

Programme ARTikulationen 2017

Introduction	2
Research Festival Programme	4
Thursday, 5 October 2017	6
Friday, 6 October 2017	29
Saturday, 7 October 2017	43
Further Doctoral Researchers (Dr. artium), Internal Supervisors and External Advisors	51
Artistic Doctoral School: Team	68
Venues and Public Transport	69
Credits	70
Contact and Partners	71

Introduction

ARTikulationen. A Festival of Artistic Research (Graz, 5–7 October 2017)

Artistic research is currently a much-talked about and highly innovative field of knowledge creation which combines artistic with academic practice. One of its central features is ambitious artistic experiments exploring musical and other questions, systematically bringing them into dialogue with reflection, analysis and other academic approaches.

ARTikulationen, a two-and-a-half day festival of artistic research that has been running under that name since 2016, organised by the Artistic Doctoral School (KWDS) of the University of Music and Performing Arts Graz (KUG), expands the pioneering format developed by Ulf Bästlein and Wolfgang Hattinger in 2010, in which the particular moment of artistic research – namely audible results, which come about through a dynamic between art and scholarship that is rooted in methodology – becomes something the audience can understand and experience.

In Alfred Brendel, Georg Friedrich Haas and George Lewis, the festival brings three world-famous and influential personalities and thinkers from the world of music to Graz as keynote speakers. George Lewis will combine his lecture with a version of his piece for soloist and interactive grand piano. The presentations at ARTikulationen encompass many different formats such as keynotes, lecture recitals, guest talks, poster presentations and a round table on practices in artistic research. Promoting young researchers working in the field of artistic-academic research is as important as exchange with and between renowned experts. A particular highlight this year will be the participation of the two most important European institutions for artistic research in music – the Orpheus Institute (Ghent) and the Inter Arts Centre at Lund University (Malmö) – as part of the round table and in the form of lecture recitals given by two of their doctoral students.

ARTikulationen 2017 will take place in the Orangerie at the Burggarten Park (5 October) and in the Florentinersaal (Palais Meran) at the University of Music and the Performing Arts Graz (6-7 October).

Deniz Peters

ARTikulationen. Ein künstlerisches Forschungsfestival (Graz, 5.–7. Oktober 2017)

Die künstlerische Forschung ist ein derzeit intensiv diskutiertes, hochinnovatives Feld des Erkenntnisgewinns, das künstlerische Praxis mit wissenschaftlicher verbindet. Zentral sind dabei anspruchsvolle künstlerische Experimente zu musikalischen und anderen Fragen, die systematisch in Zwiesprache mit Reflexion, Analyse und weiteren wissenschaftlichen Verfahren gebracht werden.

Das zweieinhalbtägige künstlerische Forschungsfestival ARTikulationen wird unter diesem Namen seit 2016 von der Künstlerisch-Wissenschaftlichen Doktoratsschule (KWDS) der Kunstuniversität Graz (KUG) veranstaltet und erweitert das seit 2010 von Ulf Bästlein und Wolfgang Hattinger entwickelte Pionierformat, bei dem das besondere Moment der künstlerischen Forschung – nämlich hörbare Ergebnisse, die durch eine methodisch fundierte Dynamik zwischen Kunst und Wissenschaft erreicht werden – für das Publikum nachvollziehbar und erlebbar werden.

Mit Alfred Brendel, Georg Friedrich Haas und George Lewis sind drei weltbekannte, prägende Musikerpersönlichkeiten und Denker als Hauptredner vor Ort. George Lewis wird seinen Vortrag mit einer Version seines Stücks für Solist und interaktiven Flügel verbinden. Die Beiträge der ARTikulationen setzen sich aus verschiedenen Formaten, wie Keynotes, Lecture Recitals, Gastvorträgen, Posterpräsentationen und einer Diskussionsrunde zu Praktiken künstlerischer Forschung zusammen. Die Förderung junger künstlerisch-wissenschaftlicher ForscherInnen steht dabei ebenso im Vordergrund wie der Austausch mit und zwischen renommierten ExpertInnen. Als Besonderheit wirken in diesem Jahr die beiden wichtigsten europäischen Einrichtungen zur künstlerischen Forschung in der Musik – das Orpheus Institut (Ghent) und das Inter Arts Centre der Lund Universität (Malmö) – mit Lecture-Recitals zweier Doktorandinnen und im Round Table mit.

Die ARTikulationen 2017 finden in der Orangerie des Burggartens (5. Oktober) und im Florentinersaal (Palais Meran) der Kunstuniversität Graz (6.–7. Oktober) statt.

Deniz Peters

Research Festival Programme

Thursday, 5 October 2017 – Orangerie

09.30 Registration

10.00 **Opening performance**

Lula ROMERO, live-electronics (KUG); Maria MOGAS GENSANA, accordion (KUG);
Matej BUNDERLA, saxophone (KUG)

10.15 **Opening**

Elisabeth FREISMUTH, Rector; Barbara BOISITS, Vice Rector of Research;
Ulf BÄSTLEIN, Head of the Artistic Doctoral School, Co-Director ARTikulationen;
Deniz PETERS, Co-Director ARTikulationen

10.45 Break

11.00 *Keynote:* George LEWIS (Columbia University, New York)

Why Do We Want Our Computers to Improvise?

12.00 *Doctoral Researcher:* Susanne FRÖHLICH (KUG)

The Recorder in the 21st Century – The Helder Tenor at the Intersection of Research and Practice

12.35 *Delegates only:* Catered lunch

14.00 *Alumnus:* Alexander MAYR (mdw)

Die Voce Faringea, vergessene Kunst der Belcanto-Tenöre

14.45 Break

15.00 *Doctoral Researcher:* Lula ROMERO (KUG)

Wandering Recurrence – Openness and Necessity in the Material-Form Relation

15.50 Coffee break

16.15 *Guest Doctoral Researcher:* Lucia D'ERRICO (Orpheus Institute, Ghent)

A Practice of Divergence in the Performance of Written Music

16.45 Franz Karl PRAßL (KUG)

Zwischen Bildung und Einbildung – Gregorianikinterpretation heute

17.30 *Keynote:* Georg Friedrich HAAS (KUG/Columbia University, New York)

Forschung IN Musik versus Forschen ÜBER Musik. Beobachtungen innerhalb von Werken von Carlo Gesualdo, Franz Schubert und Felix Mendelssohn

Friday, 6 October 2017 – Florentinersaal

09.45 Registration
10.00 *Doctoral Researcher:* Raimund VOGTENHUBER (KUG)
Klang, Bild und Räumlichkeit – Intermediale Strategien in zeitgenössischer Musik

10.50 Coffee break

11.15 *Guest Doctoral Researcher:* Francisca SKOOGH (Malmö Academy of Music)
The Element of Play in Interpretation and Classical Piano Performance

11.45 Germán TORO PÉREZ (Zurich University of the Arts)
Productive Differences. Composition, Performance and Research in Electroacoustic Music

12.30 Lunch break (no catering)

14.00 *Round Table:* Jonathan IMPETT (Orpheus Institute, Ghent), Stefan ÖSTERSJÖ (Malmö Academy of Music), Deniz PETERS (KUG), Germán TORO PÉREZ (Zurich University of the Arts), chair: Ulf BÄSTLEIN (KUG)
Practices of Artistic Research

15.30 *Doctoral Researcher:* Hannes DUFEK (KUG)
Die Geburt des Wunders aus dem Geist der Neuen Musik. Utopische Potenziale in zeitgenössischem Musikschaffen

16.05 Coffee break

16.30 *Keynote:* Alfred BRENDEL (London)
Mein musikalisches Leben

Saturday, 7 October 2017 – Florentinersaal

10.00 *Doctoral Researcher:* Artemi-Maria GIOTI (KUG)
Composing Sonic Human-Computer Agent Networks

10.50 Coffee break

11.15 *Alumnus:* Valentin GLOOR (Conservatory of Winterthur)
Association Feeds Performance Feeds Association

12.00 *Doctoral Researcher:* Terry WEY (KUG)
Countering Tenor

Kleiner Saal (delegates only)

13.00 Catered lunch
Final Discussion
Best Practice Award

10.00–10.15, Orangerie

Opening performance

PROGRAMME

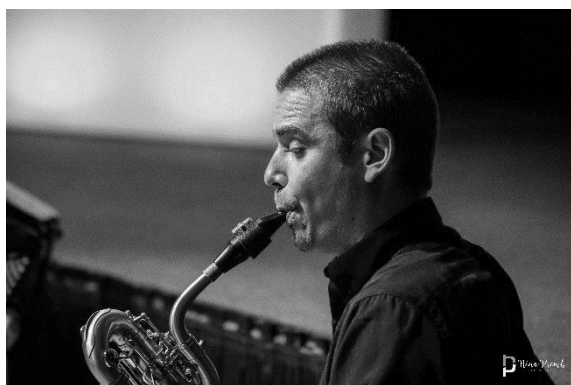
Lula Romero:

die Wanderung I (2017) for accordion and live-electronics

die Wanderung II (2017) for tenor saxophone and live-electronics

PERFORMERS

Matej BUNDERLA, saxophone (KUG)



Matej Bunderla was born 1985 in Maribor (SLO). He started his musical education at the age of seven, with piano lessons. With eleven he discovered the saxophone and has been playing it ever since. After completing his Gymnasium (2004) he went to the University of Music and Performing Arts in Graz to study Saxophone at Prof. Peter Straub. 2007 he finished his bachelor degree with distinction and 2009 his master studies at

Mag. Gerald Preinfalk, also with distinction. 2011 he finished his master in PPCM (Performance practice in contemporary music) under the Ensemble Klangforum and in 2013 he finished the Bachelor in Instrumental Pedagogy at the same university.

He has played in several chamber groups (Los Capo Altros, Sinfonietta Graz, Ars Harmonie, Kostelin) as well as with orchestras (Oper Graz, KUG, Toti Big Band Maribor, European Master Orchestra, Naš Big Band, Ensemble für neue Musik...) and as soloist in Graz (A) at the MuMuTh- Brass abonnement (2009), with the symphonic wind-orchestra of the University of Music and Performing Arts Graz and with the chamber orchestra Diletto Grazioso he played A. Glasunow's Concert for alto saxophone in 2015. In May 2016 he represented Austria at the European Union Music festival in Caracas, Venezuela.

He is a member of the contemporary music Ensemble Schallfeld (selectet as a representative of Austrian, 2016–2017), which started to work together in 2013, a member of the MIM Trio Ensemble, playing improvised and new composed music. Also, he is a member of the Spielraum Ensemble, which does interaction between Music and Theater and a member of the Dance Kompanie Ferrer, where he is participating as a stage musician and actor.

He constantly works with composers and performs their new pieces, performs as theater musician, improviser and works as a music teacher in several music schools in Graz (AT).

Maria MOGAS GENSANA, accordion (KUG)



Maria Mogas Gensana is a current student of PPCM (Performance Practice of Contemporary Music) Master Studies in Graz with Klangforum Wien and with Prof. Krassimir Sterev. She holds a Bachelor Degree in Accordion Performance in Musikene (“Conservatorio Superior de Música del País Vasco”, Spain) with Prof. Iñaki Alberdi.

In order to further her studies, she has participated in various masterclasses with internationally-renowned accordionist such as Stefan Hussong, Mika Vayrynen, Janne Rättyä, Alexey Artemiev, Veli Kujala, James Crabband, Mie Miki amongst others. She has also participated in new music

festivals such as “Festival Carmelo Bernaola”, “Impuls Academy” ... receiving masterclasses from Severine Ballon, Miquel Bernat, Alfonso Gómez Garth Knox and Rebeca Saunders. In addition, she was selected to participate in a masterclass with Inercontemporain Ensemble in 2013.

She has received several awards such as the Second Prize in Senior Category in “Certamen Guipuzcano of Arraste” (2013), the First Prize in Chamber Music Category in “Certamen Guipuzcoano of Arrasate” (2011), First Prize in Junio Category in “Concurs d'Interpretació Arjau” in Chamber Music Category (2011) and the First Prize in Junior Category in “Concurs Sant Anastasi” (2009).

As a soloist and as a member of different chamber music groupings, she has performed in several places and countries: Victoria Eugenia Theater in the inauguration act of the “European Cultural Capital 2016 San Sebastián” (Spain), “Fundació de Música Contemporània” (Barcelona, Spain), Cervantes Institute (Bordeaux, France), György Ligeti Saal (Graz, Austria), Raudondvaris Catle (Kaunas, Lituania)...

In the summer of 2017 she joined the Nationaal Jeugd Orkest (National Netherlands Young Orchestra) in the Summer Festival for the project “De Stijl” conducted by Bas Wiegers.

Lula ROMERO, live-electronics (KUG)

Lula Romero is a composer and doctoral student at the KUG. Full biography on page 21 of this booklet.

10.15–10.45, Orangerie

Opening

Elisabeth FREISMUTH, Rector of the KUG



Dr. Freismuth studied law, history and art history at the University of Vienna. She was university assistant at the Institute for Austrian and European Legal History of the University of Vienna. From 1985 she first acted as Deputy Director and then from 1990 as Director of the University of Music and Performing Arts Vienna.

From 2008 to 2014 Elisabeth Freismuth was Director General at the Federal Ministry of

Science, Research and Economy and was responsible, inter alia, for the areas of Budget, Staff, Constructions, Grants in the field of science, Science Communication, Public Relations, Central Services, ICT, Student Support and Counselling, Recognition Issues and International Higher Education Law, Protocol as well as Gender and Diversity Management.

She taught, among others, at the Max-Reinhardt-Seminar and is President of the association “Freunde der Filmakademie Wien“, member of the jury of the “International Emmy Awards“, co-founder and Vice President of the association “Forum Universität und Gesellschaft“ as well as member of the board of trustees of the Arnold Schönberg Center, the Steering Committee for the Redesign of the Austrian National Exhibition in Auschwitz-Birkenau (National Fund of the Republic of Austria for Victims of National Socialism) and of the Scientific Advisory Board of the University of Siegen.

Since 2010 Alumni of INSEAD Fontainebleau.

Since 1 October 2014 Elisabeth Freismuth has been Rector of the University of Music and Performing Arts Graz.

President of the “Policy Committee on International Affairs“ (Universities Austria) since November 2015.

Austrian Golden Order of Merit for Services, Austrian Cross of Honour for Science and Arts.

Barbara BOISITS, Vice Rector of Research of the KUG



Born in Kapfenberg (Austria). Studies in musicology and art history at the Karl-Franzens-University of Graz (M.A. 1989, Ph.D. 1996). 1991 assistant at the University of Music and Performing Arts Graz, Department of Early Music and Performance Practice. 1994-1999 research grants of the Austrian Science Fund (FWF) for the musicological project within the Special Research Program *Modernity. Vienna and Central Europe around 1900* at the University of Graz. 1999 senior scientist at the Austrian Academy of Sciences, Department for Music Research, since 2013 deputy director of the newly founded Institute for Art History and Musicology and Head of the Department of Musicology, since 2014 vice rector of research at the University of Music and Performing Arts Graz. Regular academic teaching at the University of Music and Performing Arts

Vienna, Department of Analysis, Theory and History of Music. 2010 habilitation in historical musicology at the University of Music and Performing Arts Vienna.

Editorships: 2004-2009 co-editor of the *Neue Beiträge zur Aufführungspraxis*; 2006-2012 co-editor of the *Musicologica Austriaca*, yearbook of the Austrian Society for Musicology; 2013 editor of *Musik und Revolution. Die Produktion von Identität und Raum durch Musik in Zentraleuropa 1848/49*.

Areas of Specification: history of musicology and aesthetics of music, music history in Austria, cultural aspects of musicological research.

Ulf BÄSTLEIN, Head of the Artistic Doctoral School and Co-Director ARTikulationen



Ulf Bästlein studied ancient philology and German philology (state examinations and doctorate) before training as a singer in Freiburg (performance examination with distinction). He was the recipient of a doctoral stipend from the Studienstiftung des Deutschen Volkes.

His stage career began at the Stadttheater Heidelberg. Since then he has performed in Augsburg, Hannover, Lübeck and

Hamburg, among others. He has won numerous prizes, among them Second Prize at the Deutscher Musikwettbewerb.

He has performed in several European countries, China, the USA, Turkey, and is a regular guest at different international music festivals including the Flanders Music Festival in Belgium, the Stresa Festival in Italy, the Schleswig Holstein Music Festival and Rheingau Music Festival in Germany, the Styriate in Austria, the Ludwigsburger Schlossfestspiele and the Herrenchiemsee Festspiele.

He has given lied recitals with Charles Spencer, Michael Gees, James Tocco, Julius Drake, Axel Bauni, Detlef Kraus and Sascha El Mouissi and has made several recordings for CD of song settings for lyrics by Heine, Goethe, Storm, Hebbel, Voß, Trakl and Leitner, as well as the *Winterreise*, *Dichterliebe* and *Weinlieder*. He has also appeared on recordings of oratorios and operas for labels including Sony Classical, CPO, Orfeo and Hänssler.

Ulf Bästlein is a professor at the Lübeck University of Music and the University of Music and Performing Arts Graz. He regularly gives masterclasses in China, Russia, Turkey and Italy.

In 2000 he founded the Liedkunst Festival in Husum, Schleswig-Holstein, in collaboration with the pianist Charles Spencer. The festival also aims to support young singers at a high level through a masterclass course, a competition and concerts attracting international audiences.

Ulf Bästlein has edited the Anselm-Hüttenbrenner Lieder and is the author of numerous essays on the German lied of the early 19th century and on artistic-academic research. He has been involved in the development of new concert formats such as panel discussions combining literary and musical history, and recitations and lecture recitals where the performers interact on stage.

Zunächst Studium der Altphilologie und Germanistik (Staatsexamina und Promotion), dann Gesangsstudium in Freiburg (Konzertexamen mit Auszeichnung). Promotionsstipendiat der Studienstiftung des Deutschen Volkes.

Beginn der Bühnenlaufbahn am Stadttheater Heidelberg. Seitdem Engagements u. a. in Augsburg, Hannover, Lübeck, Hamburg etc. Zahlreiche Preise (u. a. 2. Preis Deutscher Musikwettbewerb). Sang in vielen europäischen Ländern, China, den USA, der Türkei und ist häufiger Gast bei verschiedenen internationalen Musik-Festivals (u. a. Flandern-Musik-Festival (Belgien), Festival von Stresa (Italien), Schleswig-Holstein Musik Festival, Rheingau-Musik-Festival, Styriarte (Österreich), Ludwigsburger Schlossfestspiele, Herrenchiemsee Festspiele. Liederabende mit Charles Spencer, Michael Gees, James Tocco, Julius Drake, Axel Bauni, Detlef Kraus und Sascha El Mouissi. Viele CD-Aufnahmen: u. a. mit Heine-, Goethe-, Storm-, Hebbel-, Voß-, Trakl- und Leitner-Vertonungen, *Winterreise*, *Dichterliebe*, *Weinlieder*. Mitwirkung bei Oratorien- und Operneinspielungen u. a. für Sony Classical, CPO, Orfeo, Hänssler.

Professur an der Musikhochschule Lübeck und an der Universität für Musik und Darstellende Kunst Graz. Zurzeit außerdem Leiter der künstlerisch-wissenschaftlichen Doktoratschule an der Musikuniversität Graz. Leitet regelmäßig Masterclasses in China, Russland, der Türkei und Italien.

2000 Gründung der „Liedkunst“ in Husum (Schleswig-Holstein, in Zusammenarbeit mit dem Pianisten Charles Spencer). Im Rahmen dieses Liedfestivals: Nachwuchsförderung auf hohem Niveau („Meisterkurs“ und „Wettbewerb mit Preisverleihungen“), international wahrgenommene Konzerte.

Herausgeber: Anselm-Hüttenbrenner-Lieder. Autor zahlreicher Aufsätze zum Deutschen Lied im frühen 19. Jahrhundert und zu künstlerisch-wissenschaftlicher Forschung. Entwicklung neuer Konzertformate: literaturhistorisch-musikgeschichtliche Podiumsgespräche, Rezitation und Liedvortrag in Wechselwirkung.

Deniz PETERS, Co-Director ARTikulationen



Dr. Deniz Peters is a pianist, music philosopher and musicologist based at the Institute for Musical Aesthetics and at the Doctoral School for Artistic Research of the KUG. He is currently researching the art of free joint improvisation, leading a multi-year artistic research project financed by the Austrian Science Fund FWF. He is also rethinking the concept of musical expression in another FWF-funded research project. His artistic research approach combines artistic work as pianist – via interpersonally explorative improvisations with musicians and dancers such as Simon Rose, Jonathan Impett, Stevie Wishart, Sabine Vogel, Stefan Östersjö, Ellen Waterman, Bennett Hogg, Alexander Deutinger and Magdalena Chowaniec – with phenomeno-

logical, conceptual and interaction analyses. His writings on musical empathy, gesture, bodily listening, rhythm, and instrumentality appeared in journals such as *Contemporary Music Review* and *Empirical Musicology Review*, and in collections with Routledge, Lexington Books, Springer and Oxford University Press. His relational improvisations with Simon Rose *Edith's Problem* appeared with Leo Records (LR 812).

11.00–12.00, Orangerie

Keynote: George LEWIS (Columbia University, New York)

Why Do We Want Our Computers to Improvise?

George Lewis, trombone; interactive music system (*Voyager*), Yamaha Disklavier™ acoustic grand piano.

The loosely constituted field of interactive music has drawn upon artificial intelligence and practices of free improvisation in creating a new kind of music-making that includes machines as central actors. These “creative machines” have been designed to stake out musical territory, assess and respond to conditions, and assert identities and positions – all aspects of improvisation, within and beyond the domain of music. As new media theorist Simon Penny notes, this amounts to the emergence of “categorically new kinds of cultural practices.” Looking at relations among people and interactive systems as social behavior encourages new perspectives on behavior, agency, personal identity, indeterminacy, communication and intersubjectivity.

As part of this talk, George Lewis will engage in live, completely improvised dialogue with *Voyager*, a computer-driven, interactive “virtual improviser” software designed by him. Lewis has been working with musical computers, or “creative machines,” since 1979. The computer performs on a software-controllable acoustic piano, the Yamaha Disklavier™. Lewis’s program uses its analysis of the musician’s performance to guide its generation of complex responses, while also establishing its own independent musical behavior.



BIOGRAPHY

George Lewis is the Edwin H. Case Professor of American Music at Columbia University, and Area Chair in Composition. A Fellow of the American Academy of Arts and Sciences and a Corresponding Fellow of the British Academy, Lewis's other honors include a MacArthur Fellowship (2002) and a Guggenheim Fellowship (2015).

