den Klöstern bzw. ihrem Umfeld, Flötenspiel in diesen Klöstern als ein repräsentatives Fallbeispiel historischer Aufführungspraxis der damaligen Zeit zu erforschen.

Als zweites Hauptforschungsvorhaben, wird basierend auf den gewonnenen Erkenntnissen in einer intensiven Spielpraxis der Flötenklang in diesen Werken bzw. im klösterlichen Umfeld erforscht. Im Mittelpunkt wird die künstlerische Auseinandersetzung mit den in Frage kommenden Traversflöten stehen.

ABSTRACTS AND BIOGRAPHIES

Die Forschungsfragen lauten:

Wie sah die historische Aufführungspraxis für Wiener Flötenmusik in den Benediktinerklöstern aus? Welche Besonderheiten weisen die dort verwendeten Flöten auf und wie wirken sie sich auf die Klangästhetik der beforschten Werke aus?

Zum Abschluss des Projekts, das einen Beitrag leisten soll, die doch beträchtliche Lücke in der Beforschung der Traversflöte in Wien vor 1780 zu schließen, werden die im Besitz der Patres befindlichen Flötenwerke in Kollaboration mit anderen Musiker*innen, an originalen Orten in den Benediktinerklöstern aufgeführt.

1st supervisor: Univ. Doz. Dr. Claire Genewein, ABPU

2nd supervisor: Univ. Prof. Dr. Martin Eybl, mdw

Biografie:

Hiroko Huemer ist eine auf Traversflöte spezialisierte Musikerin und Pädagogin. Geboren in Tokushima, Japan, absolvierte sie zuerst das Bachelor-Studium Querflöte am Tokyo College of Music, ehe sie ihre Ausbildung an der Universität für Musik und darstellende Kunst Wien fortsetzte und das Master-Studium mit Auszeichnung abschloss. An der Anton Bruckner Privatuniversität Linz absolvierte sie bei Claire Genewein das Master-Studium Traversflöte – erneut mit Auszeichnung.

Von 2012 bis 2014 folgte ein Postgraduate für Traversflöte und historische Aufführungspraxis am Königlichen Konservatorium in Brüssel bei Barthold Kuijken zum Thema „1728 & 1732. Werke, Flöten und Komponisten und ihre Zeit mit den Schwerpunkten Hamburg, Paris, London und Amsterdam.“ Diese Erfahrung führte zu einer intensiven Beschäftigung mit der Thematik wie politische und sozioökonomische Entwicklungen die Musik – von der Aufführungspraxis bis hin zur Klangästhetik – in den unterschiedlichen Regionen beeinflussten. So hielt sie Gast-Vorträge zu diesem Themenkomplex wie u.a. „Maria Theresia – Regentin, Sopranistin, Musikreformerin“ an der Hochschule für Musik und Darstellende Kunst Frankfurt am Main sowie an der Anton Bruckner Privatuniversität Linz.

Orchester-Erfahrung sammelte Hiroko Huemer u.a. unter Sigiswald Kuijken, Ton Koopman, Martin Haselböck, Michi Gaigg und Heinz Fierlesch. Sie ist international mit verschiedenen Barockorchestern und Barockensembles aktiv und ist u.a. Mitbegründerin des Ensembles „L'Entretien des Muses“.

www.hiroko-huemer.com

Renata Kambarova

Abstract

Intercultural musicking between Belgium and Uzbekistan

Interculturality refers to the existence and equitable interaction of diverse cultures and the possibility of generating shared cultural expressions through dialogue and mutual respect. (<https://en.unesco.org/creativity/glossary/i>) Musicking, as defined by ethnomusicologist Christopher Smalls, is "to take part, in any capacity, in a musical performance, whether by performing, by listening, by rehearsing or practicing, by providing material for performance (what is called composing), or by dancing." Smalls includes in his observations the ritual through which all the participants explore and celebrate the relationships that constitute their social identity. I am thus researching a way of making meaningful musical relationships happen between musicians of Uzbekistan and Belgium by engaging intensively with the traditional musical culture of Uzbekistan by learning the nay and the uzbek Shashmaqom from experts in the field, while exchanging with the Uzbekistani ensemble Omnibus to learn their methods of Collective Resonance Composition and Progressive Notation they developed to combine contemporary music and Uzbek Maqom. Concurrently I intend to collaborate with composers and musicians from both countries to develop mutually influenced ways and means of musicking and expressing a third place between two musical backgrounds. Then I intend to transpose the knowledge gained on western concert flute practice and make it accessible for Western composers.