A member of the Association for the Advancement of Creative Musicians (AACM) since 1971, Lewis's work in electronic and computer music, computer-based multimedia installations, and notated and improvisative forms is documented on more than 150 recordings. His work has been presented by the BBC Scottish Symphony Orchestra, London Philharmonia Orchestra, Radio-Sinfonieorchester Stuttgart, Mivos Quartet, London Sinfonietta, Spektral Quartet, Talea Ensemble, Ensemble Pamplemousse, Wet Ink, and others, with commissions from American Composers Orchestra, International Contemporary Ensemble, Ensemble Either/Or, Turning Point Ensemble, San Francisco Contemporary Music Players, IRCAM, Glasgow Improvisers Orchestra, and others.

Lewis has served as Fromm Visiting Professor of Music, Harvard University; Ernest Bloch Visiting Professor of Music, University of California, Berkeley; Paul Fromm Composer in Residence, American Academy in Rome; Resident Scholar, and Center for Disciplinary Innovation, University of Chicago. His book, *A Power Stronger Than Itself: The AACM and American Experimental Music* (University of Chicago Press, 2008) received the American Book Award and the American Musicological Society's Music in American Culture Award; Lewis was elected to Honorary Membership in the Society in 2016. Lewis is the co-editor of the two-volume *Oxford Handbook of Critical Improvisation Studies* (2016), and his opera *Afterword* (2015) has been performed in the United States, United Kingdom, and the Czech Republic. In 2015, Lewis received the degree of Doctor of Music (DMus, *honoris causa*) from the University of Edinburgh. In 2017, Lewis received the degree of Doctor of Humane Letters (PhD, *honoris causa*) from New College of Florida.

See <https://music.columbia.edu/bios/george-e-lewis>.

BIOGRAFIE

George Lewis ist Edwin H. Case Professor of American Music an der Columbia University und Area Chair im Fach Komposition. Er ist Fellow der American Academy of Arts and Sciences und Corresponding Fellow der British Academy. Weitere Ehrungen für George Lewis sind unter anderem Fellowships der MacArthur Foundation (2002) und der Guggenheim Foundation (2015).

Lewis ist seit 1971 Mitglied der Association for the Advancement of Creative Musicians (AACM) und seine Arbeiten im Bereich der elektronischen und computergestützten Musik, computergestützten Multimedia-Installation sowie notierter und improvisierter Formate sind in mehr als 150 Aufnahmen dokumentiert. Seine Werke wurden von Ensembles wie dem BBC Scottish Symphony Orchestra, dem London Philharmonia Orchestra, dem Radio-Sinfonieorchester Stuttgart, dem Mivos Quartet, der London Sinfonietta, dem

Spektral Quartet, dem Talea Ensemble, dem Ensemble Pamplemousse, und dem Ensemble Wet Ink aufgeführt. Auftragsarbeiten schuf er unter anderem für das American Composers Orchestra, das International Contemporary Ensemble, das Ensemble Either/Or, das Turning Point Ensemble, die San Francisco Contemporary Music Players, IRCAM und das Glasgow Improvisers Orchestra.

Seine Lehrtätigkeit umfasst unter anderem Gastprofessuren und Residenzen an der Harvard University, der University of California, Berkeley, der American Academy in Rom, und dem Center for Disciplinary Innovation der University of Chicago. Sein *Buch A Power Stronger Than Itself: The AACM and American Experimental Music* (University of Chicago Press, 2008) erhielt den American Book Award und den American Culture Award der American Musicological Society. Im Jahr 2016 wurde er zum Ehrenmitglied dieser Gesellschaft gewählt. George Lewis ist Mitherausgeber des zweibändigen *Oxford Handbook of Critical Improvisation Studies* (2016). Seine Oper *Afterword* (2015) wurde bereits in den Vereinigten Staaten, Großbritannien und der Tschechischen Republik aufgeführt. 2015 erhielt Lewis den Titel eines Doktors der Musik (DMus, *Honoris Causa*) von der University of Edinburgh und 2017 wurde ihm der Titel Doctor of Humane Letters (PhD, *Honoris Causa*) des New College of Florida verliehen.

12.00–12.35, Orangerie

Doctoral Researcher: Susanne FRÖHLICH (KUG)

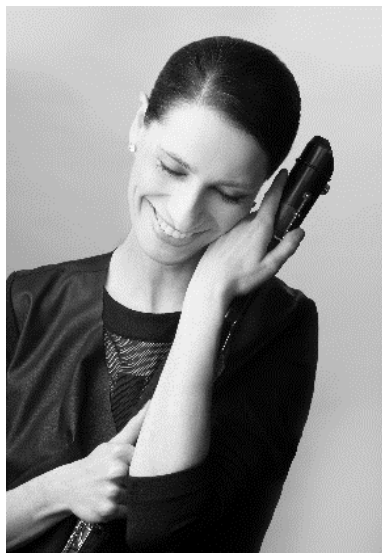
The Recorder in the 21st century – The Helder Tenor at the Intersection of Research and Practice

Since its beginnings in the 14th century, the recorder has been undergoing a constant process of transformation as it continually weaves itself into the musical tapestry of the changing times. The variety of forms it has taken throughout history affords us the possibility of working not only with historical instruments, but also with contemporary recorder models. Reality looks different though, and I work to answer the question to which degree contemporary recorder models can enrich the repertoire, add to the catalogue of available playing techniques, and expand recorder performance practice.

In my research, I focus mainly on a certain model: the Helder Tenor recorder, which was developed in the 1990s by Maarten Helder and fulfills, according to my experience, many requirements expected from a recorder in the 21st century: balanced volume, dynamic possibilities, extended pitch range, and increased tone color possibilities. Regarding method, extended instrumental techniques, and performance practice of this and many more contemporary recorder models, we find ourselves at a beginning point with a world of information yet to research, to gauge, and to document.

In my last year's presentation, I have mainly focused on the history of the recorder, especially in the 20th century, I have lightened up differences between various contemporary recorder models, also in comparison to early music models, and I have presented my first findings of my collection of extended playing techniques and performance prac-

tice. This year I will go into more detail of my research methodology and furthermore talk about the collaboration with recorder company Mollenhauer and their innovative recorder maker Erik Jahn.



BIOGRAPHY

Susanne Fröhlich (born 1979 in Passau) studied recorder at the Conservatorium van Amsterdam with P. T. Leenhouts. After graduating with a concert diploma, she earned her Master's degree in 2004 with distinction. She then studied with Prof. G. Lünebürger at the Berlin University of the Arts, where she earned her Konzertexamen, likewise with distinction. From April 2015 till February 2016, she did her postgraduate studies on the Helder tenor recorder with J. Fischer at the Akademie für Tonkunst, Darmstadt. As of October 2015, she is a Doctoral Researcher at the University of Music and Performing Arts Graz. Susanne regularly presents concerts and workshops both within Europe and internationally. As a former founding member of the recorder quartet QNG – Quartet New Generation, she has performed as soloist, in various chamber music formations, as well as in the context of various productions in the realm of opera and theatre, among others andcompany&Co and Opera Lab Berlin. She performed numerous premieres in world class concert houses and festivals, with such groups as Ensemble Adapter, Collegium Novum Zürich, Figura Ensemble, Ensemble ICTUS, and Neue Vokalsolisten. Susanne has been awarded international honors and scholarships in Berlin, Darmstadt, Göttingen, Krakow, New York, and Rotterdam. She has lived and taught in Berlin from 2004 and has held a teaching position at the Berlin University of the Arts since April 2010. Susanne is a recipient of the KUG doctoral stipend.

INTERNAL SUPERVISORS AND EXTERNAL ADVISORS

Andreas BÖHLEN (KUG)

The recorder and jazz-saxophone player Andreas Böhlen focuses on both early music and jazz. He is particularly interested in various improvisational styles of the renaissance and baroque as well as jazz. Andreas leads his own groups Theatrum Affectuum, Andreas Böhlen Band and Crank and is member of various other groups and orchestras all over Europe.

Born in 1983 Andreas began playing recorder at the age of six, and several years later he started alto saxophone. While a high school student Andreas undertook lessons at the conservatories of Bremen and Cologne. He was awarded many prizes in several national and international competitions. Between 2003 and 2007 he attended the Conservatory of Amsterdam, studying recorder with Walter van Hauwe and jazz saxophone with Jasper Blom and Ferdinand Povel. After completing his recorder degree with distinction, Andreas studied musicology in Bologna. In 2008 he moved to Basel, Switzerland, where he has completed both a Master's degree in early music improvisation with distinction and a Master's degree in jazz saxophone in 2011.

Andreas has appeared on many CDs and radio and TV broadcasts and is touring regularly. He teaches recorder at the University of the Arts Graz, Austria and at the Zurich University of the Arts. See www.andreasboehlen.com for further information.

Andreas Böhlen ist Blockflötist und Jazz-Saxophonist. Seine Tätigkeitsfelder umfassen sowohl den Bereich der alten Musik als auch Bereiche der zeitgenössischen Musik und des Jazz. Sein Spezialgebiet ist die Improvisation in verschiedenen historischen Stilen des 16., 17. und 18. Jahrhunderts und im Jazz (Saxophon). Er leitet seine eigenen Formationen Theatrum Affectuum, Satyr's Band, Andreas Böhlen Band und Crank. Zudem ist er Mitglied verschiedener Kammermusikformationen und Bands in ganz Europa und pflegt Zusammenarbeit mit renommierten Orchestern.

Andreas studierte Blockflöte an den Musikhochschulen Bremen, Köln und Amsterdam (Bachelor). Es folgten ein Studium der Musikwissenschaften in Bologna und ein Masterstudium der historischen Improvisation in Basel. Jazz-Saxophon studierte Andreas am Amsterdamer Konservatorium und an der Jazzschule Basel (Master).

Andreas ist mehrfacher internationaler Preisträger, produzierte für verschiedene internationale Fernseh- und Radiosender und konzertierte in ganz Europa, Japan, USA und Australien. Neben zahlreichen Koproduktionen veröffentlichte Andreas unter seinem Namen die CDs *La meraviglia parlante*, *Satyr's Band*, *Airborne*, *Windgesang*, *Cruise* und *Most ravishing things*. Andreas lehrt Blockflöte an der Kunstuniversität Graz und an der Hochschule der Künste Zürich.

Siehe auch www.andreasboehlen.com.

Klaus ARINGER (KUG)

Klaus Aringer is professor of musicology and head of the Institute Oberschützen at the University of Music and Performing Arts Graz. He studied musicology, history and German literature at the University of Munich, where he received his Master's degree in 1992 and the doctoral degree in 1997. From 1995 to 2005 he was assistant professor at the University of Tuebingen and was awarded the habilitation in 2003. He also taught at the Universities Graz and Vienna. His special interests are the Viennese Classics, Instrumentation, Musical Instruments and Performance Practice. Aringer was vice-president of the Johann Joseph Fux-Society and is member of the jury of the Styrian Research awards. His publications have addressed a wide range of composers and epochs from the middle-ages to the 20th century, including *Die Tradition des Pausa- und Finale-Schlusses in den Klavier- und Orgelwerken von J. S. Bach*, Tutzing 1999, *Frühe Mörrike-Vertonungen 1823-1856*, München 2004 (edition and commentary), „*der beliebteste, der gespielteste und genossenste Tonkünstler*“. *Studien zum Werk Ignaz Joseph Pleyels* (ed.), Hildesheim 2012, *Johann Joseph Fux – der Komponist* (ed.), Graz 2015, *Zoltan Kodály's Kammermusik* (ed.), Vienna 2015, *50 Jahre Expositur und Institut Oberschützen* (ed.), Oberschützen 2015, and *Geschichte und Gegenwart des musikalischen Hörens* (ed. with Franz Karl Praßl, Peter Revers and Christian Utz), Freiburg i. Br. 2017.

Klaus Aringer ist seit 2005 Universitätsprofessor für historische Musikwissenschaft und seit 2008 Vorstand des Instituts Oberschützen der Kunstuniversität Graz. Er studierte Musikwissenschaft, Geschichte und ältere deutsche Sprache und Literatur an der Ludwig-Maximilians-Universität München (M.A. 1992 und Dr. phil. 1997). Zwischen 1995 und 2005 war er wissenschaftlicher Assistent an der Eberhard-Karls-Universität Tübingen, wo er sich 2003 für das Fach Musikwissenschaft habilitierte. Gastweise lehrte er auch an den Universitäten Graz und Wien. Er war Vizepräsident der Johann Joseph Fux-Gesellschaft Graz und gehört seit 2006 der Jury zur Vergabe der Forschungspreise des Landes Steiermark an. Seine Vorträge und Publikationen reichen von der Musik des Mittelalters bis in das 20. Jahrhundert; Schwerpunkte bilden Bach, die Wiener Klassiker, Geschichte der Instrumentation und Instrumentationslehre sowie aufführungspraktische Fragen. Bücher: *Die Tradition des Pausa- und Finale-Schlusses in den Klavier- und Orgelwerken von J. S. Bach*, Tutzing 1999; *Frühe Mörrike-Vertonungen 1823-1856*, München 2004 (Edition und Kom-

mentar); „der beliebteste, der gespielteste und genossenste Tonkünstler“. *Studien zum Werk Ignaz Joseph Pleyels* (Hrsg.), Hildesheim 2015; *Johann Joseph Fux – der Komponist* (Hrsg.), Graz 2015; *Zoltan Kodály's Kammermusik* (Hrsg.), Wien 2015; *50 Jahre Expositur und Institut Oberschützen* (Hrsg.), Oberschützen 2015; *Geschichte und Gegenwart des musikalischen Hörens* (Hrsg. zusammen mit Franz Karl Praßl, Peter Revers und Christian Utz), Freiburg i. Br. 2017.

Christopher REDGATE (Royal Academy of Music, London)

For almost forty years Christopher Redgate has specialised in the performance of contemporary repertoire and has given concerts and masterclasses across Europe, the USA, China and Australia. He is the inventor of the Howarth-Redgate system oboe which was developed in conjunction with the oboe makers Howarth of London and made possible by an Arts and Humanities Research Council Fellowship (2009-2012) based at the Royal Academy of Music; he now performs exclusively on this instrument. Many composers have written for him (and increasingly for the new instrument) including Michael Finnissy, Richard Barrett, Sam Hayden, Roger Redgate, Edwin Roxburgh, Christopher Fox, James Clarke, Paul Archbold, Dorothy Ker, Michael Young, Fabrice Fitch, David Gorton, Rob Keeley, Joe Cutler, Edward Cowie and Gwyn Pritchard. His recordings can be found on the *Metier*, *Oboe Classics* and *NMC* labels. He gives regular masterclasses for oboists, composer workshops at colleges and universities, and contributes papers to academic conferences and publications. He has also contributed articles to *Contemporary Music Review* and to a number of the professional double reed journals. He is currently writing a book about contemporary oboe techniques and performance. His other musical interests include composition, conducting and improvisation. He is currently the Evelyn Barbirolli Research Fellow at the Royal Academy of Music and was elected a Fellow of the Royal Academy of Music (FRAM) in 2015. Christopher Redgate studied at Chethams' School of Music and at the Royal Academy of Music.

Peter THALHEIMER (Nuremberg University of Music)

Peter Thalheimer studied flute, recorder and school music in Stuttgart. He gained a doctorate in musicology from Tübingen University. From 1978 to 2015 he taught in Nuremberg, most recently as Professor of Historical Performance Practice and Professor of Recorder/Flute at the University of Music Nuremberg. Concerts and teaching have taken him to countries across Europe and to the USA. His work has also resulted in a large number of sheet music editions and publications on performance practice, on the study of musical instruments and on methods for wind players, informed by a comprehensive collection of historical and modern flutes.

Peter Thalheimer studierte Querflöte, Blockflöte und Schulmusik in Stuttgart. Seine musikwissenschaftlichen Studien schloss er mit der Promotion an der Universität Tübingen ab. Von 1978 bis 2015 lehrte er in Nürnberg, zuletzt als Professor für Historische Aufführungspraxis und Blockflöte/Traversflöte an der Hochschule für Musik Nürnberg. Konzerte und Kurse führen ihn in viele Länder Europas und in die USA. Darüber hinaus sind aus seiner Tätigkeit zahlreiche Noteneditionen sowie Publikationen zur Aufführungspraxis, zur Instrumentenkunde und zur Holzbläsermethodik hervorgegangen. Eine umfangreiche Sammlung historischer und moderner Flöteninstrumente bildet dafür die Basis.

14.00–14.45, Orangerie

Alumnus: Alexander MAYR (mdw)

The *Voce Faringea*, Forgotten Art of the Bel Canto Tenors

In several vocal textbooks and physiological and anatomical treatises from the early 19th century, a peculiar third register mechanism is mentioned that was in particular characteristic for the tenor voices of that period. This so-called *voce faringea* was often described as an intermediate register or a special mechanism connecting the falsetto and the chest register. Essentially, it is a forgotten historical singing practice used to extend the upper range of the voice whereby the falsetto, typically a weak and often feminine sound, is modified by the singer into a vocal quality that is a more powerful, tenor-like sound. Exceptionally high tessituras, often with pitches above C5 and D5 in the operatic tenor repertoire of the early 19th century, present strong evidence for the importance of this special vocal technique for the great *tenori di grazia*. Based on an evaluation of historical voice register theories, training strategies and the sound ideals of the historical period, an informed discussion of the technique has been developed. In an exemplary fashion, this register mechanism mirrors a preromantic vocal aesthetic that seems clearly divergent from ones prevalent today.

The objective of my research has been to artistically and scientifically reconstruct the historical singing concept of the *voce faringea* and thereby to open up new possibilities for the historical interpretation of the singing literature of the *primo ottocento*. An analysis of historical vocal register theories, training methods, and the vocal aesthetics of this epoch as well as modern vocal physiological and acoustic insights formed the basis. Focusing on the development of new aesthetic strategies and procedures, a permanent interaction between experimental, artistic practice and reflexive objectification constituted the methodological basis of my art-based research.

Since my doctorate, I have continued and deepened the artistic work on the *voce faringea* and documented the development in further scientific investigations. These findings I presented at the symposium of the *Voice Foundation* in Philadelphia and at the Symposium *Abenteuer Belcanto* in Vienna, and finally in a study published in the *Journal of Voice*. Central aspect of my recent studies has been the development of an educational training concept for learning and practicing the *voce faringea*. This includes 23 exercises, systematically subdivided into four sections: breath management, phonation and resonance strategy as well as exercises for connecting the *voce faringea* and the chest register in the tenor repertoire.



BIOGRAPHY

Alexander Mayr received his first musical training as a soloist of the Vienna Boys Choir. He studied singing at the University for Music and Performing Arts “Mozarteum” in Salzburg and completed his studies at the University for Music and Performing Arts in Vienna with a master’s degree.

In 1998, Alexander Mayr made his debut as Toni in Hans Werner Henze’s opera “Elegy for Young Lovers” at the Odeon theatre in Vienna. Since then, the Austrian tenor has regularly performed at many international venues such as the Deutsche Oper am Rhein in Düsseldorf, the Cologne

Opera and Frankfurt Opera, the Vienna Chamber Opera, the Opera Zuid in Maastricht, the Innsbruck, Basel, Lucerne, Lübeck theatres, the Oldenburg State Theatre, the Aalto Theater in Essen, the Aldeburgh and the Al-meida Festivals and the Salzburg and the Bregenz Festivals. He has collaborated with renowned conductors and stage directors, e.g. with Stefan Soltesz, Peter Keuschnig, Johannes Kalitzke, Christoph Loy, Brigitte Fassbaender, La Fura dels Baus and Sir Peter Ustinov. Alexander Mayr was invited to sing various concert programs at the Wiener Konzerthaus, the Dortmund Concert Hall, the Studio Ernest Ansermet in Geneva, at the Brucknerhaus in Linz or at the Mozarteum Concert Hall in Salzburg.

For several years, he has also been intensively involved in the research on vocal physiology and the acoustics of singing as well as on the vocal aesthetics of the bel canto era and has published various articles and scientific studies on these topics. Alexander Mayr is a professor of voice at the Music University in Geneva and senior lecturer in voice at the University for Music and Performing Arts in Vienna. He regularly teaches masterclasses, e.g. at the Music University in Geneva or at the Summer Academy Lilienfeld.

Die Voce Faringea, vergessene Kunst der Belcanto-Tenöre

In diversen historischen Gesangslehrwerken sowie physiologischen und anatomischen Schriften aus dem frühen 19. Jahrhundert fand ein ganz eigentümlicher Stimmregister-Mechanismus Erwähnung, der insbesondere für die Gesangkunst der Tenöre jener Epoche charakteristisch gewesen sei. Bei dieser, oft auch als Zwischenregister beschriebenen *Voce faringea* handelt es sich im Grunde um eine, in Vergessenheit geratene historische Gesangspraxis, die es den Belcanto-Tenören ermöglichte, ihren Stimmumfang in den hohen Lagen beträchtlich zu erweitern, indem sie die typischerweise schwache und oft feminine Klangqualität der Falsettstimme in eine deutlich kräftigere und tenorale modifizierten, die sich schließlich homogen mit den tieferen Lagen verbinden ließ. Außergewöhnlich hohe, zuweilen bis über das hohe C” oder D” hinausgehende Tessituren im Tenorrepertoire des frühen 19. Jahrhunderts belegen die Bedeutung dieser besonderen Gesangstechnik für die *Tenori di Grazia*. In exemplarischer Art spiegelt dieser Registermechanismus aber auch ein präromantisches vokales Klangideal wider, welches sich klar von jenem heute vorherrschenden unterscheidet.

Ziel meines Forschungsprojekts war es, durch die künstlerische und wissenschaftliche Rekonstruktion des historischen Gesangskonzepts der *Voce faringea* neue Möglichkeiten für die historisierende Interpretation der Gesangsliteratur des *Primo Ottocento* zu eröffnen. Eine Analyse historischer Stimmregistertheorien, Übungsmethoden und der Klangideale dieser Epoche sowie moderne stimmphysiologische und akustische Erkenntnisse bildeten dabei die Grundlage. Mit dem Fokus auf der Entwicklung neuer ästhetischer Strategien und Verfahren stellte eine permanente Wechselwirkung zwischen experimenteller, künstlerischer Praxis und reflexiver Objektivierungsprozesse die methodische Basis meiner *Art-based Research* dar.