My main research question is:

How can a western-trained musician approach uzbek maqom and mix it to western contemporary music in a balanced and respectful way, the exchange being mutual, implying an instrumental practice-based learning process as well as an artistic creative process going on in two directions between two countries of different cultures, while generating new repertoire and reaching new audiences?

1st supervisor: Prof. Dr. Barbara Lüneburg, ABPU

2nd supervisor: Prof. Dr. Annegret Huber, mdw

3rd supervisor: Dr. Lucille Lisack

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 began to study the flute. Even before attending the Conservatoire, she won prizes at various competitions: she was a finalist at the Dexia Classics Competition (2009), received 3rd 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 Vanoveren.

ABSTRACTS AND BIOGRAPHIES

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. She 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, reMuisik or Ars Musica. With her own ensemble "Ensemble Fractales" she premieres works by young and internationally acknowledged composers from all over the world.

Jeremy Llewellyn, University of Vienna

A Contemporary Glossary of Early Music

'Haunthenticity', 'chronocentrism', 'hétérochronie' are some of the new words or neologisms coined in recent years in connection with artistic production that consciously engages with history; and it is ironic that the encounter with historical materials should provoke entirely new words, almost as if the kinetic energy of Benjamin's 'Tigersprung ins Vergangene' releases linguistic creativity. This is the justification for a brand-new glossary of Early Music. The purpose of the presentation, therefore, is – in a first step – to introduce these new words, placing them in their context, and alighting on a suitably sturdy definition. Thereafter, in a second phase, these definitions will be played off against each other to end up, third and finally, with a sharper sense of what is at stake in today's society when contemporary artists turn to history – and the Early Music movement is one of the most prominent group of stakeholders in this continuing venture.

Biography

Jeremy Llewellyn was born in London where he received his first musical education in piano, organ, and oboe. He studied Music at the University of Cambridge before undertaking research as a Swiss Federal Government Scholarship at the Institute of Musicology of the University of Basle under Wulf Arlt. His doctoral studies in Basle focused on liturgical tropes in medieval Italy (summa cum laude), leading to a research fellowship at the University of Copenhagen. He was University Assistant at the Basler Institute of Musicology before being appointed to the Senior Management Team of the Schola Cantorum Basiliensis (2007-2015; Acting Deputy Director 2012). Following a Leverhulme Visiting Professorship at the Faculty of Music, University of Oxford, he was appointed Departmental Lecturer at Oxford as well as Tutor at Exeter and St Hugh's Colleges. In 2019 he returned to the Continent as Senior Researcher at the Institute of Musicology, University of Vienna. His publications span the 9th to 16th centuries and concern medieval song and historical performance practice; he has a continuing collaboration with the BBC on the Viennese composer, Marianna von Martines (1744-1812).

Enrique Mendoza

Maybe Pain (2021)

In this piece, I want to draw a metaphor between how we perceive sound and pain like loss or rejection. Scientists have proven that emotional and physical pain is processed by the same neural circuitry, with consequences on how we deal with emotional pain. Besides the objective data of how our physical and cognitive systems work, many subjective factors affect an individual's experience of sound and pain. The objective-subjective dichotomy is simple inevitable. Musically the idea is to use the bow as a saw knife that wants to go through the contrabass incessantly like an objective stimulus triggering the electroacoustic processes being subjective in emotional meaning. Several copies of the contrabass together with the electronic sounds are spatialized to create a 3D sound field. This 3D sound field is reproduced in headphones and speakers to explore how only the interaction between the systems produce differences in frequency-based sound localization.

1st supervisor: Univ. Prof. Dr. Volkmar Klien, ABPU

2nd supervisor: Univ. Prof. Dr. Gianpaolo Evangelista, mdw

Biography

Enrique Mendoza from Mexico City is an electroacoustic music artist, focused on acousmatic and live electronics. He has been developing his electroacoustic composition and performance using DIY analog oscillators, lo-fi mini-synths, custom software and multichannel systems; he also works closely with performers to break new ground and gain specific insights into the instruments and the performer's expression. In 2020 he produced a multichannel work for the TONSPUR Kunstverein Wien. In 2014 Mendoza released the CD "Below Sea Level", edited by Future Music Records in London. His piece Cassiopeia for alto sax and live electronics was nominated Best Instrumental Song at the Independent Music Awards in New York. In 2017 and 2019 he was selected "Composer in Residence" in the KulturKontakt Austria and the AIR-Niederösterreich programme in cooperation with the Federal Chancellery of Austria. 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. He has received commissions, awards, and grants from Institutions and Ensembles around Europe, USA, Asia and Mexico. Enrique has a Master's degree from the Conservatorium van Amsterdam.

ABSTRACTS AND BIOGRAPHIES

David Monacchi

Abstract

Fragments of Extinction

Fragments of Extinction (FoE) is a long-term interdisciplinary project which is recording, analysing, disseminating and communicating ecoacoustic data collected in the remaining areas of intact and currently undisturbed primary equatorial forest in Africa, Southeast Asia and Amazon. Through advanced 3-dimensional recording technologies, uniquely employed in these remote and extreme environments, the project is building an extensive sound archive of circadian cycles. These 24-hour spherical soundscape portraits are presented to audiences in the form of full-periphonic immersive installations, to foster awareness about the extinction crisis and the urgency of heritagization of the last sanctuaries of biodiversity, which high systemic integrity is surprisingly clear in their sonic processes.

The talk by David Monacchi, founding director of Fragments of Extinction, will outline the basic concepts behind the project and its current developments in the construction of the Sonosfera®, the last ecoacoustic theatre dedicated to deep listening of ecosystems. Soundscape excerpts will be also proposed in a multichannel listening session/concert and through the documentary film *Dusk Chorus*, which portrays one of the last field recording expeditions in the Amazon rainforest.

Biography

David Monacchi is a researcher in ecoacoustics, composer and interdisciplinary artist. He has been developing the project "Fragments of Extinction" for more than 20 years, conducting field research in the world's remaining areas of undisturbed primary equatorial forest in Amazon, Africa and Borneo. Awarded throughout Europe and North America, Monacchi is pioneering a new compositional and science dissemination approach based on 24-hour-long 3D-sound recordings of entire ecosystems, as intangible natural heritage to foster discourse on the biodiversity crisis through science-based sound art.

His Eco-acoustic Theatre invention (a spherical mobile space dedicated to hi-definition 3D soundscape listening) has received the international patent in 2014 and is now being built in museums and public spaces. He is founding member of the International Society of Ecoacoustics. A research fellow at Simon Fraser University - Vancouver in 1998 and a Fulbright scholar at University of California, Berkeley in 2007, Monacchi has taught at the University of Macerata from 1999 to 2010, and is now full professor of Electroacoustics at the Conservatorio "G. Rossini" of Pesaro (IT). A TEDx speaker in 2017, Artistic Research fellow at IRCAM-Centre Pompidou (Paris-2018), he has been invited as speaker at the plenary session of United Nations Conference on Biological Diversity COP-14. The entire concept, fieldwork and current development of the project Fragments of Extinction has been outlined in his book "L'Arca dei Suoni Originari" (The Sound Ark), recently published by Mondadori. One of his recent recording expeditions in the Yasunì primary forest has been documented in his multi-awarded film "Dusk Chorus", also recognized in 2018 as the Best European Science Documentary. In January 2020 the first Sonosfera – a 16-tons mobile spherical amphitheatre with 45 custom built loudspeakers, perfect internal acoustics, and hi-def 360° video – has been opened to the public in Pesaro, Unesco City of Music.

Wataru Mukai

Abstract

Documentary Theatre as Action

- Approaching the interdisciplinary artistic practice of queer identities -

I am researching the interdisciplinary artistic practice of documentary theatre, and my artistic work will address the theme of queer identities. In my documentary theatre I will therefore address elements of gay culture, including drag, and the theme of gender/sexuality. My research questions are: In what ways and by what means can queer identity be negotiated on the contemporary (music) theatre stage? How can music be actively involved in documentary theatre? What role does music play in documentary theatre and how is it interwoven with other levels? This study will examine the often-neglected role of music in documentary theatre and take up the documentary also in music in the artistic work.

I am developing documentary theatre from a sociological approach. Therefore, my research will involve fieldwork and documentation in gay communities in cities with different cultural backgrounds, such as Vienna, Amsterdam and Tokyo. From the collected material, a documentary theatre on queer issues will be compiled and I will relate my artistic-research work to works from other disciplines such as music, theatre, art (studies) and gender studies.