Aufbauend auf den gewonnenen Erkenntnissen konnte ich nach Abschluss meines Doktoratsprojekts weitere wissenschaftliche Untersuchungen zur *Voce faringea* durchführen und die Ergebnisse im Rahmen des Symposiums der *Voice Foundation* 2016 in Philadelphia präsentieren. Veröffentlicht wurde die Studie 2017 im *Journal of Voice*. Die physiologischen und akustischen Analysen bildeten schließlich auch die Grundlage für das Erstellen eines pädagogischen Trainingskonzepts zum Entwickeln und Üben der *Voce faringea*, welches auch einen wesentlichen Abschnitt meines kürzlich fertiggestellten Buch-Manuskripts über die vergessene Gesangspraxis der Belcanto-Tenöre darstellt.

BIOGRAFIE

Seine erste musikalische Ausbildung erhielt Alexander Mayr im Rahmen der Wiener Sängerknaben. Er studierte Gesang zunächst an der Universität „Mozarteum“ in Salzburg und schloss seine Studien an der Universität für Musik und darstellende Kunst in Wien mit dem Magistergrad ab. Als Tenor war Alexander Mayr seit 1998 an vielen internationalen Bühnen engagiert. Er war Ensemblemitglied der Deutschen Oper am Rhein in Düsseldorf und gastierte u. a. an den Theatern in Innsbruck, Basel, Luzern, Lübeck, am Staatstheater Oldenburg, am Aalto Theater in Essen, an der Wiener Kammeroper, der Opera Zuid in Maastricht, am Opernhaus Köln und der Frankfurter Oper, beim Aldeburgh und Almeida Festival sowie bei den Salzburger und Bregenzer Festspielen. Er konnte dabei mit namhaften Dirigenten und Regisseuren wie Stefan Soltesz, Peter Keuschnig, Johannes Kalitzke, Christoph Loy, Brigitte Fassbaender, La Fura dels Baus oder Sir Peter Ustinov zusammenarbeiten. Mit unterschiedlichen Konzertprogrammen war er u. a. im Wiener Konzerthaus, im Konzerthaus Dortmund, im Studio Ernest Ansermet in Genf oder im großen Saal des Salzburger Mozarteums zu hören. Seit einigen Jahren widmete er sich auch verstärkt der Forschung zur Gesangsphysiologie und Klangästhetik der Belcanto-Ära und veröffentlichte dazu diverse Fachartikel und wissenschaftliche Studien. Alexander Mayr ist Professor für Gesang an der Musikhochschule Genf und Dozent für Gesang an der Universität für Musik und darstellende Kunst in Wien. Regelmäßig unterrichtet er Meisterkurse u. a. an der Musikhochschule in Genf oder im Rahmen der Sommerakademie Lilienfeld.

15.00–15.50, Orangerie

Doctoral Researcher: Lula ROMERO (KUG)

Wandering Recurrence – Openness and Necessity in the Material-Form Relation

This project aims at compositionally investigating the relation of form and material with particular emphasis on the tension between formal openness and the retrospective emergence of necessity. In doing so, it has the objective of developing compositional strategies that investigate the mutual determination of openness and necessity by means of processes of transforming recurrence of musical objects.

Openness and necessity are categories that connect artistic and political practices since compositional questions are inherently reflective of social and political issues. I relate openness to the inclusion of excluded collectives (women, queer, non-white, socially marginalized) and retrospective necessity to the creation of new identities or subjectivities that configure these collectives and render them capable of acting politically.

I am therefore interested in ways of convincing subjectivity as created in processes of action. This project understand neither the subject (the composer) nor the object (the musical material) of the composition process as prior to this process. They are rather understood as emerging in the process and as sharing agency in the creation of the musical work. The “wandering recurrence” of musical objects is understood as a conception of musical form that implies open and indeterminate change and retrospectively gives rise to function and necessity. “Wandering recurrence” thus postulates an idea of form as movement through a multi-dimensional space and thereby opens up a spatial dimension that cuts across the material-form distinction. Hence, the multi-layered role of space in my work will be discussed as a central notion. I will discuss how the issues of space, “wandering recurrence” of the material, and agency have been researched in relation to feminism in two of my recent compositions: *die Wanderung* (2016-17), a cycle for solo pieces and live-electronics, and *Dérive* for string quartet and live-electronics (2017).

The presentation includes the performance of two of the pieces of the cycle *die Wanderung*, *Wanderung III* for cello and live-electronics and *Wanderung IV* for flute and live-electronics.

Performers: Myriam García Fidalgo (cello), Minami Osada (flute), Lula Romero (live-electronics).

BIOGRAPHY



Lula Romero, composer, holds degrees in composition, piano, and art history from the Seville University and a Master's degree in Composition from the Royal Conservatoire in The Hague where she studied with Gilius van Bergeijk and Cornelis de Bondt. She is currently doing her artistic doctoral studies in composition at the University of Music and Performing Arts, Graz, Austria with the support of the Dr.artium scholarship. In her work Romero explores the phenomenon of space in music with regard to structure and material, and their relation to theories and practices of feminism and questions of social equality. She has been awarded with the GIGA-HERTZ Production prize 2014 by the ZKM | SWR Experimentalstudio, the Berlin Kompositionsstipendium 2015 and 2012, the Berlin-Rheinsberger Kompositionspreis 2011, with the artistic residences at the Deutsches Studienzentrum Venedig (Venice) 2017 and at the Künstlerhof Schreyahn 2013. Her portrait CD in the series "Edition Zeitgenössische Musik" (Wergo) by Deutscher Musikrat is forthcoming.

www.lularomero.com

INTERNAL SUPERVISORS AND EXTERNAL ADVISORS

Clemens GADENSTÄTTER (KUG)

Clemens Gadenstätter, born in 1966, studied composition in Vienna and then Stuttgart under Helmut Lachenmann. He teaches at the University of Music Graz as a professor of Analysis, Music Theory, and Composition.

Gadenstätter's musical undertaking explores the compositional resynthesis of perception, sensation and feeling. For him, this should bring together the trinity of listening, comprehension, and composition.

His recent work concerns: the transformation of acoustically triggered, pre-formed feelings (in the series *E.P.O.S.: les premiers cris, les cris des lumières, les derniers cris* for different ensemble arrangements); the notion of the banal (in the pieces *Semantical Investigations 1&2*, as well as the essay *Was heißt hier banal [What do we mean banal?]*); the poly-modality of listening (in *häuten, schlitzzen* for string quartet 1&2, *ES* for voice and ensemble); as well as musical iconography (in the series *ICONOSONICS 1 – 3*). His larger works thematize these ideas in multimedia form, such as *daily transformations* for voice, ensemble, electronics, text, and film, with Lisa Spalt (text) and Anna Henckel-Donnersmark (film).

Gadenstätter's work has been commissioned by: The Donaueschingen Festival, Musik der Jahrhunderte – Stuttgart, WDR – Witten Days for New Chamber Music, Wien Modern, ORF/RSO (The Vienna Radio Symphony Orchestra), Musikbiennale Berlin, Salzburg Festspiele, Musikbiennale Salzburg, Steirischer Herbst, Ultima – Oslo, and more.

Clemens Gadenstätter, geboren 1966, studierte Komposition, zunächst in Wien, dann in Stuttgart bei Helmut Lachenmann. Er lehrt an der Musikuniversität Graz als Professor für Analyse, Musiktheorie und Komposition.

Zentrales Arbeitsvorhaben ist für ihn die kompositorische Resynthese der Empfindungen. Diese verbindet für ihn die Dreiheit von Hören, Verstehen und Komponieren.

Zuletzt beschäftigte sich Gadenstätter mit der Transformation von akustisch ausgelösten, präformierten Empfindungen (Werkreihe E.P.O.S.: *lespremiers cris, les cris des lumières, les derniers cris* für unterschiedliche Ensemblebesetzungen); mit dem Begriff des Banalen (siehe dazu die Stücke *Semantical Investigations 1&2* bzw. den Essay *Was heißt hier banal*); mit der Polymodalität des Hörens (*häuten, schlitzen* für Streichquartett 1&2, *ES* für Stimme und Ensemble etc.) sowie der musikalischen Ikonographie (Werkreihe *ICONOSONICS 1–3*). Größere Werke, darunter *daily transformations* für Stimmen, Ensemble, Elektronik, Text und Film, gemeinsam mit Lisa Spalt (Text) und Anna Henckel-Donnersmark (Film), thematisieren diese Ideen in polymedialer Form.

Gadenstätter erhielt Aufträge von: Donaueschinger Musiktage, Musik der Jahrhunderte – Stuttgart, WDR – Wittener Tage für neue Kammermusik, Wien Modern, ORF/RSO, Musikbiennale Berlin, Salzburger Festspiele, Musikbiennale Salzburg, Steirischer Herbst, Ultima – Oslo u.a.

Christa BRÜSTLE (KUG)

Christa Brüstle is professor of musicology and women's and gender studies at the Institute for Music Aesthetics in the KUG, where she has been head of the Centre for Gender Studies since 2012. She studied musicology, German studies and linguistics in Freiburg i. Br. and Frankfurt a. M. and completed her doctorate on the reception history of Anton Bruckner. From 1999 to 2005 and in 2008 she was research associate in the collaborative research centre, "Kulturen des Performativen", at the Free University of Berlin, where she habilitated with the thesis *Konzert-Szenen: Bewegung – Performance – Medien. Musik zwischen performativer Expansion und medialer Integration 1950–2000*. From 2008 to 2011 she was visiting professor at the University of Arts Berlin as well as lecturer at the Hochschule für Musik Hanns Eisler, the Technical University of Berlin and the University of Vienna. She was visiting professor for musicology at the University of Heidelberg in 2014.

Margaret Anne SCHEDEL (Stony Brook University, New York)

Margaret Anne Schedel is a composer and cellist specializing in the creation and performance of ferociously interactive media whose works have been performed throughout the United States and abroad. As an Associate Professor of Music at Stony Brook University, she serves as Co-Director of Computer Music and is the Director of cDACT, the consortium for digital arts, culture and technology. She ran SUNY's first Coursera Massive Open Online Course (MOOC), an introduction to computational arts and is the co-founder of www.arts.codes. Schedel holds a certificate in Deep Listening and is a joint author of Cambridge Press's *Electronic Music*. She recently edited an issue of Organised Sound on the aesthetics of sonification and her two of her pieces are featured on the REACT recording by Parma Records. Her work has been supported by the Presser Foundation, Centro Mexicano para la Música y les Artes Sonoras, and Meet the Composer. She has been commissioned by the Princeton Laptop Orchestra the percussion ensemble Ictus, and the reACT duo. Her research focuses on gesture in music, the sustainability of technology in art, and sonification/gamification of data. She sits on the boards of 60x60, the International Computer Music Association, is a regional editor for Organised Sound and an editor for Cogent Arts and Humanities. In her spare time she curates exhibitions focusing on the intersection of art, science, new media, and sound and runs www.arts.codes, a site celebrating art with computational underpinnings.

Federico CELESTINI (University of Innsbruck)

Federico Celestini is Professor for Musicology at the University of Innsbruck, Austria. He studied in Rome at the University La Sapienza before completing his Ph.D. and habilitation in Musicology at the Karl Franzens University in Graz, Austria. He has been awarded several fellowships, e.g. from the British Academy (University of Oxford), the Riemenschneider Bach Institute (Cleveland) and the Alexander von Humboldt Foundation (Freie Universität Berlin). In 2010 he was a Mellon European Scholar and Visiting Professor at the University of Chicago. Celestini combines interests in Music, Philosophy, and in Social and Cultural History. His publications include books on Nietzsche's Music Philosophy, Haydn's Piano Sonatas and on Viennese Modernism. Celestini is together with Philip Bohlman Co-Editor of the peer reviewed journal *Acta Musicologica*.

PERFORMERS

Myriam GARCÍA FIDALGO, cello (KUG)



Myriam García Fidalgo is a cellist specialized in contemporary music. Member of Schallfeld Ensemble, Nou Ensemble and Ensemble Zeitfluss, she also performs with groups including Klangforum Wien or Platypus Ensemble.

After finishing her Grado Superior studies at the Conservatorio Superior de Salamanca (Spain) she moved to Austria. She studied with Andreas Pözlberger at the Anton Brucker University Linz, where she obtained the Master of Arts with honors. Later, she studied the Master

“Performance Practice in Contemporary Music” at the University of Music and Performing Arts Graz under the guidance of Klangforum Wien, graduating also with honors.

Especially interested in contemporary music, she studied with Andreas Lindenbaum and Benedikt Leitner, and has participated in courses such as the IMD Darmstadt (Lucas Fels), Impuls (Roham de Saram), Acanthes (A. Karttunen), Ensemble Modern Akademie Klangspuren or Ensemble-Akademie Freiburg (Ensemble Recherche). She has performed in Festivals such as Wien Modern, Huddersfield Contemporary Music Festival, Wiener Festwochen, Darmstadt Festival, Musikprotokoll Graz, Klangspuren Schwaz, Shangai Spring Festival, Daegu Festival for Contemporary Music, Biennale Zagreb, Open Music Graz, Fast-Forward Wien, Escena Contemporánea Madrid, EMA Festival, Festival Bernola, Festival Internacional Zemos98 or Mostra Sonora de Sueca.

As a soloist, she has performed in the pieces “Berge. Träume” (K. Lang), “Harold in Italien” (C. Eftimiou) and “Eros” (Luis de Pablo). In 2017 she has been awarded with the “Startstipendium” from the Austrian Ministry for Arts and Culture.

www.myriamgarciafidalgo.com

Minami OSADA, flute (KUG)



Minami Osada was born in Japan. She began playing the piano at the age of 3 and has been playing the flute from the age of 10.

In 2007 she won the first prize in Toyama young musicians competition, in 2013, she received the Kirishima Prize at Kirishima international music festival. In 2014, she graduated from Toho Gakuen School of Music (Tokyo) at the head of the wind instrument department. While a student of the school, she studied with Yu Kurata, Mikihiro Nozu, Ryu Noguchi and Hiroaki Kanda.

Currently she attends Kunstuniversität Graz as a master's degree student under Dieter Flury. In March of this year, she performed Boulez: Memoriale (...explosante-fixe...originel) as a soloist at Stefaniensaal in Grazer Congress.

16.15–16.45, Orangerie

Guest Doctoral Researcher: Lucia D'ERRICO (Orpheus Institute, Ghent)

A Practice of Divergence in the Performance of Written Music

What does it mean to produce “resemblance” with a given musical work in the performance of written music? Starting from how this question is commonly answered by the practice of interpretation in Western notated art music, the doctoral project I will present proposes a move beyond commonly accepted codes, conventions, and territories of music performance. Involving reflections on post-structural philosophy, on visual arts, and on semiotics, and crucially based upon a strong creative and practical component, it proposes a new “regime” for music performance. Such regime is based on divergence, on the difference produced by intensifying the chasm between the symbolic aspect of music notation and the irreducible materiality of performance. Instead of regarding performance as reiteration, reconstruction, and reproduction of past musical works, my practice and my research emphasise its potential for the emergence of the new and for the problematisation of musical semiotic limits.



BIOGRAPHY

Lucia D'Errico is a musician, guitarist, graphic designer, and artist researcher based at the Orpheus Institute of Ghent (Belgium). With the EU funded research project MusicExperiment21 she explores the limits of music interpretation, moving towards an experimental attitude in music performance.

musicexperiment21.eu

www.researchcatalogue.net/profile/?person=78727

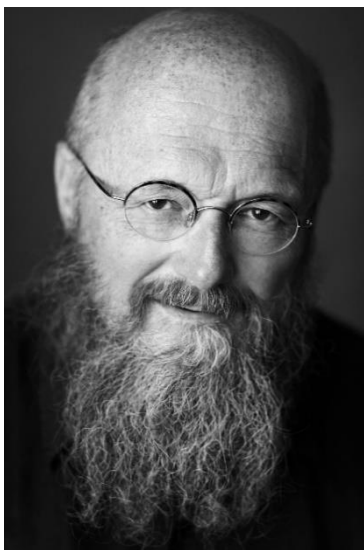
luciaderrico.altervista.org

16.45–17.30, Orangerie

Franz Karl PRAßL (KUG)

Between Tradition and Imagination – The Current Interpretation of Gregorian Chant

The further removed we are from the time of composition, the more difficult questions of interpretation become. Music where tradition has been discontinued – music that “died” and was rediscovered in later times – poses particular challenges. This is the case for works of the so-called “Gregorian chant”, which were composed in the 8th century, notated in the 10th century, then deformed beyond recognition during the ensuing centuries, to be rediscovered since the 19th century in its medieval versions, and finally restored today based on the oldest layers of sources. One might certainly interpret these chants according to gut feeling as well; yet, how can one approach an interpretation that considers, and does justice, to the intentions of the composers of the 8th century? Paleographic-semiological studies of the oldest manuscripts are the initial key to such an approach. Still, the question of their interpretation remains. A first clue is that early medieval theorists explain that the shape of liturgical singing should derive from the text – the vocal emotion should fit the emotion implied in the text. The oldest neumatic notations confirm this. They contain a large variety of rhythmic-melodic differentiation, all of which require special sonic expression. Still, a perfect paleographic-semiological analysis does not *per se* constitute good vocal practise. The interpreter needs to consider many aesthetic criteria based on a correct scholarly analysis. So how can one transfer a medieval score into a perfect musical interpretation? This lecture discusses several current ways of interpreting (and misinterpreting) Gregorian chant. The idea is to demonstrate that artistic creativity can bring a distant score like that of chant back to life, turning it into an artistic event. An experienced practitioner’s artistic experimentation and intuition may bring remote songs into our reach, to move and touch the listener of today.



BIOGRAPHY

Born 1954, Feldbach, Austria. Studies: R. C. Church Music, Choral and Orchestral Conducting; Gregorian Paleography and Semiology; 1987 Dr.theol.; 1982-1992 Cathedral Organist in Klagenfurt, Austria; concurrently 1982-1989 Consultant for Church Music, diocese of Gurk; from 1984 Lecturer and Visiting Professor of Church Music, Faculty of Catholic Theology, University of Graz; from 1989 Professor of Gregorian Chant, University of Music and Performing Arts Graz; 1995-2000 Director, Department of Church Music, *ibid.*; 2000-2003 Dean of Studies of KUG; Member, Board of Artistic Doctoral School KUG; from 2011 Professor of Gregorian Chant, Rome Pontificio Istituto di Musica Sacra; 1999-2011 President, International Fellowship for Research in Hymnology; Member, Consiglio direttivo del Associazione Internazionale Studi di Canto

Gregoriano; Co-Editor of Beiträge zur Gregorianik and Graduale Novum; Conductor, “Grazer Choralschola” and Schola Gregoriana del Pontificio Istituto di Musica Sacra, Roma.
Main fields of research: performance practice in Gregorian Chant – Gregorian Semiology, Chant and Liturgy of Austrian Augustinian Canons (12th century), Libri Ordinarii, Theology of Liturgical Music, Austrian Hymnology 18th-21st century.

Zwischen Bildung und Einbildung – Gregorianikinterpretation heute

Je weiter die Entstehung bestimmter Musikstücke von uns entfernt ist, desto schwieriger können Fragen der Interpretation werden. Eine besondere Herausforderung ist Musik, deren Pflege diskontinuierlich verläuft, die einmal abgestorben und dann wieder entdeckt worden ist. Dies gilt auch für den so genannten „Gregorianischen Choral“.

Im 8. Jahrhundert entstanden, im 10. Jahrhundert notiert, im Laufe der Jahrhunderte bis zur Entstellung verändert, seit dem 19. Jahrhundert in seinen mittelalterlichen Gestalten wieder entdeckt, und heute gemäß seinen ältesten Schichten rekonstruiert. Natürlich kann man diese Gesänge aus dem Bauchgefühl heraus gestalten. Aber wie nähert man sich einer Interpretation, welche den Intentionen der Komponisten gerecht werden will?

Der Schlüssel dazu sind zunächst paläographisch-semiologische Studien der ältesten Notationen. Aber wie sind diese zu deuten? Frühe mittelalterliche Theoretiker geben einige erste Anhaltspunkte, indem sie erklären, dass diese liturgischen Gesänge vom Text her zu gestalten sind, dass die Emotion des Gesangs der Emotion des Textes entsprechen muss. Die ältesten Neumen bestätigen dies. Sie zeigen eine Vielfalt an rhythmisch-melodischen Differenzierungen, die alle ihren speziellen akustischen Ausdruck verlangen.

Eine gute paläographisch-semiologische Analyse macht freilich noch keinen guten Gesang. Dieser verlangt auf der Basis einer korrekten wissenschaftlichen Analyse eine Menge an ästhetischen Kriterien, welche ein Interpret zu realisieren hat. Wie kann man nun einen mittelalterlichen Notentext in eine gute musikalische Interpretation umsetzen? Das Referat diskutiert etliche Wege und auch Irrwege heutiger Gregorianikinterpretation.

Es soll gezeigt werden, dass künstlerische Kreativität einen solch fernen Notentext zum Leben erwecken kann, dass daraus ein künstlerisches Ereignis wird. Künstlerisches Experiment und Intuition, aufbauend auf Erfahrung, können aus fernen Gesängen solche machen, welche auch heutigen Zuhörenden nahe kommen und sie berühren.

17.30–18.30, Orangerie

Keynote: Georg Friedrich HAAS (KUG/Columbia University, New York)

Research IN Music versus Research ABOUT Music. Observations from Within Works by Carlo Gesualdo, Franz Schubert and Felix Mendelssohn

The basis of musical innovation is not thinking about music or thinking in processes external to music, or an abstract combination of characteristics determined by the notation, but rather rational thinking from within musical and expressive categories.



BIOGRAPHY

Born in 1953 in Graz, Georg Friedrich Haas grew up in Tschagguns (Vorarlberg), received music lessons from Gerold Ammann at the grammar school in Bludenz and studied in Graz with Doris Wolf, Ivan Eröd and Gösta Neuwirth and in Vienna with Friedrich Cerha.

He has taught at the Conservatory – later the University of Music and Performing Arts – in Graz, at music grammar schools in Graz and Oberschützen, at the Basel Music Academy and at Columbia University in New York, where he is the MacDowell Professor of Music.

He is a member of the Academy of Arts Berlin, the Bavarian Academy of Fine Arts and the Austrian Art Senate.

Georg Friedrich Haas has composed numerous works, most recently *release* for the opening of the Elbphilharmonie in Hamburg, *ein kleines symphonisches Gedicht* for the Berlin Philharmonic under Simon Rattle, and his Second Violin Concerto, which was premiered at Suntory Hall in Tokyo on 7 September 2017.

**Forschung IN Musik versus Forschen ÜBER Musik.
Beobachtungen innerhalb von Werken von Carlo Gesualdo, Franz Schubert
und Felix Mendelssohn**

Grundlage von musikalischen Innovationen ist nicht das Denken über Musik oder das Denken in außermusikalischen Prozessen oder eine abstrakte Kombination von notationsbedingten Eigenheiten, sondern ein rational begründetes Denken innerhalb musikalischer und expressiver Kategorien.