The result of my interdisciplinary theatre research/practice is to imagine social reality in fiction on stage.

First supervisor: Univ. Prof. Dr. Carolin Stahrenberg, ABPU

Second supervisor: Dr. Leopold Dick, HdK Bern

Third supervisor: Univ. Prof. Dr. Barbara Lüneburg, ABPU

Biography

Wataru MUKAI (born 1993) is a Japanese composer, pianist and performer. He graduated from Tokyo University of the Arts with a bachelor's degree in composition (2016, with distinction and top of his class). He has won numerous international composition competitions, including 1st place at the 8th International composer's competition "NEW NOTE" (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), among others.

ABSTRACTS AND BIOGRAPHIES

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 selected for the 44th Samobor Music Festival, the 49th Darmstadt Summer Courses and the Suntory Hall Summer Festival 2017.

He 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, Angela Körfer-Bürger. Wataru MUKAI is currently doing his doctorate at the Anton Bruckner Private University.

Rainer Nova

Abstract

*Friedrich Gulda - Musik als Lebensfrage
eine Künstlerbiografie im zeitgeschichtlichen Kontext des 20. Jahrhunderts*

Im Leben des österreichischen Pianisten und Komponisten Friedrich Gulda machen sich unterschiedliche kulturelle Einflüsse und Strömungen bemerkbar. Wissenschaftliche Arbeiten über Gulda beschäftigten sich bislang vornehmlich entweder mit dem kompositorischen Werk oder der Diskografie des Interpreten und schöpferischen Musikers.

Der Künstler und Mensch Friedrich Gulda - als Interpret, Komponist und Provokateur - steht im Fokus dieser Arbeit, die der Frage nach der kulturpolitischen Bedeutung Guldas jenseits seiner Rezeption als Pianist auf den Grund geht. Dabei werden anhand biographischer Dokumente etliche Aspekte aus dem Leben des Pianisten weniger der Innovation eines Genies zugeschrieben, denn als Effekt von gesellschaftspolitischen und musikästhetischen Strömungen seiner Zeit begriffen werden. Einer Karriere als Pianist von Weltrang folgte erst der Rückzug vom klassischen Konzertbetrieb und einhergehend damit ein zunehmender Drang zu Provokation und Eskalation gegen das sogenannte Establishment, im Speziellen gegen ein bürgerlich konservatives Konzertpublikum.

Zur Erörterung dieser Entwicklungen dient der bislang unpublizierte und nicht erfasste schriftliche Nachlass Guldas (in der Bibliothek der ABPU), der mit einer Vielzahl an überlieferten Lebens- und Tondokumenten Material für neue Einblicke und Spuren in das Leben des Ausnahmekünstlers bietet. Zunächst muss dieser Nachlass selektiv erschlossen und für die Dissertation aufgearbeitet werden. Gemeinsam mit der Auswertung einer Reihe narrativer Interviews folgt eine strukturelle Rekonstruktion und Diskursanalyse der unterschiedlichen Quellen, hin zu einer soziogeschichtlichen Kontextualisierung des Phänomens Gulda und der Heterogenität seiner Persönlichkeit.

1st supervisor: Univ.Do. Dr. Georg Nicklaus, ABPU

2nd supervisor: Ao Univ. Prof. Dr. Christian Glanz, mdw

Biography

Rainer Nova completed his piano training with Horst Matthäus and Till Alexander Körber at the Anton Bruckner Private University Linz, with Manfred Wagner-Artzt at the Vienna University of Music and received further formative artistic impulses from Paul Gulda.

Curiosity and the desire for unconventional forms of performing led to the founding of his own ensemble CrossNova with concerts in the Elbphilharmonie, Hamburg, Vienna Musikverein, Vienna Konzerthaus, Brucknerhaus Linz, Philharmonie Luxembourg, Porgy&Bess Vienna or RadioKulturhaus Vienna, among others.

In addition to his artistic and creative work, Rainer Nova is active in the fields of music education and as an author. Since 2012, Rainer Nova has led a piano class at the Music School of the City of Linz and has been entrusted with the pedagogical direction of the Music School there since autumn 2021.