BIOGRAFIE

Geboren 1953 in Graz, aufgewachsen in Tschagguns (Vorarlberg), Musikunterricht bei Gerold Ammann im Gymnasium in Bludenz, Studium in Graz (Doris Wolf, Ivan Eröd, Gösta Neuwirth) und Wien (Friedrich Cerha).

Pädagogische Aktivitäten: Musikhochschule – später Kunstuniversität – in Graz, Musikgymnasien in Graz und Oberschützen, Musikakademie Basel, Columbia University New York (MacDowell Professor of Music).

Mitglied der Akademie der Künste Berlin, der Bayerischen Akademie der schönen Künste und des österreichischen Kunstsenats.

Komponist zahlreicher Werke, zuletzt u. a. *release* zur Eröffnung der Elbphilharmonie in Hamburg, *ein kleines symphonisches Gedicht* für die Berliner Philharmoniker unter Simon Rattle und das 2. Violinkonzert (UA in der Suntory Hall in Tokio, 7.9.2017).



FESTIVAL RECOMMENDATION

19.30–23.00, Helmut List Halle

musikprotokoll

Ensemble PHASE

Christof Dienz, Francesco Filidei, Pierre Jodlowski, Hannes Kerschbaumer

Händl Klaus II

deranged orchestra

Stefan Fraunberger, ensemble zeitfluss

Studio Dan

Studio Dan, George Lewis, Oxana Omelchuk

<http://musikprotokoll.orf.at>

10.00–10.50, Florentinersaal

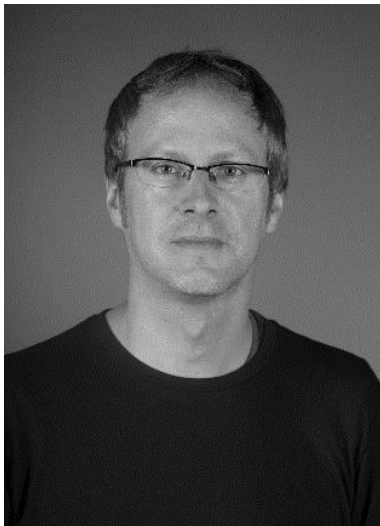
Doctoral Researcher: Raimund VOGTENHUBER (KUG)

Klang, Bild und Räumlichkeit – Intermediale Strategien in zeitgenössischer Musik

Modern electroacoustic and audiovisual works mix different performance formats and move the boundaries of the classical art genres. However, there are still few descriptions and analyzes of these hybrid performance formats. The term “Intermedia”, which I will use for these works, refers to the relationships of the media between each other and their relationship with space and audience. Intermedial works require an extended concept of listening that is not only related to the acoustic level. In the case of *extended listening*, I analyze the different media layers and how they relate to each other.

Apart from the formal relationships of the individual modal layers, it is also important how the viewers are involved in the work and what meanings and artistic expressions are derived from media and their technical prerequisites. Starting from existing analysis models by Nicholas Cook, Michel Chion and Dennis Smalley I intend to develop and expand these analysis models by means of artistic implementation and analytical consideration. In contrast to a strategy that puts the performer and his physical presence in the foreground, the spatial arrangement of visuals and sound projections is also suited to create *liveness* and *presence*, and to establish a relationship with the audience.

The project involves an examination of these aesthetic phenomena in different scientific and artistic contexts as well as the development of a mobile setup allowing flexible work with distributed sound and image projections.



BIOGRAPHY

Raimund Vogtenhuber made his first musical experience as guitarist in jazz and rock bands. He studied graphic design and worked for several years with advertising agencies. Then he studied audiovisual media at the Linz University of Art and Design, jazz composition with Prof. Christoph Cech and classical composition with Erland Freudenthaler at the Anton Bruckner Private University, Linz. He earned a Master's degree at Zurich University of the Arts with Isabel Mundry and Germán Toro Pérez in instrumental and electroacoustic composition.

His projects are between contemporary music, jazz improvisations, media art and electroacoustic music. He performed at venues such as the Lucerne Festival, Ars Electronica in Linz and Borgy&Bess in Vienna. He attended masterclasses in Darmstadt, Donaueschingen and the Experimentalstudio, Freiburg. He realized several chamber music compositions, audiovisual performances and music theater projects. He is a research associate at the Institute of Computer Music and Sound Technology at the Zurich University of the Arts (ZHdK).

Nomination Digital Sparks 2006, Talent Promotion Award upper Austria 2010, Austrian state scholarship for composition 2011, Second place ZHdK composition contest 2012, Nomination Park City musicfilm festival 2012, NEW NOW Award Category Music 2012, Opernworkshop Darmstadt 2014.

www.vogtenhuber.com

INTERNAL SUPERVISORS AND EXTERNAL ADVISORS

Marko CICILIANI (KUG)

Marko Ciciliani, PhD (*1970, Croatia) is a composer, performer and audiovisual artist based in Austria. The focus of his work lies in the composition of performance-based electronic music, mostly in audiovisual contexts. Lighting, laser design, or the use of live-video are often integral parts of his compositions.

The different “genres” in which Ciciliani’s music can be found are reflecting his manifold artistic activities. His music has been programmed by festivals and concert series of experimental electronic music like Experimental Intermedia/NYC, Club Transmediale/Berlin, SuperDeluxe/Tokyo, NowNow Series/Sydney, Ibrasotope/São Paulo or Findars/Kuala Lumpur; just as much as by festivals for post-avantgarde music as Wien Modern, Ultraschall Berlin, Huddersfield Contemporary Music Festival, Maerzmusik, ISCM World Music Days and many more. It has altogether been performed in more than 40 countries across Europe, Asia, Oceania and the Americas.

He released 5 full-length CDs and a transmedia project in the form of a book with a DVD. His music furthermore appeared on more than a dozen compilation CDs.

Ciciliani received numerous project-residencies at a.o. STEIM/Amsterdam, ICST/Zürich, and ZKM/Karlsruhe. In 2009 he was recipient of the Villa Aurora Stipend, a three-month artists residency in Los Angeles.

Ciciliani is Professor for Computer-Music Composition at the Institute for Electronic Music and Acoustics (IEM) of the KUG. His primary fields of research are audiovisuality and performance practice of electronic music. In 2015 Ciciliani has been granted funding for a 3-year artistic research project titled “GAPPP – Gamified Audiovisual Performance and Performance Practice”.

Ciciliani was guest-curator of the interdisciplinary workshop LabO in Antwerp in 2017, where he already taught in 2013 and 2015. In 2014 and 2016 he taught at the “International Summer Courses for Contemporary Music Darmstadt”.

Steffen Alexander SCHMIDT (Zurich University of the Arts)

Steffen A. Schmidt, born in Berlin, Germany, studied musicology, semitic languages and italian literature. With his PhD he specialized in theory of musical rhythm in 20th century music. He received grants in Rome and Paris to study the relation on music and dance. He worked at the Staatsoper Berlin as a concert editor and as composer, pianist and musical performer in the independent dance and theatre scene in Berlin. Since 2004 he works at the ZHdK, where he ran a masterclass in Cultural Media Studies until 2016. 2011 he received a grant from the artist in lab foundation to study the rhythm of heart beats. This project led him to several festivals in San Francisco, Geneva and Lausanne. In 2013 he published his musicological habilitation on the music of B. A. Zimmermann and its relation to dance. In present he teaches history of film music and music analysis for dancers.

Phillip SCHULZE (University of Music, Düsseldorf)

Phillip Schulze (*1979, Germany) is a media artist and composer, working in the field of time-based and site-specific art. Schulze's work is oscillating between different artistic forms of expressions. On the one hand, he focuses on compositions for classical instruments, algorithmic compositions, electroacoustic music via synthesizers and self constructed software instruments. On the other hand, he develops much of his work in a visual art context. The site and situational specific artifacts, sculptures and realities, are generating new scopes of opportunities and experiences: Schulze develops sound, light, and video environments, installations, and extended concert situations with an aim at finding intersection points between visual and auditory experience as well as relations among participants, objects, technology and site.

Phillip Schulze studied Media Art and Stage Design at the University of Arts and Design Karlsruhe, Germany, followed by a Master of Art in Music Composition at Wesleyan University, USA with Anthony Braxton, Ron Kuivila and Alvin Lucier. His work has been performed or installed in many sites in Europe, Russia, Asia, Australia and North America at locations & institutions such as the IRCAM (FR), ZKM (D), Ludwig Forum Aachen (D), Kumho Museum of Art (KR), Kunstpalast, Kunstverein & Kunsthalle Düsseldorf (D), Japan Media Art Festival (JP), Moers Festival (D), Ars Electronica (AT), Diapason Gallery NYC (US), Herzeliya Museum (IL), Art Institute Chicago (USA), Winzavod Moscow (RUS), Elektra Montreal (CA), V2 Rotterdam (NL), Pori Art Museum Finland (FI). In 2010 Schulze received the "Audi Art Award" and a Honorary Mentioning at the Ars Electronica. In 2011 the University of Music Düsseldorf appointed him as Visiting Professor and Head of the Music Informatics Department. 2011 Angela Fette and Phillip Schulze founded the art duo Weisser Westen. 2013 the art group Beaster was established, in which Schulze is a founding member.

www.phillipschulze.com

Sabine SANIO (Universität der Künste Berlin)

Prof. Dr. Sabine Sanio, head of the department "Theorie und Geschichte auditiver Kultur" (theory and history of auditive culture) at the master programme Sound Studies, Universität der Künste Berlin; studied german literature and philosophy; numerous articles about actual aesthetics, media aesthetics and media history, Sonic Arts, New and Experimental Music and about the relationship between the arts – as books: *Alternativen zur Werkästhetik: Cage und Heißenbüttel* (Saarbrücken 1999), *1968 und die Avantgarde* (Sinzig 2008) as editor: *Borderlines/Auf der Grenze: Georg Klein* (Heidelberg/Berlin 2014) and, together with Christian Scheib: *Das Rauschen* (Hofheim 1995). Articles: *Let's Act Together! Vom Happening bis zu den Polit-Aktionen der 68er. Formen und Ideen der Partizipation in der Neo-Avantgarde*, in: *Kunstforum International* Bd. 240, Juni-Juli 2016, S. 88-95; *Auditory mirrors: About the Politics of Hearing*, in: Mark Grimshaw, Mads Walther-Hansen, Martin Knakkegaard (ed.), *The Oxford Handbook of Sound & Imagination*, Oxford University Press (in press); *Klangkunst als Landschaft? Überlegungen anlässlich Kuhns Arbeiten nach dem Theater*, in: Julia H. Schröder (Hg.), *Im Hörraum vor der Schaubühne. Theatersound von Hans Peter Kuhn für Robert Wilson und von Leigh Landy für Heiner Müller*, transcript Verlag: Bielefeld 2015, S. 147-161; *Die Zeit der Audiotechniken. Über einige kompositorische Strategien für die Zeiterfahrung*, in: *Sound als Zeitmodell: Zeit als Klang denken. Musik, Klangkunst und die französische Zeitphilosophie*. Band 1 der Reihe *Sound: Art and Studies* des Masterstudiengangs Sound Studies, Verlag der Universität der Künste: Berlin 2014, S. 58-64; *Kunst als Ort produktiver Distanz*, in: *Music Austria* (Hg.), *Neue Musik heute? Versuch einer Standortbestimmung*, edition mono/monochrom: Wien 2014, S. 19-32; *Sound Studies – auf dem Weg zu einer Theorie auditiver Kultur. Ästhetische Praxis zwischen Kunst und Wissenschaft*, in: Axel Volmar, Jens Schröter (Hg.), *Auditive Medienkulturen. Techniken des Hörens und Praktiken der Klanggestaltung*, Bielefeld 2013, S. 227-246.

11.15–11.45, Florentinersaal

Guest Doctoral Researcher: Francisca SKOOGH (Malmö Academy of Music)

The Element of Play in Interpretation and Classical Piano Performance

“The stage is a playground, it’s not a serious place where you have to be at your best, ... it should be a playground.” Nir Ben Gal, choreographer

During my years of study, and later as a performing artist, performance was never discussed conceptually and questions regarding audience interaction and stage fright were seldom raised. Further, musicians suffering from stage fright are most often referred to psychological research and solutions drawn from it, mainly as a way of coping with fear of performing and how to reduce it. They are rarely introduced or encouraged to artistic ways of approaching the act of performing in a salutogenic, proactive process, but rather as a reactive response to something dysfunctional. Pianists and musicians can benefit from experimenting, reflecting and widening their sense and conception of an audience and of performing on stage.

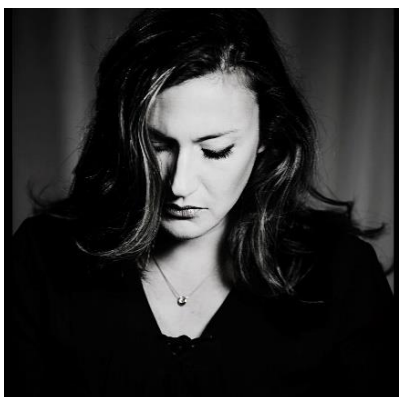
This presentation is concerned with the psychological processes, neurological phenomenon and sociological structures that are part of musical interpretation of classical music, but are rarely, if ever, addressed amongst musicians and that are to some extent incompatible with the performance demands of today. Can artistic research contribute to the exploration of these fields and also spark new approaches to musical performance?

My research focuses on the traditions and ceremonies of classical performance, such as the piano recital, and how they affect me as a performer. What happens in the process of learning, interpreting and performing music and why do I experience a gap between preparing to perform and performing?

My cooperation with composers Staffan Storm and Kent Olofsson revolves around the Sonata op. 11 by Schumann. The project aims at exploring the performance of classical iconic repertoire through theories and concepts of projective identification, mentalization, social responsiveness, werktreue and (AON) action-observation network.

Storm’s piece *Unbekanntes Blatt aus Endericher Zeit – 5 Sätze für Klavier* will create a musical reflection on Robert Schumann’s relation to life and art, the concept of “Werktreue” as well as imaginary and real ghosts of the past, as seen through the lens of one of his last diary entries and some notes that he made during the time he spent in the mental asylum in Enderich.

With Olofsson I explore the possibilities of working with sampled fragments of the, where the compositional process involves building a new instrument which allows me as performer to explore the performance situation and expand beyond the normative performance behaviour expected on stage.



BIOGRAPHY

Francisca Skoogh, concert pianist, licensed psychologist.

Francisca Skoogh made her debut at the age of 13 with the Helsingborg Symphony Orchestra and has since established herself as one of Sweden's foremost concert pianists. She was the recipient of the prestigious "Premier Prix" in both chamber music and piano at the Conservatoire National Supérieur de Musique et de Danse in Paris and the Soloist Diploma at The Royal Danish Music Conservatoire. Francisca has been awarded the soloist prize in Stockholm as well as second prize at the Michelangeli Competition in Italy. Francisca's recordings have received rave reviews and can be found on Spotify and Youtube.

Francisca Skoogh is a frequent guest at both national and international music festivals and as a soloist she appears regularly with several of the Swedish orchestras and she has co-operated with conductors like Okko Kamu, Heinz Wallberg, Susanna Mälkki, Gianandrea Noseda and Pinchas Steinberg. During the last years she has had a close cooperation with conductor Leif Segerstam with concertos by Brahms, Beethoven and Rachmaninov. In spring 2018 she will perform Rachmaninov's third piano concerto with Segerstam on tour with Norrköping Symphony Orchestra.

Francisca has performed together with several of Sweden's foremost musicians and has premiered several works by contemporary composers. She has ongoing collaborations with composer Staffan Storm and Royal Court Singer Anna Larsson, alto, among others.

Francisca is currently a PhD student in artistic research at the Academy of Music in Malmö, Lund University. The research is focused on the pianist on stage and the communication between pianist and audience.

Since 2008 she also works as a clinical psychologist. She has used psychological theory, her clinical experience as psychologist and her experience as an artist in courses and lectures such as "The Performing Human Being".

11.45–12.30, Florentinersaal

Germán TORO PÉREZ (Zurich University of the Arts)

Productive Differences. Composition, Performance and Research in Electroacoustic Music

The purpose of this lecture is to present my ongoing insight into artistic research as reflected in different theoretical and practical contributions and informed by artistic practice in and outside of research contexts. The main idea is to highlight a *productive difference* between artistic research and practice as intertwined and complementary modes of relating to art and society.

The practical dimension is first illustrated through an account of research on *performance practice of electroacoustic music* realized at ICST in the last five years, which is also meant to expose our specific approach to the topic.

Since this research process came out of practical experiences with my own work, it naturally leads to a reflection on the relationship between composition, performance and research in electroacoustic music.



BIOGRAPHY

Born 1964 in Bogotá. Composition studies with Luis Torres Zuleta in Bogotá and Erich Urbanner at the University of Music and Performing Arts, Vienna. Studies on electroacoustic and computer music in Vienna and in Paris. Since 2007 he teaches electroacoustic composition at the Zurich University of the Arts and is director of ICST – Institute for Computer Music and Sound Technology.

His work oscillates between the exploration of morphological, spectral and spatial aspects of sound (e.g. *Estudio de Ruidos y campanas*, *Arco*, *Rothko II-IV*, *Signos oscilantes*) and the reflection on extra-musical subjects such as temporal fragmentation (*Inventario I-III*) or the ontological function of language (*Drama em Gente*, *Stadtplan von*

New York, *Inventario IV*) in dialogue with the work of Fernando Pessoa, Adolf Wölfli and José María Arguedas. The multimedia music theatre work *Viaje a Comala* (premiered in 2017) integrating different approaches to instrumental, vocal and electroacoustic composition and their combination, concluded a group of several pieces related to the mythical work of Mexican writer Juan Rulfo.

Recent research and publications focus on notation of spatialisation, analysis and performance practice of electroacoustic music, as well as artistic research.

www.toro-perez.com

www.icst.net

14.00–15.25, Florentinersaal

Round Table: Jonathan IMPETT (Orpheus Institute, Ghent), Stefan ÖSTERSJÖ (Malmö Academy of Music), Deniz PETERS (KUG), Germán TORO PÉREZ (Zurich University of the Arts), chair: Ulf BÄSTLEIN (KUG)

Practices of Artistic Research

Artistic research is a neologism that is currently turning into the most widely accepted term for a whole range of practices that combine systematic artistic experimentation with academic and scholarly research methods in the search for improved understanding and extended knowledge. While the choice of the term and the definition of its contents have been subject of intense debates in the past few years, discussants from various musical practices have tended towards proposing models that fit individual practices and areas of musical activity (such as composition, or historically informed performance practice), followed by extrapolation, rather than working towards a nuanced, broader, more inclusive view. However, artistic research via and within the interpretation, rehearsal and performance of score-based music, for example, might draw on very different methods (and ways of reflection), than, say, the development of a new instrument (together with its practice), or an inquiry into the aesthetic potential of sonification, or research concerning free improvisation. Even research concerning historically informed and contemporary performance practices will afford different approaches. In gathering ideas from four important and rich local cultures of artistic research – the Orpheus Institute (Ghent), the ZHdK (Zurich), the Inter Arts Centre (Malmö), and the hosting Artistic Doctoral School (Graz) – the round table discussion aims at working towards a refined typology of artistic research that sheds light on the horizon and intrinsic pluralism of artistic research practices in music.

Jonathan IMPETT (Orpheus Institute, Ghent)



Jonathan Impett studied at the University of London, City University, Royal Academy of Music, Schola Cantorum Basiliensis, and University of Cambridge. He is Director of Research at the Orpheus Institute, Ghent and Associate Professor at Middlesex University, London.

His compositions explore the spaces between score and improvisation, most recently using prepared acoustics and wave phenomena as a way of integrating symbolic-compositional, sound processing and improvisational materials. Early work with the computer-extended metatrumpet has led to a continuing engagement with interactive technologies and the acts and contexts of performance.

As a trumpet player he has given premieres of solo works by composers including Berio, Harvey and Scelsi, as well as performing with ensembles such as London Sinfonietta and

Apartment House and in various improvisational contexts. He is also a member of The Orchestra of the Eighteenth Century and The Amsterdam Baroque Orchestra.

His research is also concerned with the discourses and practices of contemporary musical creativity, particularly the nature of the contemporary technologically-situated musical artefact: 'The work without content'. A monograph on the music of Luigi Nono will appear in 2018. He leads a new research cluster at the Orpheus Institute, 'Music, Thought and Technology', taking a critical technical practice approach to understanding musical creativity.

Stefan ÖSTERSJÖ (Malmö Academy of Music)



Dr. Stefan Östersjö is a leading classical guitarist specialized in the performance of contemporary music. He has released more than twenty CDs as a soloist, improviser and chamber musician and has toured Europe, the USA and Asia. As a soloist he has cooperated with conductors such as Lothar Zagrosek, Peter Eötvös, Mario Venzago and Andrew Manze. He received his doctorate in 2008 for a dissertation on interpretation and

contemporary performance practice. His special fields of interest are interaction with electronics, experiments with stringed instruments other than the classical guitar and collaborative artistic practices. He has been part of numerous collaborations with composers, but also in the creation of works involving choreography, film, video- and performance art and music theatre. Since 2006 he has been developing inter-cultural artistic methods, primarily with the Vietnamese/Swedish group The Six Tones as a platform. Within these contexts he has developed performance practice and playing techniques for experimental and extra european instruments. As a soloist he has cooperated with conductors such as Lothar Zagrosek, Peter Eötvös, Pierre André Valade, Mario Venzago, Franck Ollu and Andrew Manze. In 2009 he became a research fellow at the Orpheus Institute in Ghent. He is currently associate professor of artistic research in music at the Malmö Academy of Music and head of the program for artistic research in music.

Deniz PETERS (KUG)

Deniz Peters is a pianist, music philosopher and musicologist based at the Institute for Musical Aesthetics and at the Doctoral School for Artistic Research of the University of Music and Performing Arts Graz. Full biography on page 11 of this booklet.

Germán TORO PÉREZ (Zurich University of the Arts)

Germán Toro Pérez is a composer and professor of composition at the Zurich University of the Arts. Full biography on page 34 of this booklet.

Ulf BÄSTLEIN (KUG), chair

Ulf Bästlein is a singer, professor at the Lübeck University of Music and the University of Music and Performing Arts Graz and head of the Artistic Doctoral School. Full biography on pages 9 f. of this booklet.