Andreas Pirchner

Biography

Andreas Pirchner is a musicologist, designer, and programmer engaged in contemporary audiovisual art forms involving intersections of art and science. Pirchner is currently working on his Ph.D. on measuring apparatuses as discursive practices at the IEM, Graz. He teaches Creative Programming at Art University Linz and Media Technology and Design at Ortweinschule Graz.

Abstract

Challenging Audiences

The subjective and collective musical experiencing of concert audiences was found to be a potential source of insight in the context of artistic research. This encouraged an increased focus on the concert situation and led to investigations taking place at the site and the moment that music is actually performed. Acknowledging the situatedness and unrepeatability not only of the performance itself but also of the subjective musical experiencing led to methods that differ from the dominant research in laboratories of music psychology or from audience research oriented to social sciences. The term lab concert emerged to describe these experimental situations that take place between the field and laboratory.

ABSTRACTS AND BIOGRAPHIES

Understanding the lab concert as a form of experimentation in the arts that differs from the classical narrative of the laboratory as a site strictly controlled and systematically varied situations suggests the need for an own epistemology of the lab concert. In my presentation, I will address challenges and opportunities that time-based art poses to knowing and to situated measurements. I will reflect on quantitative and qualitative methodological possibilities and current limitations of researching the subjective experience of the audience in lab concerts. Lastly, I present devices and methods from my practical work that were developed for continuous measurement and aim to complement questionnaires with time-based feedback of audience experience in concert situations.

Christof Ressi

game over v0.5

For clarinet, e-guitar, sensors and computer game environment

In this audio-visual performance, two players (clarinet and e-guitar) each navigate a character in a 2D computer game environment with the help of a wireless motion sensor, exploring the surrounding and interacting freely with various musical game objects and non-player characters.

The game world is a collage of well-known vintage video game genres, such as side-scrolling platformer, top-down dungeon crawler, isometric pseudo-3D RPG, etc. Since these 'game modes' can co-exists in close proximity, the perception of space is constantly challenged. Each player gets their own independent game view, just like in a classic split-screen multiplayer game. The sound of their instruments is analyzed and translated to game events, but it is also shaped and manipulated by the game environment in turn.

The two players can either cooperate or compete against each other, but there are no pre-defined rules. They are encouraged to make impulsive, irrational choices and even intentionally exploit glitches in the game mechanics to provoke unconventional musical and visual results. During the concert, the players will encounter things they haven't seen before, provoking truly spontaneous reactions. There is no winning or losing: players can 'die', but they are just teleported to another area and forced to stay silent for a few seconds. Over the course of the piece, their actions become more and more intertwined, questioning their roles as independent game characters and reinterpreting the game environment as a chaotic system.

The piece is part of the 'game over' series – an open-ended ongoing reflection on the aesthetical and expressive potential of 2D computer game environments for audio-visual art.

1st supervisor: Prof. Dr. Barbara Lüneburg, ABPU

2nd supervisor: Prof. Dr. Martin Kaltenbrunner, Kunstuni Linz

3rd supervisor: Prof. Dr. Marko Ciciliani, Kunstuni Graz

Biography

Christof Ressi is a composer, arranger, media artist and software developer born in 1989 in Austria. He studied composition and music theory with Gerd Kühn, Dieter Ammann and Alexander Stankovski, Jazz composition and arrangement with Ed Partyka and computer music with Marko Ciciliani. He works and lives in Graz (Austria). His work spans across various artistic genres such as contemporary classical, jazz, experimental electronics and media art. He does music, sound design and video for theater and dance production and arranges music for all kinds of ensembles and instruments, including big band and orchestra. His music has been performed in several countries worldwide and his computer music work has been featured at international conferences such as NIME or Linux Audio Conference.

Together with clarinet player Szilard Benes he regularly performs as a duo, playing both audio-visual compositions and improvisations. In 2019 they were invited for a two weeks residency in New York (MISE-EN_PLACE Bushwick). Since 2020 they are part of "New Austrian Sound of Music", a sponsorship program by the Austrian ministry of foreign affairs for international concert activities.

As a software developer he helps with the technical realization of art projects. He is also a regular contributor to open source projects, including the computer music environments Pure Data and Supercollider, and publishes his own software under open source licenses.

Philipp Rist

Abstract

Joseph Schillinger – eine kritische Auseinandersetzung

Mein Dissertationsvorhaben beschäftigt sich mit der Biografie Joseph Schillingers (1895-1943), seinem Kompositionssystem „The Schillinger System of Musical Composition“ und dessen Einfluss auf die Musikwelt im New York der 1930er Jahre, insbesondere auf den Bereich der Inzidenzmusik. Im Zuge meiner Forschungen soll Archivmaterial zur Rekonstruktion und Untersuchung von Schillingers Arbeitsprozessen in den Bereichen Komposition, Unterricht und Forschung herangezogen werden. Im Fokus stehen dabei speziell der Kompositionsprozess für Inzidenzmusik und deren Formen wie beispielsweise Film-, Bühnen- oder auch Radiomusik.

ABSTRACTS AND BIOGRAPHIES

Im Sinne der Wertungsforschung, werde ich ausgewählte Werkbeispiele anderer Komponisten, die nachweislich in professionellem Kontakt mit Schillinger standen (z.B. in Form von Unterricht), auf den Einfluss durch dessen Kompositionssystem analysieren. Mich interessiert dabei die Auswirkung der Kompositionstheorien und -praxen Schillingers im Inzidenzmusikbereich der 1930er Jahre in New York und der Zusammenhang mit anderen damals gängigen Kompositionssystemen und -theorien. Ein weiteres Interessensgebiet befasst sich mit der Evolution und Weitergabe seiner Theorie durch zertifizierte Instruktoren des "Schillinger Systems".

1st supervisor: Univ. Doz. Dr. Hans Georg Nicklaus, ABPU

2nd supervisor: Univ. Prof. Dr. Nils Grosch, Universität Salzburg

Biography

Philipp Rist wurde 1993 in Innsbruck | Tirol geboren. Nach ersten autodidaktischen Versuchen am Klavier erhielt er ab dem Alter von 10 Jahren klassischen Klavierunterricht bei Svetlana Ladurner an der Musikschule Zirl. Nachdem er den Jazz für sich entdeckt hatte, nahm er ab 2010 zusätzlich Jazzklavierunterricht an der Musikschule Innsbruck bei Christian Wegscheider. Nach Abschluss der Schullaufbahn mit Matura im Sommer 2011 begann er die Studien Jazzklavier Konzertfach sowie Instrumental und Gesangspädagogik mit zusätzlichem Schwerpunkt Keyboards & elektronische Klangerzeugung an der Anton-Bruckner-Privatuniversität Linz (Konzertfach sowie Instrumentalpädagogik) bei Prof. Dejan Pecenko, und absolvierte diese mit Auszeichnung im Herbst 2015. In den folgenden 3 Jahren absolvierte er zudem das Masterstudium Instrumental- und Gesangspädagogik mit Auszeichnung und befasste sich in seiner Abschlussarbeit mit Ernst Levy, seiner komplexen Theorie über harmonische Strukturen sowie deren Adaption im Jazzkontext.

Im Jänner 2016 reiste er nach Sri Lanka, um dort für drei Monate bei „Musicmatters“ in Colombo als Gastdozent Klavier zu unterrichten. Seit 2019 ist Philipp Rist als Senior Lecturer an der Universität Mozarteum sowie im oberösterreichischen Landesmusikschulwerk tätig. Seiner regen Aktivität als Komponist und Arrangeur geht er besonders im Rahmen eigener Konzertprojekte nach, welche sich aktuell auf die Bands „Bye Maxene“ (www.byemaxene.com) „Hikee Bikini“ (www.hikeebikini.com) und die Zusammenarbeit mit dem New Yorker Jazzgitarristen Adam Rafferty (www.impdadimp.com) fokussieren.

Tania Rubio

Sprachen der Natur (2021)

Multichannel acousmatic composition

The work is inspired by the complex languages of migratory animal species whose acoustic communication systems are older and more diverse than those of humans, such as birds or whales, which migrate thousands of kilometres between countries and continents every year in order to survive.

Despite great scientific and technological advances, in the 21st century there is still a lack of knowledge about the complex languages of nature, and new species are constantly being discovered while other populations are already endangered. The impact of modern life and large-scale industry has major consequences that could imply the extinction of thousands of species, including our own.

For the composition, I edited and processed photographs of different species from America, Europe, Africa and Asia. The species from America and Europe are my own recordings, for the recordings from Africa and Asia I used freely available recordings by George Vlad.