15.30–16.05, Florentinersaal

Doctoral Researcher: Hannes DUFEK (KUG)

The Birth of Wonder from the Spirit of New Music: Utopian Potential in Contemporary Music Creation

At the heart of my doctoral project lies the question of the nature, possibilities and possible reclamation of utopian potential in and through new music, which, cautiously formulated, naturally also points to actual utopias hidden within such potential. As a composer, I have really always been driven by this question and it seems to me to be the ultimate purpose of (my) musical creation. As a person who lives in this world and who engages at different levels with the condition of the world, it appears to me that thinking and dealing with utopias and utopian thinking is nothing short of essential. My approach, which is always directed towards artistic practice and the creation of artistic products, encompasses aspects internal to music as well as reflections on semantics, participation, improvisatory and reproductive musical practice, (musical) communication and the perception and effect of music in general. I am also always engaging in new reflections about the formation of actual or metaphorical spaces which allow the realisation of development, interaction and attention.

Taking this further and building on where I have reached in these reflections in recent years, my lecture will provide insights into the development of this thinking using the example my own artistic activities and will undertake the attempt to make other – related – formulations of the utopian in other composers' work visible. I will look at works (composers and approaches) by Peter Ablinger, Trevor Wishart and Veronika Mayer who, while in my view not a million miles from each other, nevertheless present very different characteristics and therefore shed light on what I am interested in. Comparison with my own position and poetics and comparing the works under focus with one another will result in a better understanding of what the utopian in contemporary music could be and how it can be realised.

After these insights into other creative contexts, I will turn back to my own work and give a short overview of the project *für 3*. Its origins lie in and are entirely thanks to the new thinking and connections that have emerged during my doctoral project. In many ways it represents uncharted territory for me, and is intended here to represent a kind of open window looking towards new pastures.



BIOGRAPHY

Hannes Dufek is a composer, musician and improviser. Born in Vienna in 1984, after leaving school he began to study philosophy but soon switched to composition and music theory with Chaya Czernowin and Michael Obst at the University of Music and Performing Arts Vienna. Since completing his studies in 2012 he has been working as a freelance artist. In 2014 he was accepted on to the Doctor of Arts programme at the KUG to work with Christa Brüstle, Clemens Gadenstätter, Annegret Huber and Manos Tsangaris and is working on the project *Utopian Potential in Contemporary Music Creation*. He sees his compositional and artistic activities as being squarely focused on new formulaions and instantiations of the utopian, of a utopia that is

concrete and can be experienced in the medium of art. Work in this field also includes the Platypus Association, established in 2006, which was succeeded in 2009 by the Ensemble Platypus. Hannes Dufek has served as chair of the association since the beginning and is head of the artistic team that directs the work of the ensemble. This can be read as a sign of his engagement in and commitment to new music that goes beyond his own musical and composition work, as well as his commitment to a plural, open society, in which it is possible both for individuals to have the freedom to develop and for people to experience solidarity and collaboration.

Alongside his artistic practice, Hannes Dufek can also be seen performing as a musician, either in the theatre (*Vom kleinen Maulwurf...*, *Vom Leben und all dem*, *Wenn Herr Montag mit Frau Freitag*) or as an improviser (Poleukhina | Chernyshkov | Dufek, *CALL OUR SHIFTS*, Solo). Since 2016 he has been a member of the pop group Kafra as a songwriter, keyboard player, lyricist and back-up vocalist.

These different activities have brought Hannes Dufek success at different levels with prizes, scholarships, awards and other forms of recognition for his artistic work. He has received regular glowing press reviews for his musical work in the theatre.

www.hannesdufek.com

<https://soundcloud.com/hannesdufek>

Die Geburt des Wunders aus dem Geist der Neuen Musik. Utopische Potenziale in zeitgenössischem Musikschaffen

Im Zentrum meines Doktoratsprojekts steht die Frage nach der Beschaffenheit, Möglichkeit und eventueller Hebung von utopischen Potenzialen in und durch neue Musik, was, vorsichtig genug formuliert, natürlich auch auf tatsächliche, in solchen Potenzialen verborgene Utopien verweist. Als Komponist treibt mich diese Frage letztlich seit jeher, erscheint sie mir als letzter Grund (meines) musikalischen Schaffens, als in dieser Welt lebender und sich auf verschiedenen Ebenen mit Umständen in der Welt auseinandersetzender Mensch scheint mir das Nachdenken und Umgehen mit Utopien

oder utopischem Denken schlichtweg notwendig. Mein Ansatz, der immer entlang der Linien von künstlerischer Praxis und Verfertigung künstlerische Produkte gedacht ist, beinhaltet innermusikalische Aspekte ebenso wie Überlegungen zu Semantik, Partizipation, improvisatorischer und reproduktiver musikalischer Praxis, (musikalischer) Kommunikation und der Wahrnehmung und Wirkungsweise von Musik insgesamt ebenso wie ein immer neues Nachdenken um die Gestaltung von tatsächlichen oder metaphorischen Räumen, in denen sich Entfaltung, Interaktion, Aufmerksamkeit realisieren kann.

In Weiterführung und vielfachem Rekurs des letztjährigen Standes meiner Überlegungen nun werde ich in meinem Vortrag Einblicke in die Entwicklung dieser Gedanken anhand meiner eigenen künstlerischen Tätigkeit geben und den Versuch unternehmen, andere, aber verwandte Formulierungen des Utopischen bei anderen Komponisten und Komponistinnen sichtbar zu machen. Ich werde Werke (Komponist_Innen bzw. Zugänge) von Peter Ablinger, Trevor Wishart und Veronika Mayer betrachten, die, obgleich meiner Ansicht nicht unendlich weit voneinander entfernt, so doch sehr unterschiedlich beschaffen und somit erhellend für meinen Zusammenhang sind. Im Abgleich mit meiner eigenen Position und Poetik sowie im Vergleich der im Fokus stehenden Arbeiten untereinander wird nochmals greifbarer werden, was das Utopische in zeitgenössischem Musikschaffen sein könnte und wie es realisiert werden kann.

Nach diesen Einblicken in andere Schaffenskontexte möchte ich zu meiner eigenen Arbeit zurückkehren und das Projekt *für 3* kurz vorstellen. Dieses hat seine Entstehung vollends Gedanken und neu erschlossenen Zusammenhängen aus dem Doktoratsprojekt zu verdanken, es bedeutet in vieler Hinsicht unbetretenes Land für mich und soll hier eine Art geöffnetes Fenster hin auf Weiteres darstellen.

BIOGRAFIE

Hannes Dufek ist Komponist, Musiker und Improvisator. 1984 in Wien geboren, studierte er nach der Matura zunächst Philosophie, wechselte aber bald darauf zu Komposition und Musiktheorie an der Universität für Musik und Darstellende Kunst Wien bei Chaya Czernowin und Michael Obst. Seit dem Abschluss des Studiums im Jahr 2012 ist er freischaffend tätig. Im Jahr 2014 wurde er zum Dr.artium-Studium an der Kunstuniversität Graz bei Christa Brüstle, Clemens Gadenstätter, Annegret Huber und Manos Tsangaris zugelassen und arbeitet zu „Utopischem Potenzial in gegenwärtigem Musikschaffen“. Seine kompositorisch-künstlerische Tätigkeit verortet er auch völlig im Zeichen immer neuer Formulierungen und Instanzierungen eines Utopischen, einer konkreten und erfahrbaren Utopie im Medium der Kunst. Hierhin gehört letztlich auch die bereits im Jahr 2006 erfolgte Gründung des Vereins Platypus, der im Jahre 2009 das Ensemble Platypus nachfolgt. Hannes Dufek ist seit Anbeginn durchgängig Obmann des Vereins wie auch der Kopf des künstlerischer Leitungsteams des Ensembles. Dies kann als Markstein eines über die eigene musikalische und kompositorische Arbeit hinausgehenden Engagements gelten, eines Einsatzes für den Gegenstand Neue Musik ebenso wie für eine plurale, offene Gesellschaft, in der die freie Entfaltung des Individuums ebenso möglich ist wie solidarischer Zusammenhalt der Menschen.

Abseits dieser Praxis ist Hannes Dufek auch öfters als Musiker zu erleben, sei es im Theater (*Vom kleinen Maulwurf...*, *Vom Leben und all dem*, *Wenn Herr Montag mit Frau*

Freitag) oder als Improvisator (Poleukhina | Chernyshkov | Dufek, CALL OUR SHIFTS, Solo) wie auch seit dem Jahr 2016 in der Pop-Band Kafra, in der er als Songwriter, Keyboarder, Liedtexter und zusätzliche Gesangsstimme in Erscheinung tritt.

Im Zuge dieser vielfältigen Tätigkeiten konnte Hannes Dufek auch Erfolge auf verschiedenen Ebenen feiern, seine künstlerische Arbeit wurde mit Preisen, Stipendien, Anerkennungen und anderen Wertschätzungen bedacht, für seine theatermusikalischen Arbeiten gab es häufig euphorische Pressestimmen.

www.hannedufek.com

<https://soundcloud.com/hannedufek>

INTERNAL SUPERVISORS AND EXTERNAL ADVISORS

Clemens GADENSTÄTTER (KUG)

Clemens Gadenstätter teaches at the University of Music Graz as a professor of Analysis, Music Theory, and Composition. Full biography on pages 21 f. of this booklet.

Christa BRÜSTLE (KUG)

Christa Brüstle is professor of musicology and women's and gender studies at the Institute for Music Aesthetics in the KUG. Full biography on page 22 of this booklet.

Manos TSANGARIS (University of Music Carl Maria von Weber, Dresden)

Born in 1956. Composer, drummer and installation artist, one of the most important representatives of experimental music theatre. His compositions are internationally acclaimed and have been performed at several renowned festivals and theatres. In 2009 he was appointed professor of composition at the Hochschule für Musik Carl Maria von Weber Dresden, and, in the same year, elected as a member of the Akademie der Künste Berlin (director of the music department in 2011). He has been a member of the Sächsische Akademie der Künste since 2010.

Tsangaris has been artist-in-residence at the Zurich University of the Arts (ZHdK) for the 2012-13 academic year. Since 2016 he is co-artistic director with Daniel Ott of the Munich Biennale – Festival of New Music Theater. He founded the Internationale Institut für Kunstermittlung (www.iike.de). He has done research in the field of scenic anthropology.

Since the 1970s, he has repeatedly taken performance conditions to be an essential theme of his compositional work, expressed in different artistic formats.

“Manos Tsangaris has always worked to expand and refine the use of media in his composition and craft. His main focus is on how various human areas of perception are linked to one another in art works and how they can be developed so as to converge. Tsangaris has written pieces for conventional concert ensembles, but also writes literary texts and creates art works and installations. However, when these different media come together within one context, he is not concerned merely with arranging them as skilfully as possible; rather, the composer is principally interested in examining the intersections where such media combinations are possible in the first place. The originality of his approach makes him one of the most significant proponents of a new form of music theatre, an innovative artistic format combining sound, speech and setting.” (Patrick Müller, Zurich)

Annegret HUBER (mdw)

Annegret Huber, musicologist, music theorist and pianist; since 2008 professor for musicology (focus on music analysis) at the mdw – University of Music and Performing Arts Vienna (Department of Musicology and Performance Studies); studies: Music for Secondary School Teachers (State University of Music and the Performing Arts Stuttgart), music pedagogy piano (University of Music Lübeck), instrumental study piano performance (mdw); Mag. art. in music theory (mdw), Dr.phil. in musicology (Vienna University, thesis on Fanny Hensel's "Lieder für das Pianoforte" as a form of experimental composition); academic teaching: music analysis as a main artistic subject in the degree programmes Composition/Music Theory, Conducting and Sound Engineering; focus of research: history of the teaching of composition, epistemological problems of music analysis (especially in contexts of cultural studies, gender studies, media studies and arts-based research).

16.30–17.30, Florentinersaal

Keynote: Alfred BRENDEL (London)

My Musical Life

Alfred Brendel, himself no fan of the autobiography, gives an overview of his life as a musician. The focus is on the word musician, since Brendel is not someone who believes it is possible to judge the artist by the private person. He will talk about what has inspired, shaped and amused him and will suggest that even in this profession, it is possible to remain largely autonomous.



BIOGRAPHY

Alfred Brendel, born in 1931 in Wiesen-berg in northern Moravia, studied piano and composition in Zagreb and Graz. He has been a concert pianist since 1948 and has been making recordings since 1950. After twenty years in Vienna he moved to London. He was a regular performer at major festivals and with leading orchestras around the world. He has been awarded

the Leonie Sonning Prize, Siemens Prize, Artur Rubinstein Prize, Karajan Prize and the Praemium Imperiale, as well as the Hans von Bülow Medal of the Berlin Philharmonic. He is an honorary member of the Vienna Philharmonic and holds honorary doctorates from the universities of Oxford, Cambridge and Yale.

He has also enjoyed a second career as a writer. His collection of essays *On Music* is published by Robson Books and he has several German books published by Hanser, including *Spiegelbild und schwarzer Spuk*, a poetry collection, *Ausgerechnet ich*, conversations with Martin Meyer, and *Weltgericht mit Pausen*, selected entries from Hebbel's diaries. Since retiring from the concert world in December 2008 he has been giving lectures, travelling and writing.

Mein musikalisches Leben

Alfred Brendel, kein Freund von Autobiographien, gibt einen Überblick über sein Leben als Musiker. Die Betonung liegt auf dem Wort Musiker, denn Brendel teilt ja nicht die Meinung, man könne von der Privatperson auf den Künstler schließen. Er wird darüber sprechen, was ihn angeregt, geformt und belustigt hat, und darauf hinweisen, dass es auch in diesem Beruf möglich ist, weitgehend unabhängig zu bleiben.

BIOGRAFIE

Alfred Brendel, geboren 1931 in Wiesenberg, Nordmähren, Klavier- und Kompositionsstudium in Zagreb und Graz. Konzertpianist seit 1948. Schallplattenaufnahmen seit 1950.

Nach zwanzig Jahren Wien Domizil in London. Regelmäßige Auftritte bei den großen Festivals und mit den großen Orchestern weltweit. Leonie Sonning-Preis, Siemens-Preis, Artur Rubinstein-Preis, Karajan-Preis, Praemium Imperiale. Hans von Bülow-Medaille der Berliner Philharmoniker. Ehrenmitglied der Wiener Philharmoniker. Ehrendoktor von Oxford, Cambridge und Yale.

Dazu zweite Existenz als Schriftsteller. Essays „Über Musik“ bei Piper, zahlreiche Veröffentlichungen bei Hanser („Spiegelbild und schwarzer Spuk“, gesammelte Gedichte; „Ausgerechnet ich“: Gespräche mit Martin Meyer; „Weltgericht mit Pausen“: Aus Hebbels Tagebüchern usw.). Seit dem Ende seiner Konzerttätigkeit im Dezember 2008 Vorträge haltend, reisend und schreibend.



FESTIVAL RECOMMENDATION

18.30–23.00, Congress

musikprotokoll

Quatuor Diotima

Enno Poppe

Tanzmusik für Fortgeschrittene

RSO Wien und Jorge Sanchez-Chiong, Peter Herbert, Gabriele Proy, Johannes Kalitzke, ...

Händl Klaus III

Peter Herbert & Barry Guy

Ornamentrauschen

Stefan Fraunberger

<http://musikprotokoll.orf.at>

10.00–10.50, Florentinersaal

Doctoral Researcher: Artemi-Maria GIOTI (KUG)

Composing Sonic Human-Computer Agent Networks

The discourse on interaction in live electronic music is often vague and inaccurate. Interaction – often confused with reaction – means above all reciprocity. There can be no interaction unless all interacting parts within a system are able to perceive each other's actions, and act both in response to them and as a result of independent decision-making processes. In human-computer music systems this would mean that not only the musician, but also the computer should be able to “perceive” and “act”. This idealistic vision of sonic human-computer reciprocity lies in the focus of this research project. More specifically, the project aims to enhance human-computer synergy in compositions for acoustic instruments and electronics, by exploring the potential of machine learning for real-time machine listening, and seeking to integrate human and machine agency. The case study method followed by the project involves a recursive process of composition and experimentation, requiring a close collaboration with the musician(s). Current results of the project include a feed-forward Neural Network for sound object recognition, developed for and as part of the interactive composition *Neurons*, for soprano saxophone and electronics.



BIOGRAPHY

Artemi-Maria Gioti is a composer and researcher working across the disciplinary boundaries between art, science and technology. Her interests include among others human-computer interaction, artificial intelligence, sonification and the development of mechanically controlled and sensor-augmented instruments. She studied Composition at the University of Macedonia (Greece) and Electroacoustic Composition at the University of Music and Performing Arts of Vienna (teacher: K. Essl). She holds a Master's Degree in Composition – Computer Music from the Institute for Electronic Music and Acoustics (IEM) of the University of Music and Performing Arts of Graz (teacher: G. Eckel). Her compositions include works for solo instruments, ensemble, live and interactive electronics and have been performed in Greece, Austria, Portugal, Germany, Denmark, The Netherlands and in the USA. As a composer and researcher she has appeared in international festivals and conferences, among others: NIME 2017 (Aalborg University, Copenhagen), ICMC 2016 (HKU Utrecht), SMC 2016 (HfMT Hamburg), INTER/actions 2016 (Bangor University), Electroacoustic Winds 2015 (University of Aveiro), ICAD 2015 (IEM Graz), Next_generation 6.0 Festival (ZKM Karlsruhe), the 6th International Symposium on Music/Sonic Art (Musikhochschule Karlsruhe) and the 3rd International Forum for Young Composers (Centro cultural de Cascais, Lisbon).

INTERNAL SUPERVISORS AND EXTERNAL ADVISORS

Marko CICILIANI (KUG)

Marko Ciciliani is a composer, performer, audiovisual artist and professor for Computer-Music Composition at the Institute for Electronic Music and Acoustics (IEM) of the KUG. Full biography on page 30 of this booklet.

Gerhard ECKEL (KUG)

Gerhard Eckel is a composer and sound artist working as professor of Computer Music and Multimedia at the Institute of Electronic Music and Acoustics (IEM) of the University of Music and Performing Arts Graz (KUG) in Austria. He also serves as affiliate professor at the KTH Royal Institute of Technology and as a visiting professor at the Royal College of Music in Stockholm. He pursues both an artistic and scientific interest in matters of sound and music and engages in interdisciplinary research projects since more than two decades. In the past he has been working at IRCAM, the computer music research centre of the Pompidou Centre in Paris and at the Fraunhofer Institut for Media Communication in Bonn. He is experienced in designing and coordinating publicly funded research projects in artistic, scholarly, and scientific domains. So far he has led research projects funded by the European Framework Programs and the Culture Programs, the Austrian Science Fund, the Zukunftsfonds Steiermark, and the Wenner Grenn Foundations Stockholm. Gerhard Eckel's artistic work is focused on sonic art, mainly in form of sound installations and sound sculptures, developed in a post-conceptual tradition. Since about a decade he engages in various forms of artistic research. For two years he has been member of the Executive Board of the Society for Artistic Research and during two years its president. In the context of his research projects he organised several symposia and public project events. He is the founder of the *signale^{graz}* concert series at the KUG, which presents international electroacoustic music and sound art to a general public along with a varied supporting program of masterclasses, lectures, workshops, and soirées. In close connection to his artistic production, research projects, teaching and management activities he supervises artistic, scholarly, and scientific doctoral research.

Agostino DI SCIPIO (Conservatory of L'Aquila)

Agostino Di Scipio (Naples, Italy, 1962). Composer, sound artist, and scholar. Di Scipio graduated in Composition and Electronic Music from the Conservatory of L'Aquila and studied Computer Music at the University of Padova. He explores original methods in the generation and transmission of sound, often featuring phenomena of emergence and chaotic dynamics, in either performance contexts with live electronics, or in chamber music and sound installation works. Many of his works implement "man-machine-environment" networks of sounding interactions. His music is available on various labels (RZ Edition, Chrysopée Electronique, Wergo, Neuma, etc.). With pianist Ciro Longobardi, he published a thorough realization of J. Cage's *Electronic Music for Piano* (Venice Biennale 2012, available on Stradivarius). With saxophonist and political agitator Mario Gabola he runs the *Upset* duo exploring recycled analog circuitry (*Upset*, Viande). His output also includes two chamber theatre works with poetry reading and electroacoustics, *Tiresia* and *Sound & Fury*.

Artist-in-residence of DAAD (Berlin, 2004-2005) and other artistic residency programs, Di Scipio has served as full-time professor in Electroacoustic Composition at the Conservatory of Naples (2001-2013) and today holds the same position in his hometown L'Aquila, in the Appennines. Edgar-Varèse-Professor at Technische Universität, Berlin (2007-2008), guest professor in various educational institutions, member of the research team *Ecologies du son* at University Paris 8. As a scholar he has written extensively on the history and politics of sound and music technologies (e.g. the monograph *Pensare le tecnologie del suono e della musica*, Naples 2013) and is preparing a mono-

graph volume on “ecosystemic” practices of music. Guest editor of the *Journal of New Music Research* for a special issue on Iannis Xenakis (2002), editor for various publications including Xenakis’ *Universi del suono* (Milan 2003), Gottfried Michael Koenig’s *Genesi e forma* (Rome, 1995), Michael Eldred’s *Heidegger, Holderlin & John Cage* (Rome 2000).

<http://agostinodiscipio.xoom.it/adiscipi/>

Simon EMMERSON (De Montfort University, Leicester)

Simon Emmerson is Professor of Music, Technology and Innovation at De Montfort University, Leicester. Commissions include IMEB (Bourges), GRM (Paris) and Inventionen (Berlin) festivals; Darragh Morgan, Philip Mead, the Sond-Arte Ensemble (Lisbon). Recordings of his works are available from Sargasso. Previous writings include *The Language of Electroacoustic Music* (Macmillan, 1986), *Music, Electronic Media and Culture* (Ashgate, 2000) and *Living Electronic Music* (Ashgate, 2007). Most recently editor (with Leigh Landy) and contributor to *Expanding the Horizon of Electroacoustic Music Analysis* (CUP, 2016). He was founder Secretary of EMAS (The Electroacoustic Music Association of Great Britain) in 1979 and a Trustee of its successor organisation ‘Sound and Music’ 2008-2013. In 2009-2010 he was DAAD Edgar Varese Visiting Professor at the TU, Berlin.

11.15–12.00, Florentinersaal

Alumnus: Valentin GLOOR (Conservatory of Winterthur)

Association Feeds Performance Feeds Association

Association can be a means of high relevancy to any creative process. This might be common knowledge in literature, and it might seem clear in composition, yet it can also apply to the work of the performing artist. Association goes far beyond a psychological phenomenon we all know from some instances in our daily life. As a method it is a powerful tool for the development as well as for the carrying out of performances.