1st supervisor: Univ. Prof. Carola Bauckholt, ABPU

2nd supervisor: Univ. Prof. Dr. Anngret Huber, mdw

3rd supervisor: Dr. Antonio Celis-Murillo, USGS Bird Banding Lab (BBL)

Biography

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

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

Rubio completed her Bachelor of Composition with honours at Universidad Nacional Autónoma de México in 2014. She holds a Master's degree in 'Music creation, new technologies and traditional arts' from the university UNTREF and a specialisation in 'Objects theater, interactivity and new technologies' from the Universidad Nacional de las Artes, Buenos Aires, Argentina. In 2019 she was 'Composer in Residence' at the Archiv Frau und Musik and Hochschule für Musik und Darstellende Kunst in Frankfurt am Main. She was honoured for her project "Biomachines, Wind Animals" by the Arts, Science and Technology programme FONCA-UNAM. Rubio is the founder of Revueltas Sonoras which is dedicated to the dissemination of new musical works from Latin America and building a global network of artists. She has delivered workshops in Mexico, Argentina, Colombia, Brazil, and Canada. Rubio is currently pursuing an artistic-academic doctorate at Anton Bruckner Private University in Linz, Austria.

ABSTRACTS AND BIOGRAPHIES

Emiliano Sampaio – Electric Guitar

Biography

The guitarist, trombonist, conductor, arranger and composer, born in São Paulo (Brazil) in 1984, studied music firstly at the University of Campinas and nowadays develops his doctoral research with a focus on music for Jazz Symphonic Orchestra at the University of Music and Performing Art of Graz. Emiliano released eleven albums as bandleader with his trio, his nonet and his own big band and his music was played in important Brazilian, Australian and European jazz clubs and festivals.

As composer and instrumentalist, Emiliano got the 3rd Prize in the Jazz Comp Graz Composition Contest and more than ten Downbeat Student Awards in the categories “Best Jazz Guitar Player”, “Best Blues/Pop Guitar Player”, “Best Arranger”, “Best Composer for Large Ensemble”, etc. As a conductor, arranger and composer, he has worked with diverse professional big bands and orchestras around the globe. In 2021, he has completed his doctoral studies with the title “Restructuring Hierarchy Within and Between Jazz and Classical Orchestras” at Kunstuniversität Graz.

Carlo Siega

Breathing

for ‘backside’ guitar, live sound processing and real time audio-reactive video

Siega's artistic research focuses on the relatively recent practice in contemporary classical music of questioning the role of the performer as exclusively an ‘interpreter’ of existing scores, instead reflecting on his/her creative agency as a way to expand engagement in decision-making. Here, concepts of ‘remaking’ and ‘openness’ as creative strategies to rethink the notion of historically informed performance meet ‘remaking’ and ‘remixing’ approaches as performative strategies to renew interpretive practice. In other words, it is about challenging and reinventing the practice of approaching the score. In *Breathing*, Siega presents an experimental multimedia performance for ‘backside’ electric guitar, live-sound processing and interactive live-video as an extreme remixing operation based on a case study of Giacinto Scelsi's music. The starting point of the work is the sound track A09@9,5-56, originally recorded by Giacinto Scelsi on the Ondiola and now kept in the Isabella Scelsi Foundation in Rome.

First supervisor: Univ. Prof. Dr. Barbara Lüneburg, ABPU

Second supervisor: Univ. Prof. Dr. Karlheinz Essl, mdw

Biography

In 2018 Carlo Siega won the renowned Kranichsteiner ‘Music Prize for Interpretation’ at the Darmstadt Summer Courses for New Music. He has performed as soloist and with ensembles in the La Fenice theatre opera season, Divertimento Ensemble – Rondò and TransArt Festival in Italy, in SMOG, Ear To the Ground Festival and Kunstenfestival des Arts in Belgium, at the Izlog Festival in Croatia, at the Neue Oper Vienna in Austria, at the Time for Music Festival in Finland, the Warsaw Autumn in Poland, Festival Ensembles, Mixtur Festival, VANG Festival, SIRGA Festival and Universidad de León in Spain, SoundSpaces Festival in Sweden, NUMU Festival, Switzerland, and elsewhere. Siega collaborates with internationally renowned composers such as Giorgio Colombo Taccani, Klaus Lang, Simon Löffler, Pauline Oliveros, Stefan Prins, Rebecca Saunders, Alexander Schubert, Simon Steen-Andersen.