During a performance association takes place on all sides and affects the artist as well as the audience – and whatever is exposed by the performance. Thus association as a method doesn’t limit itself to the production and performance aspects, but takes into account the reception aspect as well. It creates an interpersonal chain or network of associations, some of which can be controlled by the artist, others can’t.

First, this presentation will provide the theoretical background to association as a method. Second, it will expose the process of assembling a performance by using this method. And third, it will actually give a live example of such a performance in its varied aspects of association.



BIOGRAPHY

Valentin Gloor is a singer and achieved his diplomas in music pedagogy and music performance at the Music University Winterthur-Zurich (Paul Steiner) and at the University of Music and Performing Arts Graz (Ulf Bästlein) with distinction and got a prize of appreciation for outstanding performance at Graz.

He attended masterclasses by Charles Spencer, Norman Shetler, Brigitte Fassbaender, Dietrich Fischer-Dieskau and others. In numerous concerts every year he performs a broad repertoire, starting in the Renaissance and leading up to a number of premières. He achieved further specialization in Lied and oratorio, and he participates in opera projects. He has released a number of CD recordings

and he sang on tours to the US, to South Korea, Hongkong, Mainland China and Brazil. He is the director of the Konservatorium Winterthur.

In 2013, Valentin Gloor has completed his doctoral studies with distinction at the University of Music and Performing Arts Graz. His artistic research focuses on performance concepts for canonical repertoire, mostly Lied. From 2013 to 2017 he was associate researcher at the Orpheus Research Center in Music ORCiM of the Orpheus Instituut (Belgium).

12.00–12.35, Florentinersaal

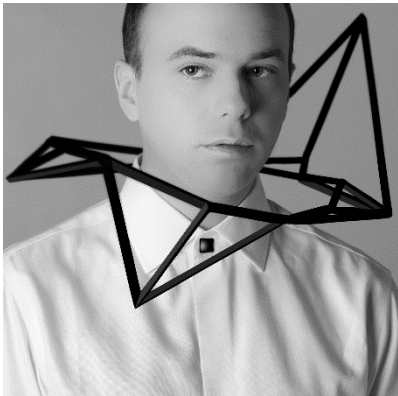
Doctoral Researcher: Terry WEY (KUG)

Countering Tenor

“Tenor” and “Countertenor” are presently considered two completely different voice types, treated separately by both vocal education and the music industry. However, even the pure terms used to describe them indicate a strong relationship.

We know that falsetto was considered an important part of the tenor voice up until the 19th century. What remains unclear is in which way this register was employed throughout the centuries before Rossini – mainly due to the confusion of terms (*falsetto, head-voice, voix mixte, etc.*) which still persists to this day. Nowadays, countertenor voices are used mainly to interpret roles composed for castrati. But could there not be something to learn about historical tenor technique by combining modern-day countertenor technique with tenor literature?

In this lecture recital, I will attempt to sing music written for tenor incorporating my countertenor voice, and vice versa. Daniel Sullivan, the countertenor for whom Händel wrote the role of *Athamas* in “*Semele*”, and Guglielmo d’Ettore, Mozart’s first *Mitridate*, seem to have had surprisingly similar ranges. *Mitridate* was premiered only 26 years after *Semele* – could these two singers have employed similar techniques to deal with so similar ranges?



BIOGRAPHY

Terry Wey was born in Berne, Switzerland in 1985. He experienced a rich musical education as leading soprano soloist of the Vienna Boys’ Choir and went on to study voice with Silvija Vojnic-Purchar, Kurt Equiluz, and later Christine Schwarz at the Konservatorium Wien Privat-universität.

After winning several competitions such as the scholarship of the Migros-Genossenschaftsbund in Zurich or the International Kärntner-Sparkasse Wörthersee

Music-scholarship, he started working almost immediately with leading Early Music ensembles such as the Clemencic Consort, Les Musiciens du Louvre Grenoble or Les Arts Florissants, under conductors such as William Christie, Thomas Hengelbrock, Marc Minkowski, Konrad Junghänel or Michael Hofstetter. He was invited to some of the most important venues and festivals, e.g. Festspielhaus Baden-Baden, Lincoln Center New York, Concertgebouw Amsterdam, Schwetzingen Festspiele, Lucerne Festival or Styriarte Graz. On opera stage, he performed in a variety of different roles by Händel, Vivaldi, Monteverdi, Scarlatti or Britten at opera houses such as Opernhaus Bonn, Staatsoper Stuttgart, Teatro Real Madrid or Théâtre des Champs-Élysées, working with renowned stage directors like Nicolas Brieger, Pier Luigi Pizzi or Balázs Kovalik. His appearance in the main role of Händel’s “*Partenope*” alongside Christine Schäfer was highly acclaimed at the Theater an der Wien, as was his debut at the Salzburg Whitsun Festival 2010 in Jommelli’s “*Betulia Liberata*” conducted by Riccardo Muti at Felsenreitschule Salzburg. More recently, he was part of Stefan Herheim’s enthusiastically received production of Händel’s “*Xerxes*” at Deutsche Oper am Rhein Düsseldorf (2013) in the role of Arsamenes.

At the same time, Terry Wey graduated from his Master studies as a tenor in 2009. 2012 saw his debut as Idamante in Mozart’s tenor version of “*Idomeneo*” at the opera houses of Caen/France and Luxemburg, followed later that year by the evangelist in Bach’s “*St. John’s Passion*” and Belmonte in Mozart’s “*Entführung aus dem Serail*” at Theater Heidelberg.

Terry Wey’s special interest in renaissance polyphony led him to found the vocal ensemble *Cinquecento*. He also regularly works with leading vocal ensembles such as the Huelgas Ensemble, Gesualdo Consort Amsterdam or Weser-Renaissance, where he usually sings the voice parts between alto and high tenor. His work is documented by numerous recordings for labels like *hyperion*, *EMI/Virgin*, *Oehms Classics* and, most recently, *deutsche harmonia mundi* featuring his first solo album, *Pace e Guerra* (2017).

INTERNAL SUPERVISORS AND EXTERNAL ADVISORS

Ulf BÄSTLEIN (KUG)

Ulf Bästlein is a singer, professor at the Lübeck University of Music and the University of Music and Performing Arts Graz and head of the Artistic Doctoral School. Full biography on pages 9 f. of this booklet.

Ernest HÖTZL (KUG)

Professor for Music History at University of Music Graz, Artistic Director of Musikverein Kärnten and Jeunesse Kärnten, Principal Conductor of EuroSymphony SFK.

Studies at the University Graz, University of Music and Performing Arts Graz and University of Texas, Austin as Fulbright Scholar. 3 Master's Degrees: classical Philology (Latin/Ancient Greek/Sanskrit), Music Education and Conducting, PhD in Musicology.

Ernest Hötzl conducts more than 80 orchestras worldwide as such important locations as Musikverein Vienna, Philharmonie Berlin, Tchaikovsky Orchestra Moscow, Rudolfinum Prague, Carnegie Hall New York, Bregenz Festival, but also at Teatro Amazonas in Manaus or National Center for Performing Arts Bombay. Collaboration with important orchestras such as Slovak Philharmonic, Prague Radio Symphony Orchestra, Berlin Symphony Orchestra, Budapest Symphony MAV, Chamberorchestra of Vienna Symphony, Tchaikovsky Orchestra Moscow etc.

Ernest Hötzl is fluent in 10 languages.

www.ernest-hoetzl.com

Kai WESSEL (Cologne University of Music and Dance)

The Hamburg born Countertenor Kai Wessel studied music at the Lübeck Academy of Music where he majored in music theory (Prof. Roland Ploeger), composition (Prof. Dr. Friedhelm Döhl) and voice. As a voice student of Prof. Ute von Garczynski and a guest student for baroque performance practice (René Jacobs) at the Schola Cantorum Basiliensis, he passed his concert examination with honours. Wessel has received numerous prizes and fellowships and has performed concerts, operas, radio broadcasts, and sung in 100 CD recordings working with conductors such as Philippe Herreweghe, Gustav Leonhardt, Ton Koopman, Nikolaus Harnoncourt, Martin Haselböck, Michael Schneider, Hans Werner Henze, Arturo Tamayo, Sylvain Cambreling, Peter Rundel, Heinz Holliger, Emilio Pomárico, Kent Nagano, Markus Stenz, Franz Welser-Möst a. o.

As one of the leading countertenors, Kai Wessel has performed at music festivals and opera houses all over the world. For ten years, he was a regular guest at the Basel Theatre working with renowned stage directors i.e. Herbert Wernicke, Karin Beier, Claus Guth, Joachim Schlömer and Simon Stone.

A number of contemporary composers such as Mauricio Kagel, Heinz Holliger, Klaus Huber, Isabel Mundry, Chaya Czernowin, Karola Obermüller, Rebecca Saunders, Olga Neuwirth, Georg Friedrich Haas, Jörg Widmann and Matthias Pintscher have written parts and works for him.

Kai Wessel is Professor for Voice and Historical Performance Practice at the Cologne University of Music and Dance. He also teaches at the University of Bern Voice and Contemporary Vocal Literature.

In recent years, Kai Wessel has made a name for himself as a conductor (studies with Jerome Preysinger), performing the Pastoral "Il Narciso" by F. A. M. Pistocchi (the first performance in 300 years), A. Caldara's "Il Batista" and J. S. Bach's "St John's Passion".

Matthias ECHTERNACH (Freiburg Institute of Musicians' Medicine)

Matthias Echternach is an otolaryngologist and phoniatician specialized in voice diagnostics and phonosurgery in professional voice users. Since February 2006, he is practicing at the Freiburg Institute of Musicians' Medicine, Freiburg, Germany. His scientific interest includes the fields of vocal registers, stage fright in singers, and intubation-related vocal fold sequelae. In 2009, Echternach received the Research Award of the German Society of Musicians' Medicine, and in 2010, he received the Gerhard Kittel Award from the German Society of Phoniatics and Pedaudiology. In 2014, he received The European Phoniatics Voice Award. He is member of the editorial boards of the *Journal of Voice* and *Logopedics Phoniatics Vocology*.

Matthias Echternach had his first singing education at the Hanover boys' choir, followed by a classical singing education by Peter Sefcik and Winfried Toll. Beside solistic activity as a tenor, he is member of different internationally recognized vocal ensembles such as the Kammerchor Stuttgart (Frieder Bernius).

PIANO ACCOMPANIMENT

Stacey BARTSCH (KUG)



Stacey Bartsch is Associate Professor for piano accompaniment at the University of Music and Performing Arts in Graz, Austria. She studied with Noreen Stokes and Stefan Ammer at the University of Adelaide in her native Australia, with Gerhard Zeller at the Music University in Graz and with Julius Drake at the Royal Academy of Music in London, where she graduated with Distinction in 2002. In 2008 she was elected an "Associate of the Royal Academy of Music".

She has attended masterclasses with Dietrich Fischer-Dieskau, Paul Hamburger, Martin Isepp, Graham Johnson, Malcolm Martineau, Charles Spencer, Dalton Baldwin and Roger Vignoles, among others, as a Britten-Pears Young Artist in Aldeburgh, UK and at the Cleveland Art Song Festival, USA. She was a Vocal Piano Fellow at the Tanglewood Music Center in Massachusetts, USA during the Summers of 2005 and 2006.

A prizewinner at international Lieder competitions, Stacey Bartsch accompanied tenor Robert Tear in recitals at the Aldeburgh Festival and in the London Wigmore Hall. She has also performed in the Schubertsaal in Vienna, the Opera Bastille in Paris and in recitals throughout Germany, Austria and the UK.

Her growing teaching commitments include guest courses at the Conservatorium in Mantua, at the Accademie dell'Abbondanza in Pergola, at the L'Aquila Conservatorium in Italy, and at the China Conservatory in Beijing.

Her CD recording of Lieder by Wilhelm Kienzl with Christiane Libor, Carsten Süss and Jochen Knupfer is available on the Chandos label.

Stacey Bartsch ist außerordentliche Professorin für Klavier-Vokalbegleitung an der Universität für Musik und darstellende Kunst in Graz. Sie studierte bei Noreen Stokes und Stefan Ammer an der Universität Adelaide in ihrem Heimatland Australien, bei Gerhard Zeller an der Musikhochschule in Graz und bei Julius Drake an der Royal Academy of Music in London, wo sie 2002 ihr Diplom mit Auszeichnung erwarb und wo ihr 2008 den Ehrentitel „Associate of the Royal Academy of Music“ verliehen wurde.

Stacey Bartsch hat an Meisterkursen bei u. a. Dietrich Fischer-Dieskau, Paul Hamburger, Martin Isepp, Graham Johnson, Malcolm Martineau, Charles Spencer, Roger Vignoles und Dalton Baldwin teilgenommen, u. a. als „Britten-Pears Young Artist“ in Aldeburgh, England, bei der Académie musicale de Villecroze, Frankreich und beim Cleveland Art Song Festival in den USA. In den Jahren 2005 und 2006 war sie „Vocal Piano Fellow“ am Tanglewood Music Center in Massachusetts, USA.

Sie war auch Preisträgerin bei mehreren internationalen Wettbewerben. Sie hat den Tenor Robert Tear in Recitals auf dem Aldeburgh Festival und in der Londoner Wigmore Hall begleitet, außerdem ist sie im Wiener Schubertsaal, im Radiokulturhaus Wien und in der Opéra Bastille Paris aufgetreten und hat in Australien, China, Deutschland, Großbritannien, Italien und in den USA konzertiert.

Stacey Bartsch gab Meisterkurse an den Konservatorien in Fermo, L’Aquila und Mantova in Italien, bei der Accademie dell’Abbondanza in Pergola und am China Conservatory in Peking.

Ihre CD Aufnahme mit Liedern von Wilhelm Kienzl (zusammen mit Christiane Libor, Carsten Süss und Jochen Kupfer) ist bei Chandos erschienen.



FESTIVAL RECOMMENDATION

18.30–22.00, Helmut List Halle

musikprotokoll

Quatuor Diotima

Rune Glerup, Mikel Urquiza

Aleph Quartett

Zeynep Gedizlioglu, Marko Nikodijevic, Mauricio Sotelo, Franticek Chaloupka

Händl Klaus IV

Barry Guy & Maya Homburger

Johann Sebastian Bach, Heinrich Ignaz Franz Biber, György Kurtág, ...

The Sound of the Internet of Things

Klammer & Gründler, Stefan Doepner

<http://musikprotokoll.orf.at>

Further Doctoral Researchers (Dr. artium), Internal Supervisors and External Advisors

Joel DIEGERT

Extending the Saxophone via Live-Electronics

Attempts to enhance traditional live-music-making with electro-acoustic processes in art music can be traced back at least to the early 1950's when the first research in electronic music was taking place. The ensuing exponential advance of technology and the development of powerful hardware and software has brought an enormous range of possible electronically-generated sound to the fingertips of every musician with a laptop. Despite the significant amount of artistic work that has been done, there remains a chasm for composers and forward-looking performers to fill.

For many instrumentalists the prospect of employing electronics to extend their instrument appeals to their desire for new modes of artistic expression, but an imposing barrier to entry blocks all but the most tenacious. This research project takes the form of an investigation of extended instrument from a hands-on performance perspective, aiming to integrate software and hardware tools while developing a corresponding performance practice.

BIOGRAPHY

American saxophonist Joel Diegert has won prizes at several major international competitions, including his first-prize win of the 2006 North American Saxophone Alliance competition, and prizes at the 2011 Jean-Marie Londeix Saxophone Competition, the 2011 Gaudeamus Interpreters Competition, and the Saxiana International Chamber Music Competition in 2009.

Joel has performed at prestigious international venues including the Vienna Konzerthaus, Musikverein, Gasteig Munich, National Concert Hall in Taipei, Teatro del Lago in Chile, the Concertgebouw and Muziekgebouw in Amsterdam, RadioKulturhaus Vienna, Odeon Theater Vienna. Joel's concertizing has brought him around the world with performances in 26 countries in America, Europe and Asia. He has appeared in international festivals such as Wien Modern, Bregenzer Festspiele, Ludwigsburger Schlossfestspiele, Vienna SaxFest, Synthermeia Festival in Greece and at World Saxophone Congresses held in Thailand, Scotland and France.

Joel is dedicated to the development and promotion of contemporary music, having premiered countless works in collaboration with modern composers. Joel has also performed with ensembles including Musikfabrik, PHACE, Platypus, Module Saxophone Quartet, Solaris Duo and the Vienna Saxophonic Orchestra. Additionally he is a driving member of the ensemble, FIVE SAX, which reaches a wide audience by combining music performance with elements from theater. In 2017 Joel joined the faculty at West Virginia University as a visiting assistant professor of saxophone. Joel is a recipient of the KUG doctoral stipend.

INTERNAL SUPERVISORS AND EXTERNAL ADVISORS

Gerald PREINFALK (KUG)

Gerald Preinfalk grew up in the deep peaceful tradition of Blasmusik in Oberösterreich playing the clarinet. Curiosity led to studies in Vienna for Classical Saxophone and to Berklee College of Music in Boston for Jazz Saxophone. Since 2000 he is member of Klangforum Wien, and since 2011 he holds the professorship for classical Saxophone at KUG in Graz.

Gerhard ECKEL (KUG)

Gerhard Eckel is a composer and sound artist working as professor of Computer Music and Multimedia at the Institute of Electronic Music and Acoustics (IEM) of the University of Music and Performing Arts (KUG) in Austria. Full biography on page 44 of this booklet.

Lars MLEKUSCH (Zurich University of the Arts)

Lars Mlekusch is a Swiss saxophonist, conductor and educator. From 2005-2015 he was teaching at the Konservatorium Wien Privatuniversität (since 2015: Musik und Kunst Privatuniversität der Stadt Wien) and since 2015 he is professor of saxophone and chamber music at the Zurich University of the Arts (ZHdK).

Lars Mlekusch has performed throughout the world as a soloist, with ensembles, orchestras or chamber music. He has been invited to teach masterclasses at many renowned institutions: Conservatoire de Paris CNSMD, Conservatorium of Amsterdam, Conservatoire de Strasbourg, Koninklijk Conservatorium Brussels, Conservatoire Royal Bruxelles, Chopin University of Music Warsaw, Conservatorio Giuseppe Verdi Milano, Royal College of Music London, Beijing Central Conservatory, Senzoku Gauken College Tokyo, Kunitachi College Tokyo, Northwestern University Chicago, Eastman School of Music, Manhattan School of Music, University of Illinois Urbana-Champaign, University of Miami, University of Toronto.

Furthermore, he has been on the faculties of the European Saxophone University in Gap, the impuls Academy Graz and the Arosa Music Academy. He has been invited as a jury member at the Int. Adolphe Sax Competition in Dinant, the Jean-Marie Londeix Int. Competition in Bangkok, the Deutscher Musikwettbewerb, the M-Prize Chamber Arts Competition in Ann Arbor USA and many more.

He is now also pursuing a career as a conductor. As such he has appeared at the Musikverein Wien and the Wiener Konzerthaus, the Casa da Musica Oporto, the Cité de la Musique Strasbourg or at the National Concert Hall Taipei. He was invited as a guest conductor with the Georgian Chamber Orchestra Ingolstadt in Germany, the SONDARTE Ensemble and will appear as a conductor in the following season with the ensemble PHACE Vienna at the Huddersfield Contemporary Music Festival and at the Konzerthaus Wien.

Lars Mlekusch is the founder and Artistic Director of both the Vienna International Saxfest and the Zurich International Saxfest.

Simon EMMERSON (De Montfort University, Leicester)

Simon Emmerson is Professor of Music, Technology and Innovation at De Montfort University, Leicester. Full biography on page 45 of this booklet.

Roxanne DYKSTRA

Transcriptions in the Repertoire for the Solo Viola

Roxanne Dykstra is working to elaborate the repertoire of pre-1915 works for solo viola through transcription and to use this repertoire in concert to explore the dynamics between performer, composition and audience. The project thus necessitates two phases: first, a research and creation phase, building a varied new repertoire by identifying suitable works and developing and implementing transcribing techniques. Dykstra is seeking transcription possibilities from repertoires of many Sources, including obsolete instruments, less obvious repertoires such as voice, piano or ensembles, and my own Canadian aural music traditions. The second phase involves performing this repertoire, bringing it to various audiences through solo viola concerts, and observing reception to these concerts by audiences of various levels of experience, background and education. As a Canadian, Dykstra seeks to emphasize Canadian content and to compare audiences in various parts of Canada with those of Europe.

The main question of her doctoral project: What repertoire is effective on the viola, and what does this tell us about elements leading to effective performance? This fits into the larger question: how can musicians effectively and positively engage all parts of society?

BIOGRAPHY

Roxanne Dykstra is a Canadian violist who works as solo, chamber, and orchestral musician as well as director and teacher. Roxanne performs regularly across Canada and Europe, as far as Australia, Russia, and Turkey. She is co-director of Canada's Orchestra North Summer Program, a project unprecedented in Canada for its rural focus and demographic reach. Roxanne is very active working to reach groups and communities that have little opportunity to experience professional performance, and is artistic director of the Spirit of the North Classical Music Festival that serve such communities. In developing a concert series in Canada around the solo viola, Roxanne has become keenly aware of the important part that transcription plays in her career as performer and teacher. Roxanne has written nearly 100 transcriptions for her own performance, for students and community groups.

Having received the highest performance diploma in piano at the Royal Conservatory of Music (Canada) and a Masters of Viola Performance at the Université de Montréal, Roxanne studied chamber music at the Conservatorio di Milano and received the prestigious Prix de Master (viola) at the Conservatoire National Supérieur de Lyon. Roxanne is researching the possibilities with transcription at the Kunstuniversität Graz as a doctoral student in the Program for Artistic Research, and is a grateful recipient of the KUG doctoral stipend.

www.orchestranorth.com/smithers/faculty/festivalnorth.com

INTERNAL SUPERVISORS AND EXTERNAL ADVISORS

Janne RÄTTYÄ (KUG)

The Finnish accordionist Janne Rättyä is widely regarded as one of the leading classical accordionists. In 2002, Rättyä debuted in the Chamber Hall of the Berlin Philharmonic (with the Debut Series of DeutschlandRadio Berlin), performing the first classical accordion recital ever presented there. He has also introduced his instrument to venues like Van Vlaanderen Festival, Kyoto International Music Festival, Toppan Hall (Tokyo), Musashino Hall (Tokyo), Pacific Rim Festival, Salzburger Aspekte and Wien Modern.

He performs as a soloist and chamber musician throughout Europe, in the U.S. and Asia. He has appeared with musicians such as Jorma Hynninen, Pekka Kuusisto, Martyn Brabbins and Patrick Gallois, to name but a few and has appeared also as a soloist with many Finnish and foreign orchestras, among others with the Ostrobothnian Chamber Orchestra and the Iceland Symphony Orchestra. He was awarded numerous prizes in various international classical accordion and soloist competitions, most notably the first prize in the Arrasate Hiria competition in Spain in 1996. He collaborates closely with contemporary composers like Aldo Clementi, Dieter Schnebel, Uljas Pulkkis and Iris ter Schiphorst, to create new music for his instrument.

Janne Rättyä studied at the Sibelius Academy with Matti Rantanen and at the Folkwang Hochschule Essen with Prof. Mie Miki. He has been professor for Classical Accordion Studies at the University of Music and Dramatic Arts in Graz, Austria, since 2003. He appears under the German-Austrian CD label VMS and the Japanese Octavia Records label.

Source: <http://janne-rattya.net/site/>

Andreas DORSCHER (KUG)

Andreas Dorschel has been professor of aesthetics and head of the Institute for Aesthetics of Music at the University of Arts Graz (Austria) since 2002. Before that appointment, he taught at universities in Britain, Germany and Switzerland where, in 2002, the University of Berne awarded him the habilitation. In 2006, he was Visiting Professor at Stanford University. Dorschel was elected into the Board of the Austrian Research Fund (FWF) in 2008, 2011 and, anew, 2014. His books include *Nachdenken über Vorurteile* (Hamburg: Meiner, 2001); *Gestaltung – Zur Ästhetik des Brauchbaren*, 2nd ed. (Heidelberg: Winter, 2003) (Beiträge zur Philosophie, Neue Folge); *Verwandlung. Mythologische Ansichten, technologische Absichten* (Göttingen: Vandenhoeck & Ruprecht, 2009) (Neue Studien zur Philosophie 22) and *Ideengeschichte* (Göttingen: Vandenhoeck & Ruprecht, 2010). Articles by Andreas Dorschel have appeared, *i.a.*, in *The Cambridge Quarterly*, in *The Oxford Handbook of the New Cultural History of Music* and in *Philosophy* (CUP).

Georg HAMANN (mdw)

Georg Hamann was born in Vienna and studied violin and viola at the University of Musik in Vienna with K. Maetzl and Hatto Beyerle, both members of the Alban Berg Quartet. He also worked with Max Rostal and William Primrose. Georg Hamann is a member of the aron quartett, held the position of the first solo-violin of the Vienna Chamber Orchestra and is professor for violin and viola at the University of Music in Vienna.

Both as a violinist and a viola player Georg Hamann has been giving masterclasses in Europe, the USA and Japan and has appeared at well known festivals. He has recorded numerous CDs with solo pieces and chamber music works. His CD with viola music of the 20th century the recording of Mozart's Sinfonia concertante for "Camerata" and the complete works for violin/viola and piano by Robert and Clara Schumann have been highly acclaimed.

Clive BROWN (University of Leeds)

Clive Brown was a member of the Faculty of Music at Oxford University from 1980 to 1991 and is now Emeritus Professor of Applied Musicology (University of Leeds). Monographs include *Louis Spohr: A Critical Biography* (Cambridge, 1984; revised German edition 2009), *Classical and Romantic Performing Practice* (Oxford, 1999; Chinese translation 2012), and *A Portrait of Mendelssohn* (Yale, 2003). He has also published many articles on historical performing practice and, as a violinist, pursues practice-led research. He has conducted many rare operas, including Haydn's *L'anima del filosofo*, Spohr's *Jessonda* and Pietro von Abano, Schubert's *Fierrabras* and *Die Freunde von Salamanka*, Anton Eberl's *Die Königin der schwarzen Inseln*, Mendelssohn's *Die Hochzeit des Camacho*, J. C. Bach's *Amadis de Gaule*, and Salieri's *Les Danaïdes*. His critical, performance-oriented editions of music include Brahms' Violin Concerto and his complete Sonatas for one Instrument and Piano (Bärenreiter); Beethoven's 1st, 2nd and 5th symphonies, Choral Fantasia, and Violin Concerto, as well as a performing edition of Mendelssohn's *Die Hochzeit des Camacho* (Breitkopf und Härtel); Franz Clement's D major Violin Concerto (AR-Editions); and Elgar's Music for Violin (Vol. 37 of the Complete Edition).

Boris KUSCHNIR

The Development of Violin Technique in Mozart's Violin Concerto No. 4 KV 218

The theme of this doctoral dissertation encompasses the significance of Wolfgang Amadeus Mozart's violin concerti in its historical context, their importance in the composer's output, their special place in the repertoire of many generations of violinists, and their influence on the musical education of young violinists especially as pertains to the understanding of the depth of Mozart's music. An analysis of the 4th violin concerto in D Major KV 218 casts light on the qualities of interpretation in relation to the performance practice of "Mozartian style," as well as on the endeavours necessary to work through the various technical and musical difficulties that arise in the process of preparing a complete and faithful interpretation of these works.

In the course of the generalization of my artistic theses, special focus will be placed on my several decades of accumulated pedagogical experience.

BIOGRAPHY

Boris Kuschnir was born in Kiev in 1948 and studied the violin at the Moscow Tchaikovsky Conservatoire with Boris Belenky and chamber music with Valentin Berlinsky of the Borodin Quartet. His many encounters with Dmitri Shostakovich and David Oistrakh, with whom he also studied, had a lasting influence on his artistic development. His career started 1969 when he was one of the three winners of the *Allunions-Competition* in Leningrad.

He was a founder member of the Moscow String Quartet. He has also founded the Vienna Schubert Trio and the Vienna Brahms Trio, and has made numerous recordings for labels including EMI, Naxos and Nimbus Records. Since 2002 he is also member of the Kopelman

Quartet. Mr. Kuschnir is a Professor at the University of Music and Performing Arts in Graz and at the Music and Arts University of the City of Vienna. His reputation as a teacher won international recognition with the recent outstanding success of his pupils, Julian Rachlin, Nikolaj Znaider, Alexandra Soumm, Lidia Baich, Dalibor Karvay, Alexandra Soumm, Sergei Dogadin and Pavel Milyukov.

Boris Kuschnir appears with such illustrious partners as L. Leonskaja, L. O. Andsnes, J.-Y. Thibaudet, J. Rachlin, N. Znaider, M. Vengerov, D. Sitkovetsky, R. Capucon, J. Bashmet, G. Caussé, N. Imai, L. Power, M. Maisky, B. Pergamenschikow, N. Gutman and S. Isserlis. At the same time, he constantly gives masterclasses and is a jury member of various international music competitions (such as Queen Elizabeth Competition in Brussels, Tchaikovsky Competition in Moscow, International Violin Competition of Indianapolis, International Joseph Joachim Violin Competition, Niccolò Paganini Competition in Genua, Jacques Thibaud Competition in Paris, Shanghai Isaac Stern International Violin Competition and others).

In 2008 the President of the Republic of Austria awarded Boris Kuschnir with the "Grand Decoration of Honour in Silver for Services to the Republic of Austria" and in 2013 with the "Austrian Cross of Honour for Science and the Arts, First Class". He plays a violin built by Antonio Stradivari.

Boris Kuschnir, geboren 1948 in Kiew, studierte am Moskauer Tschaikowsky-Konservatorium Geige bei B. Belenkij und Kammermusik bei V. Berlinskij (Borodin Quartett).

Nachhaltigen Einfluss auf seine künstlerische Entwicklung hatten seine wiederholten Begegnungen mit D. Schostakowitsch und D. Oistrach, bei dem er auch Unterricht nahm

Er war Gründungsmitglied des Moskau Streichquartetts mit dem er 9 Jahre lang musizierte. Er hat auch das Wiener Schubert Trio und das Wiener Brahms Trio gegründet und hat zahlreiche CD-Aufnahmen für Labels wie EMI (Gesamteinspielung der Mozart Klaviertrios), Naxos (Gesamtaufnahme der Schumann'schen Werke für Klaviertrio) und Nimbus Records (Gesamteinspielung der Schubert Klaviertrios und Aufnahmen mit dem Kopelman Quartett) eingespielt. Er gewann zahlreiche Preise bei internationalen Geigen- und Kammermusikwettbewerben (Paris, Belgrad, Sion, Trapani, Bratislava, Florenz, Triest, Hamburg). Seit 2003 ist er auch Mitglied des Kopelman Quartetts.

Boris Kuschnir ist Professor an der Universität für Musik und darstellende Kunst in Graz sowie an der „Musik und Kunst Privatuniversität der Stadt Wien“. Sein ausgezeichnete Ruf als Lehrer fand internationale Anerkennung mit den großen Erfolgen seiner Schüler, insbesondere Julian Rachlin, Nikolaj Znaider, Lorenzo Gatto, Lidia Baich, Dalibor Karvay, Alexandra Soumm, Pavel Milyukov und Sergei Dogadin. Zu seinen Kammermusikpartnern zählen Persönlichkeiten wie L. Leonskaja, B. Berezovsky, L. O. Andsnes, E. Bashkurova, J. Rachlin, N. Znaider, M. Vengerov, D. Sitkovetsky, R. Capucon, J. Bashmet, G. Caussé, N. Imai, L. Power, B. Pergamenschikow, N. Gutman, S. Isserlis, G. Capucon, und V. Hagen (Hagen Quartet).

Er ist auch immer wieder als Dozent von Meisterklassen sowie Jurymitglied internationaler Wettbewerbe (wie Königin Elizabeth Wettbewerb in Brüssel, Tchaikovsky Wettbewerb in Moskau, Internationaler Violinwettbewerb in Indianapolis, Nicolo Paganini Wettbewerb in Genua, Jacques Thibaud Wettbewerb in Paris oder der Internationale Shanghai Isaac Stern Violinwettbewerb) tätig. Boris Kuschnir spielt auf einem Meisterinstrument von Antonio Stradivari.

INTERNAL SUPERVISORS AND EXTERNAL ADVISORS

Kerstin FELTZ (KUG)

Kerstin Feltz, born in Jena, Germany, received her first cello lessons at the age of five. After attending the specialist music school in Weimar, where she proceeded to study at the Franz Liszt Conservatoire in Weimar. For her postgraduate studies she attended the Moscow Tchaikovsky Conservatoire under the tutelage of Valentin Fejgin, whose assistant she became from 1985 until 1987. During this time she also received significant impulses for her further artistic development from Erkki Rautio, Ivan Monighetti, Heinrich Schiff, Boris Pergamenschikov and others.

Since then Kerstin Feltz has performed throughout Europe and the USA, as well as in Mexico, Cyprus, China, Japan, Turkey, Saudi Arabia and Brazil. Numerous awards testify to her stature as an exceptional cellist: she received the gold medal at the 6th International Johann Sebastian Bach Competition in Leipzig at the age of eighteen; she won prizes at the International Cello Competitions in Markneukirchen in 1979 and in Belgrade in 1984, at the Pablo Casals Competition in Budapest in 1985, and at the International Tchaikovsky Competition in Moscow in 1986. Besides a large number of radio and TV recordings, Kerstin Feltz has produced several CDs in recent years, which have been received with great enthusiasm by the listeners.

At the beginning of the academic year 1994/95 Kerstin Feltz was appointed Professor for Cello at the University of Music and Performing Arts in Graz, Austria. During the last 23 years she passed on her experiences to lots of young cellist from all over the world, gave masterclasses in Poland, Greece, China and Brazil.

She is playing a cello made around 1700 by the Milanese violinmaker Giovanni Grancino, which underwent thorough restoration by the Stuttgart violinmaker Hieronymus Köstler.

Andreas DORSCHHEL (KUG)

Andreas Dorschel has been professor of aesthetics and head of the Institute for Aesthetics of Music at the University of Arts Graz since 2002. Full biography on page 54 of this booklet.

Mihaela MARTIN (Cologne University of Music and Dance)

The Romanian-born Mihaela Martin has achieved a reputation as one of the most outstanding virtuoso violinists of her generation. She began to study violin with her father at the age of five, and later went to study with Stefan Gheorghiu, a pupil of George Enescu and David Oistrakh. She has won numerous international competitions, beginning with Second Prize at the Tchaikovsky Competition in Moscow when she was nineteen, and followed by top prizes in Montreal, Sion, and Brussels. Her First Prize win at the First Quadrennial International Violin Competition of Indianapolis led to a steady international career. Her debut in Carnegie Hall was acclaimed by the press, as was her recital at the Library of Congress. She boasts a very large solo repertoire and has appeared with major orchestras and conductors of the highest distinction. She has performed with the BBC Symphony, Royal Philharmonic, Orchestre Symphonique de Montréal, Salzburg Mozarteum, and Leipzig Gewandhaus under such conductors as Kurt Masur, Nikolaus Harnoncourt, Charles Dutoit, and Neeme Järvi. She also regularly performs at chamber music festivals with a variety of partners including Martha Argerich, Yuri Bashmet, Elisabeth Leonskaya, Nobuko Imai, Leon Fleisher, and Menahem Pressler. Ms. Martin has also made many recordings for radio, television, and discs. Her latest CD for Naxos (of music by Khachaturian) was given an award by the magazine *Pizzicato*. In 2002, she formed the Michelangelo String Quartet with violinist Stephan Picard, violist Nobuko Imai, and cellist Frans Helmerson. She is currently a professor at the Cologne Musikhochschule, Kronberg Academy and Barenboim-Said Academy, Berlin.

Ulrich LEISINGER (Stiftung Mozarteum, Salzburg)

Ulrich Leisinger, born in 1964, is Director of the Research Department at the Internationale Stiftung Mozarteum in Salzburg since July 2005 and has been serving as Executive Director of the *Neue Mozart-Ausgabe* and the *Digital Mozart Edition*, a co-operation between the Mozarteum Foundation and the Packard Humanities Institute, Los Altos/California. He is also a member of the editorial board of *Carl Philipp Emanuel Bach: The Complete Works*.

Before joining the Mozarteum Foundation he was a research fellow and vice director of the Bach-Archiv Leipzig where he led the *Forschungsprojekt Bach-Repertorium an der Sächsischen Akademie der Wissenschaften* from 1993 to 2004.

His main fields of expertise are music of the 18th century (particularly the Viennese classics and the Bach family), music aesthetics, and editorial technique.

Ulrich Leisinger studied mathematics, physics, musicology and philosophy at the Universities of Freiburg and Heidelberg. In 1990 he received a Master of Art from the University of Freiburg with a magisterial thesis on Leibniz reception in German music theory of the 18th century and in 1992 a Ph.D. with distinction from Heidelberg University with a dissertation on Joseph Haydn and the development of the classical keyboard style. International experience includes a one-year scholarship for Brussels of the Vlaamse Gemeenschap in 1987/88, two years of post-doctoral studies at Harvard University 1991–1993, and a visiting professorship at Cornell University in the academic year 2004–2005.

Ricardo SCHERMANN EIZIRIK

Luc Ferrari as Impulse Generator for Contextualized Composing

With this research project I aim to shed light on certain aspects of Luc Ferrari's compositional process and discuss the consequences and applications of it in my own and today's new music practice. New readings of Luc Ferrari's production emphasize the idea that his oeuvre of the late 1960s signalize the beginning of a new compositional thinking. Ferrari started taking into account the social and autobiographical context of recorded sound and formulated his compositional process around it. Drifting away from the notion that the sound should be entirely stripped of its context to enable listening to and composing with the "pure" sound itself, he instead grew fascinated with the layers of meaning that recorded sound already brought from its context and started incorporating these into his composing. Eventually, Ferrari dealt with topics such as institutional critique, aestheticisation of the banal and the amateur, and the breaking down of distinctions between 'high' and 'low' culture.

I state that the increasing interest in Ferrari since the 2000's can be seen as a direct consequence of recent debates and discussions on sampling and intellectual authorship, digitalization of music, discourses about "high" and "low" culture as well as the increasing transdisciplinarity in contemporary music. With this doctoral project, I intend to discuss Ferrari's ideas and practice in light of these contemporary debates through discussing a selection of relevant contemporary works by young composers, as well as on my own artistic practice.

BIOGRAPHY

Ricardo Schermann Eizirik (1985, Ribeirão Preto – Brazil) is a composer with a wide-ranging artistic output. Through his own compositions and through collaborative interdisciplinary work, he tackles socio-cultural questions as well as the spaces in which art and music are produced and observed. He grew up in Sweden and studied in Brazil at the Federal University of Rio Grande do Sul, where he earned a Bachelor of Music in Composition, under Antonio C.B. Cunha. In 2012 he earned a Master's in Composition, studying with Isabel Mundry, and in 2013 he was awarded a Master of Arts in Transdisciplinary Studies, both from the Zurich University of the Arts.

He is currently a Doctoral Researcher at the University of Music and Performing Arts Graz, in cooperation with the Zurich University of the Arts.

Eizirik has taken part in workshops and masterclasses with Helmut Lachenmann, Klaus Lang, Manos Tsangaris, George Aperghis, Peter Ablinger, Simon Steen-Andersen, Dmitri Kourliandski, and Beat Furrer. He has collaborated with such ensembles as Ensemble Recherche, Collegium Novum Zürich, Neue Vokalsolisten Stuttgart, and the Ensemble Modern Akademie. He was the production director of the Contemporânea-RS Festival from 2009 to 2010.

As of 2012 he is a member of the contemporary music network soyuz21. He heads GENERATOR, an ICST/ZHdK concert series, and founded "KOMPAKT am Montag" together with Michelle Ziegler in 2014. He also has a long-standing collaboration with artists Swami Silva (BR/CH) and Nuria Krämer (ES/D).

INTERNAL SUPERVISORS AND EXTERNAL ADVISORS

Germán TORO PÉREZ (Zurich University of the Arts)

Germán Toro Pérez is a composer and professor of composition at the Zurich University of Arts. Full biography on page 34 of this booklet.

Jörn Peter HIEKEL (Zurich University of the Arts)

Jörn Peter Hiekel studied musicology, history of art and double bass in Cologne and Bonn and was awarded his postdoctoral habilitation in 2007 from the TU Dresden. Today he is Professor of Music History at the Zurich University of the Arts, where he is also the head of the doctoral commission. In addition, he teaches musicology at the University of Music Dresden, is deputy director of the music faculty at the Saxon Academy of Arts, and is chair of the Institute for New Music and Music Education Darmstadt. Jörn Peter Hiekel is the author and editor of books that deal in particular with interdisciplinary questions and contemporary music, most recently *Body Sounds. Aspekte des Körperlichen in der Gegenwartsmusik* (Schott 2017) and *Lexikon Neue Musik* (Metzler/Bärenreiter 2016, together with Christian Utz).

Jörn Peter Hiekel studierte Musikwissenschaft und Kunstgeschichte sowie Kontrabass in Köln und Bonn, habilitierte sich 2007 an der TU Dresden, ist heute Professor für Musikgeschichte an der Zürcher Hochschule der Künste und Leiter der dortigen Doktoratskommission, außerdem lehrt er Musikwissenschaft an der Hochschule für Musik in Dresden, ist stellvertretender Leiter der Musiksektion der Sächsischen Akademie der Künste, Vorsitzender des Instituts für Neue Musik und Musikerziehung Darmstadt sowie Autor und Herausgeber einiger Bücher vor allem zu interdisziplinären Fragestellungen und zur Gegenwartsmusik, zuletzt *Body Sounds. Aspekte des Körperlichen in der Gegenwartsmusik* (Schott-Verlag 2017) sowie *Lexikon Neue Musik* (Metzler/Bärenreiter 2016, gemeinsam mit Christian Utz).

Manos TSANGARIS (University of Music Carl Maria von Weber, Dresden)

Manos Tsangaris is a composer, drummer, installation artist, and professor of composition at the Hochschule für Musik Carl Maria von Weber, Dresden. Full biography on page 40 of this booklet.

Martin ZENCK (University of Würzburg)

Martin Zenck is a professor at the University of Würzburg and works at the Institute of Music Research on the project *Aesthetics, Media, New Music*. For several years, one focus of his research has been on 'aisthesis', on perception and knowledge creation in the arts, about which a book with the title *Der Sinne der Sinne (The Sense of the Senses)* is forthcoming. A second area of interest has been a decidedly French focus on Foucault, Deleuze, Barthes and Derrida, which resulted in the publication of the book *Pierre Boulez. Die Partitur und das Theater der Avantgarde* in November 2016 (Wilhelm Fink, Paderborn). On 22 February 2013 he and the composer Isabel Mundry were awarded the Happy New Ears prize of the Hans-und-Gertrud-Zender Foundation at the Bavarian Academy of Arts. The speech in honour of the two recipients was given by the Berlin-based philosopher Dieter Mersch. In the spring semester of 2013 he had a guest professorship at the University of Chicago. In 2016 he initiated a special edition of the journal *Musik-Konzepte* on the question 'Music – an art of the imaginary?' In autumn 2016, he and Susanne Kogler organised a section of the annual conference of the Society for Music Research at the University of Mainz. In spring 2017 he was a Guest Researcher at the Getty Research Institute in Los Angeles, where he worked on the David Tudor Collection, writing two papers on David Tudor and Bill Viola (forthcoming).

Martin Zenck, Prof. Dr. an der Universität Würzburg im Institut für Musikforschung mit dem Schwerpunkt *Ästhetik, Medien, Neue Musik*, arbeitet seit Jahren einmal am Schwerpunkt *Aisthesis* über Wahrnehmungs- und Erkenntnisleistungen der Künste, über den ein Buchprojekt mit dem Titel *Der Sinne der Sinne* in Vorbereitung ist; zum anderen an einem ausgesprochenen Frankreich-Schwerpunkt über Foucault, Deleuze, Barthes und Derrida, in dem ein Buch über *Pierre Boulez. Die Partitur und das Theater der Avantgarde* im November im Wilhelm Fink-Verlag (Paderborn) 2016 erschienen ist. Am 22.02.2013 erhielt er zusammen mit der Komponistin Isabel Mundry den *Happy New Ears*-Preis der Hans-und Gertrud-Zender Stiftung in der Bayerischen Akademie der Künste. Die Doppel-Laudatio hat der Berliner Philosoph Dieter Mersch gehalten. Im Springsemester 2013 hatte er eine Gastprofessur an der University of Chicago wahrgenommen. Auch auf seine Initiative erschien 2016 einer Sonderband in den Musik-Konzepten über die Frage *Die Musik – eine Kunst des Imaginären?* Im Herbst 2016 hat er zusammen mit Susanne Kogler eine Teilsektion innerhalb der Jahrestagung der Gesellschaft für Musikforschung an der Universität Mainz geleitet. Im Frühjahr 2017 war er Guest Researcher am Getty Research Institute in Los Angeles, um dort an der David Tudor Collection zu arbeiten, worüber zwei Beiträge über David Tudor und Bill Viola sich im Druck befinden.