After completing his music diploma and his Master's in classical guitar with distinction at the Music Academy in Venice, Carlo Siega continued his studies at the Music Academy ‘Claudio Abbado’ in Milan and then at the ICTUS Academy and the KASK of Gent in Belgium under the direction of Tom Pauwels. He attended masterclasses with Elena Càsoli and Yaron Deutsch, and completed his philosophy studies with distinction at Ca' Foscari University, Venice. He is currently Doctoral Candidate at the Anton Bruckner Private University in Linz.

Joanna Wicherek

Abstract

Overcoming performative boundaries in intermedia 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.

First supervisor: Univ. Prof. Dr. Barbara Lüneburg, ABPU

Second supervisor: Dr. Leopold Dick, Hochschule der Künste Bern

ABSTRACTS AND BIOGRAPHIES

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.

COVID MEASURES

From Wednesday, 3 November, 7am, each university citizen will have to present a valid (i.e. not older than 48hrs) negative PCR test. I urge you to make use of all official test offerings, including those at pharmacies and particularly that of the [Alles Gurgelt](#) initiative. More information about the free PCR test offerings in pharmacies can be found [here](#).

Information on “Alles Gurgelt”:

In Linz, Gmunden and Vöcklabruck (as well as in Vienna), the test kits can be obtained by presenting a [barcode](#) in all “BIPA” stores. The samples can then be returned to all branches of BILLA, BILLA PLUS, BIPA & PENNY) as well as shops in petrol stations (“BP MERKUR Inside”, “BILLA Unterwegs” & “BILLA STOP-SHOP”). En route to ABPU from all directions, you will find many of those stores. Everybody can retrieve up to four test kits per week.

This offering DOES NOT require Austrian social security or health insurance.
It is accessible for everybody through [Email Registration](#).

If you come to ABPU more than once after 3 November:

Upon first entry, have your PCR test ready for inspection.

From the second entry onwards, please present your 3G proof plus the PCR-Test of your first entry (even if it is at that point older than 48 hours). This ensures that we all have been PCR tested at least once next week.

From 2 November onwards, we have “Alles Gurgelt” test kits for pick-up at ABPU and will provide a collection service for the test samples. For that, we will have 2.000 [Alles Gurgelt](#) test kits and six collection boxes within the building available and will provide delivery to the laboratories at 9am every day until further notice. Results will be emailed within 24 hours. Each of you is entitled to pick up one test kit at the front desk from Tuesday onwards if you have no other opportunity to get a PCR test. General information about Alles Gurgelt can be found on their [website](#).

After this initial PCR test, the 3G rule will apply for everyone again, as well as a mandatory FFP2 mask in all teaching and learning scenarios if possible.

LOCATIONS AND THANK YOU

Music
Dance
Drama

ANTON BRUCKNER
PRIVATE UNIVERSITY
UPPER AUSTRIA



Locations

Anton Bruckner Privatuniversität/ Anton Bruckner Private University

Hagenstrasse 57
4040 Linz /Austria.

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

Linie 50-Pöstlingbergbahn (leaves at Hauptplatz, Stop: Hagen/Bruckneruniversität)

Linie 33 (Stop: Nißlstraße)

OÖVV 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.

There is limited parking available for visitors in the building's own underground car park.

The Anton Bruckner Private University is within 15 minutes walking distance of the Hotel Goldener Adler.

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

Hotel Goldener Adler

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

Reached by public transport:

Tram no. 3 from main station: Stop "Biegung" or bus no. 31 and 33:

Stop "Biegung" or "Knabenseminarstrasse".

THANK YOU

Special support in coordination:

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Our guest:

Thank you to Eike Fess, Jeremy Llewellyn, David Monacchi, Laure M. Hiendl, and Andreas Pirchner for their workshops and talks. A special thank you goes to Leopold Dick from our partner university Bern, who will be engaged in PARL and the team teaching event for three entire days.

The team teachers and library members involved in further organisation:

Thank you to the team teachers Carola Bauckholt, Claire Genewein, Barbara Lüneburg, Georg Nicklaus for coordinating our guests and the library for opening their Gulda archive to us.

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

Concept and coordination: Barbara Lüneburg

<https://www.bruckneruni.at/en/study-programmes/doctoral-studies/>

Contact:

Univ. Prof. Dr. Barbara Lüneburg, Director of Doctoral Studies

Institute for Theory and History