Dorothea SEEL

110 Years of Discourse on the Sound Qualities of the 19th Century Flute

In the concert world as well as in the context of music education, a stereotype persists that in the musical repertoire of the 19th century, only a single type of flute was used: the cylindrical (mechanical action) flute of Theobald Böhm. In this dissertation, this assumption will be fundamentally questioned. To this end, original sources and instruments will be used to support the assertion that during this time period, a wide range of flute types was in fact employed, and their sound potential was well integrated into the compositions of the time.

By the 19th century, an intensive discourse about the “true flute sound” had already arisen. Musical aesthetics differed from region to region and from composition to composition. Today this range of variations has been evened out in “historical performance practice.” The study of the 19th century flute is regularly reduced to merely the Böhm flute, which did not even exist in its present form at that time. An integral component of the dissertation is musical examples, which demonstrate the vast range of tone variations found in instruments of this time period.

BIOGRAPHY

*“It is a teaching lesson on how to develop a whole cosmos of emotions within 20 minutes”
(Pizzicato 2017)*

During 2016 she was appointed to teach 19th century flute and performance practise at the Mozarteum Salzburg – Innsbruck.

Her Solo Discography from 2014-2017 includes Solo Concertos by Vivaldi, Zach, Bach (Barocksolisten München) all C. P. E Bach Solo Sonatas (Chr. Hammer), Handel Flute Sonatas (L. Guglielmi), and the CD „The Romantic Flute“, on a historical flute of the 19th century – musikmuseum Label and Hänssler Classic.

In 2010 Dorothea Seel established the ensemble Barocksolisten München which has given far reaching performances. 2018 the Ensemble will give ist debut at Bach Festival Montreal.

She has performed with ensembles such as The English Concert, Orchestra of the Age of Enlightenment, The King’s Consort. She has also worked with German orchestras including Concerto Köln, Musica Antiqua Köln, Kammerphilharmonie of Bremen and Concentus Musicus Vienna. Tours as a soloist have taken her to many countries including New York’s Lincoln Center, Texas, Japan, Singapore, New Zealand and Mexico.

Dorothea Seel has given masterclasses in Historical Flutes all over the world – Vienna University of Music, Nanyang University of Fine Arts in Singapore, University of North Texas and Riga Conservatoire, Royal Academy of Music London.

BIOGRAFIE

„Es ist eine Lehrstunde, wie man binnen 20 Minuten... einen ganzen Kosmos an Emotionen entstehen lassen kann“ (Pizzicato 2017)

Die deutsche Flötistin Dorothea Seel wurde in Speyer geboren, heute lebt sie in Innsbruck.

Derzeit unterrichtet sie Historische Flöten des 19. Jahrhunderts an der Universität Mozarteum Salzburg/Innsbruck. 2018 wird sie Meisterkurse an der Royal Academy of Music London und Universität Mozarteum Salzburg geben.

2010 gründete sie ihr Ensemble Barocksolisten München, das 2018 in den USA und Canada debütieren wird. Innerhalb der letzten drei Jahre veröffentlichte sie sieben CDs, kürzlich erschien ihre aktuellste Solo-CD „The romantic flute“ bei Hänssler Classic.

Ihre künstlerische Laufbahn startete sie in Orchestern wie The English Concert, The Orchestra of the Age of Enlightenment, und in deutschen Orchestern wie Concerto Köln, Musica Antiqua Köln, dem Münchner Kammerorchester und dem Concentus Musicus Wien.

INTERNAL SUPERVISORS AND EXTERNAL ADVISORS

Markus SCHÖN (KUG)

Markus Schön, born in 1971 in Lage, has been solo clarinetist of the Bavarian State Opera in Munich since 2003. He became a member of the Bundesjugendorchester youth orchestra at a young age, going on to play in the Junge Deutsche Philharmonie. After studies with Hans-Dietrich Klaus, Hans Deinzer and Eduard Brunner, he worked as a freelance musician with renowned chamber orchestras such as the Deutsche Kammerphilharmonie Bremen, the Scottish Chamber Orchestra and the Mahler Chamber Orchestra. This was followed by short-term positions as solo clarinetist in larger ensembles such as the symphony orchestras of the Bavarian and North German Radio, the Deutsches Symphonieorchester Berlin, the Munich Philharmonic and the Concertgebouw Orchestra Amsterdam. As a soloist he has performed with major orchestras including the Hamburg Symphony Orchestra, the Prague Philharmonia and the Bavarian State Orchestra with Kent Nagano and Zubin Mehta.

Even as a student, Markus Schön was already a member of various formations for chamber music. It soon became his passion and since 2013 he has been teaching at the University of Music and Performing Arts Graz as Professor of Wind Chamber Music. This is accompanied by an interest in new music and he has played with, among others, the Klangforum Heidelberg and the Neue Musik Berlin chamber ensemble. Since turning to playing on historical clarinets in 2005, he has been enthusiastic about discovering new soundscapes. This led to the founding of the wind sextet vecchio legno and the Cellini Quintet together with renowned specialists for historical instruments. He and Christoph Hammer are long-term collaboration partners.

Markus Schön has won awards in various competitions, for example First Prize at the Mendelssohn Competition Berlin in 1999. Twice, in 1999 and 2000, he was included in the Konzert junger Künstler series organised by the Deutsche Musikrat. Several German broadcasters have engaged him for solo and chamber music productions, for example the BR, SWR, SR, NDR, WDR, MDR, Radio Bremen and Deutschlandfunk.

Since 2015 Markus Schön has been Professor of Clarinet at the Folkwang University Essen.

Markus Schön, geboren 1971 in Lage, ist seit 2003 Soloklarinetist der Bayerischen Staatsoper München. Schon früh wurde er Mitglied des Bundesjugendorchesters und danach der Jungen Deutschen Philharmonie. Nach dem Studium bei Hans-Dietrich Klaus, Hans Deinzer und Eduard Brunner spielte er freischaffend vor allem in renommierten Kammerorchestern: in der Deutschen Kammerphilharmonie Bremen, dem Scottish Chamber Orchestra und dem Mahler Chamber Orchestra. Es folgten kurzzeitige Engagements als Soloklarinetist in größeren Klangkörpern wie den Symphonieorchestern des Bayerischen und Norddeutschen Rundfunks, dem Deutschen Symphonieorchester Berlin, den Münchner Philharmonikern und dem Concertgebouw-Orchester Amsterdam. Als Solist trat er mit großen Orchestern auf: mit den Hamburger Symphonikern, Prague Philharmonia, und dem Bayerischen Staatsorchester unter Kent Nagano und Zubin Mehta. Seit dem Studium war Markus Schön Mitglied in zahlreichen Formationen für Kammermusik. Schon bald wurde sie ihm zur Leidenschaft. In diesem Sinne lehrt er als Professor für Holzbläser-Kammermusik seit 2013 an der Kunstuniversität Graz. Daneben galt sein Interesse der Neuen Musik, und er wirkte u.a. im ensemble recherche, im Klangforum Heidelberg und im Kammerensemble Neue Musik Berlin mit.

Eine neue Klangwelt zu entdecken begeistert ihn, seit er sich seit 2005 dem Spiel auf historischen Klarinetten widmet. So gründete er mit namhaften Spezialisten für historische Instrumente das Bläsersextett „vecchio legno“ und das „Cellini-Quintett“. Mit Christoph Hammer verbindet ihn schon eine lange Zusammenarbeit.

Markus Schön ist Preisträger verschiedener Wettbewerbe, z. B. gewann er 1999 den ersten Preis beim Mendelssohn-Wettbewerb, Berlin. Zweimal, 1999 und 2000, nahm ihn der Deutsche Musikrat in seine Reihe „Konzerte junger Künstler“ auf. Viele deutsche Sendeanstalten engagierten ihn für Solo- und Kammermusik-Produktionen, so der BR, SWR, SR, NDR, WDR, MDR, Radio Bremen und der Deutschlandfunk.

Seit 2015 hat Markus Schön eine Professur für Klarinette an der Folkwang Universität Essen inne.

Klaus ARINGER (KUG)

Klaus Aringer is professor of musicology and head of the Institute Oberschützen at the KUG. Full biography on pages 15 f. of this booklet.

Christoph HAMMER (University of Augsburg)

Christoph Hammer is considered one of the most high-profile and versatile musicians working in the international field of historically informed performance practice. He studied organ at the University of Music in Munich and German philology and musicology at the University of Munich and the University of California at Los Angeles.

As leader of the Neue Hofkapelle München baroque orchestra since 1996, Christoph Hammer has made several recordings, including first recordings of works. He has increasingly worked as an opera conductor and also appeared with modern orchestras including the Badisches Staatsorchester, the Bremer Philharmoniker and the Bruckner Orchester Linz. In 2002 he was awarded the Kulturförderpreis des Freistaat Bayern by the Bavarian state for his wide-ranging activities in the field of early music and, in 2004, he received the Anerkennungspreis der Bayerischen Volkstiftung. In 2003 he founded the Residenzwoche München festival, of which he is artistic director. A recording of the opera *Catone in Utica* by Giovanni Ferrandini conducted by Christoph Hammer was released by Oehms-Classics and he features on over 20 CDs with recordings of baroque and classical works on the ORF label.

Christoph Hammer also enjoys an international reputation as a soloist, lied accompanist and chamber musician on the fortepiano and harpsichord. He has given concerts with baroque orchestras

such as Concerto Köln and L'Orfeo and with modern orchestras and renowned ensembles and soloists. His interest lies not only in the established concert repertoire but primarily in rediscovering lesser-known composers and researching and publishing their work. He has given masterclasses at, among others, the Juilliard School of Music, Yale University, the Music Universities of Prague and Minsk, the University of Seattle, the University of Oklahoma and the Tchaikovsky Conservatoire in Moscow. He has also performed at the most important international festivals for early music and has made numerous recordings in collaboration with different European radio stations and for CD.

From 2009 to 2013, Christoph Hammer taught as Professor of Historical Keyboard Instruments at the University of North Texas, USA, where he remains active as a guest Professor of Fortepiano. Since summer 2003 he has been teaching at the Leopold Mozart Centre at the University of Augsburg as Professor of Historical Keyboard Instruments and Chamber Music.

Christoph Hammer zählt international zu den profiliertesten und vielseitigsten Musikern im Bereich der historischen Aufführungspraxis. Er studierte Orgel an der Hochschule für Musik München und Germanistik und Musikwissenschaft an der Universität München und der University of California at Los Angeles.

Seit 1996 realisierte Christoph Hammer als Leiter des Barockorchesters "Neue Hofkapelle München" zahlreiche Aufnahmen und Ersteinstrumente. Zudem wirkte er auch vermehrt als Operndirigent und arbeitete auch mit modernen Orchestern wie z.B. dem Badischen Staatsochester, den Bremer Philharmonikern und dem Bruckner-Orchester Linz. 2002 wurde ihm für seine vielfältige Tätigkeit im Bereich der Alten Musik der Kulturförderpreis des Freistaats Bayern verliehen, 2004 der Anerkennungspreis der Bayerischen Volksstiftung. 2003 begründete er als künstlerischer Leiter das Festival "Residenzwoche München". Eine Einspielung der Oper "Catone in Utica" von Giovanni Ferrandini unter Hammers Leitung erschien bei Oehms-Classics. Mehr als 20 CDs mit Ersteinstrumenten barocker und klassischer Werke erschienen als CD beim ORF-Label.

Auch als Solist, Liedbegleiter und Kammermusiker am Hammerflügel und Cembalo genießt er einen internationalen Ruf. Er konzertierte mit Barockorchestern wie Concerto Köln oder L'Orfeo ebenso wie auch mit modernen Orchestern und renommierten Ensembles und Solisten. Neben etabliertem Konzertrepertoire widmet sich Hammer vor allem auch der Wiederbelebung weniger bekannter Komponisten und der Erforschung und Edition ihrer Werke. Er unterrichtete Meisterklassen u. a. an der Juilliard School of Music, der Yale University, an den Musikhochschulen Prag, Minsk, der University of Seattle, University of Oklahoma und dem Tschaikowsky-Konservatorium Moskau und war Gast bei den bedeutendsten Internationalen Festivals für Alte Musik. Zahlreiche Aufnahmen entstanden in Zusammenarbeit mit verschiedenen Europäischen Rundfunkanstalten und auf CD.

2009 bis 2013 unterrichtete Christoph Hammer als Professor für historische Tasteninstrumente an der University of North Texas, USA, wo er nach wie vor als Gastprofessor für Fortepiano tätig ist. Seit Sommer 2013 lehrt er am Leopold-Mozart-Zentrum der Universität Augsburg als Professor für historische Tasteninstrumente und Kammermusik.

Manfred Hermann SCHMID (University of Tübingen)

Manfred Hermann Schmid was born in 1947 in Ottobeuren and grew up in Augsburg. He studied violin with Rudolf Koeckert at the conservatoire there, then musicology, philosophy and history of art at the universities of Salzburg and Munich (with Gerhard Croll and Thrasybulos Georgiades), as well as music theory at the University of Music Freiburg i. Br. (with Peter Förtig). In 1975 he gained his doctorate from the University of Munich, worked as an academic assistant there from 1975-1979, and was awarded his postdoctoral habilitation in 1980. From 1979-1986 he was the director of the Musikinstrumenten-Museum in Munich. From 1986-2012 he was Professor of Musicology at the University of Tübingen. In 1992/93 he spent a semester as a guest professor at the University of Salzburg. Since 2012 he has been teaching at the Universities of Munich and Vienna and at the

University of Music and Performing Arts Munich. Manfred Hermann Schmid is a member of the Academy of Mozart Research in Salzburg (chair from 2010-2017) and the Commission for Music History (chair from 1993-1998). A list of his writings can be found in *Mozart in Zentrum. Festschrift für Manfred Hermann Schmid*, edited by Ann-Katrin Zimmermann and Klaus Aringer (Tutzing 2010), p. 469-478.

1947 in Ottobeuren und aufgewachsen in Augsburg; studierte Violine am dortigen Konservatorium bei Rudolf Koeckert, dann Musikwissenschaft, Philosophie und Kunstgeschichte an den Universitäten Salzburg und München (bei Gerhard Croll und Thrasybulos Georgiades) sowie Musiktheorie an der Musikhochschule Freiburg i.Br. (bei Peter Förtig). 1975 Dr. phil. Universität München; dort 1975-1979 wissenschaftlicher Assistent; 1980 Habilitation. 1979-1986 Leiter des Münchner Musikinstrumentenmuseums. 1986-2012 Ordinarius für Musikwissenschaft an der Universität Tübingen. Zum Wintersemester 1992/93 Gastprofessor an der Universität Salzburg. Seit 2012 Lehrtätigkeit an den Universitäten München und Wien sowie an der Hochschule für Musik und Theater in München. Mitglied der Akademie für Mozart-Forschung Salzburg (2010-2017 deren Vorsitzender) und der Musikgeschichtlichen Kommission (1993-1998 deren Vorsitzender). Schriftenverzeichnis in: *Mozart im Zentrum. Festschrift für Manfred Hermann Schmid*, hrsg. v. Ann-Katrin Zimmermann und Klaus Aringer, Tutzing 2010, S. 469–478.

Karin WETZEL

The Work in the Work – Differentiation of Form in Polyworks of the 20th and 21st Centuries

Since the 1970s various composers have composed, independently from each other, polyworks: larger-scale “meta-works” that consist of at least two works which can be performed either simultaneously or independently of each other. The principle of polyphony, i.e. the unification and weaving together of independent lines in a phrase consisting of multiple lines, is applied in this context to the entire works themselves, as well as their constituent parts. In the past 40 years, a number of compositions have appeared which employ the formal ideas of polyworks in various ways.

Up until now these concepts and their potential – where, consistently, unusual conceptions of time are found – have not been sufficiently researched. This dissertation aims to close this gap. Through leading research questions, such as how various forms of polyphony and layering interlock within the formal structure of a polywork, comparative methods will be applied in order to analyze and contextualize the studied polyphonic approaches and techniques.

INTERNAL SUPERVISORS AND EXTERNAL ADVISORS

Isabel MUNDRY (Zurich University of the Arts)

Isabel Mundry, born in 1963 in Schlüchtern, Hesse, and brought up in Berlin, studied composition with Frank Michael Beyer, Gösta Neuwirth and Hans Zender in Berlin and Frankfurt am Main. She also studied musicology, history of art and philosophy at the TU Berlin. After spending several years in Paris (IRCAM) and Vienna, as well as various teaching posts in Berlin, she was appointed Professor of Composition and Music Theory in Frankfurt am Main from 1996 to 2004. Since 2004 she has been teaching composition at the Zurich University of the Arts and, since 2011, at the University of Music and Performing Arts Munich as well. In 2002/03 she was a Fellow of the Wissenschaftskolleg Berlin. She has been Composer in Residence at festivals such as the Tong Yong Music Festival (Korea), the Lucerne Festival, the Takefu Festival (Japan), the National Theatre Mannheim, the Menuhin Festival Gstaad, the Lyon and Salzburg Biennales and at the Staatskapelle Dresden. She is a member of the Berlin and Munich Academy of Arts and the Academy of Sciences and Literature in Mainz. Her works are published by Breitkopf & Härtel.

Isabel Mundry, geboren 1963 in Schlüchtern/Hessen und aufgewachsen in Berlin, studierte Komposition bei Frank Michael Beyer, Gösta Neuwirth und Hans Zender in Berlin und Frankfurt am Main. Zudem belegte sie die Fächer Musikwissenschaft, Kunstgeschichte und Philosophie an der TU Berlin. Nach mehrjährigen Aufenthalten in Paris (IRCAM) und Wien sowie diversen Lehraufträgen in Berlin war sie 1996-2004 Professorin für Komposition und Musiktheorie in Frankfurt a. M. Seit 2004 lehrt sie Komposition an der Zürcher Hochschule der Künste, seit 2011 zudem an der Hochschule für Musik und Theater München. 2002/03 war sie Fellow am Wissenschaftskolleg Berlin. Sie war Composer in Residence u. a. beim Tong Yong Music Festival (Korea), Lucern Festival, Takefu Festival (Japan), Nationaltheater Mannheim, Menuhin-Festival Gstaad, der Biennalen in Lyon und Salzburg sowie der Staatskapelle Dresden. Sie ist Mitglied der Akademien der Künste Berlin und München sowie der Akademie für Wissenschaft und der Literatur Mainz. Ihre Werke sind bei Breitkopf & Härtel verlegt.

Jörn Peter HIEKEL (Zurich University of the Arts)

Jörn Peter Hiekel is Professor of Music History at the Zurich University of the Arts, where he is also the head of the doctoral commission. Full biography on pages 59 f. of this booklet.

Jörg MAINKA (Hochschule für Musik Hanns Eisler, Berlin)

Jörg Mainka was born in 1962 in Salzgitter-Bad and studied from 1982-1989 at the University of Music (Musikhochschule) Karlsruhe with H.-J. Haarbeck (Organ), Eugen-Werner Velte and Mathias Spahlinger (Composition and Theoretical Studies). In the 90s he worked at the ZKM Karlsruhe in live-electronic projects. Mainka has received several awards for his music. In 1995 he was made a fellow of the Akademie Schloss Solitude Stuttgart and in 2004 he was awarded the composer's grant from the State of Berlin's Art Prize. His work has been performed at major festivals such as Donaueschingen, Eclat (Stuttgart) and Présence (Paris), his musictheater works at the Staatsoper Stuttgart and the Staatsoper Berlin. Since 1989 Mainka was teaching at the University of Music (Musikhochschule) Karlsruhe. In 1999 he became Professor of New Music Analysis and Theoretical Studies at the Hochschule für Musik Hanns Eisler Berlin.

Jörg Mainka, geboren 1962 in Salzgitter-Bad, studierte von 1982 bis 1989 an der Staatlichen Hochschule für Musik Karlsruhe, Orgel bei H.-J. Haarbeck sowie Musiktheorie und Komposition, zunächst bei Eugen-Werner Velte und von 1984-1989 bei Mathias Spahlinger. 1990-1996 intensive Arbeit im Computerstudio der Musikhochschule Karlsruhe und am Zentrum für Kunst und Medientechnologie Karlsruhe. 1988 Preisträger beim internationalen Kompositionswettbewerb „Forum junger Komponisten“ des WDR Köln. 1995/96 Stipendiat der Akademie Schloss Solitude Stuttgart. 2004 erhielt Jörg Mainka den Förderpreis Musik im Rahmen des Kunstpreises Berlin. Kompositionsaufträge u.a. für die Staatsoper Stuttgart, die Donaueschinger Musiktage und die Staatsoper Berlin. Mainka schrieb Kammermusik, Orchestermusik und mehrer Werke für das Musiktheater. Neben einem Lehrauftrag im Fach Musiktheorie am Institut für Musikwissenschaft der Universität Karlsruhe lehrte Mainka seit 1989 an der Staatlichen Hochschule für Musik Karlsruhe. Zum Wintersemester 1999/2000 wurde Jörg Mainka als Professor für Analyse Zeitgenössischer Musik und Musiktheorie an die Hochschule für Musik Hanns Eisler in Berlin berufen. Er veröffentlichte zahlreiche Publikationen zu Themen der Neuen Musik und des Musiktheaters.

Martin ZENCK (University of Würzburg)

Martin Zenck is a professor at the University of Würzburg and works at the Institute of Music Research on the project *Aesthetics, Media, New Music*. Full biography on page 60 of this booklet.

Artistic Doctoral School: Team

Ulf BÄSTLEIN ::: *Head of the Artistic Doctoral School; Co-Director ARTikulationen*

Ulf Bästlein is a singer, professor at the Lübeck University of Music and the University of Music and Performing Arts Graz and head of the Artistic Doctoral School. Full biography on pages 9 f. of this booklet.

Wolfgang HATTINGER ::: *Deputy; Co-Director ARTikulationen*

Wolfgang Hattinger studied composition and conducting at the KUG, as well as philosophy, psychology, and pedagogy at the University of Graz.

Wolfgang Hattinger has been teaching in the department of composition, conducting, and music theory at the KUG since 1990. In 1995 he founded 'szene instrumental', a chamber ensemble dedicated to co-producing composer portraits presented by Austrian National Radio (ORF). Since then the ensemble has dedicated itself to the performance of contemporary music in a variety of stylistic directions. Over 100 radio performances for ORF, RAI, Radio Slovenia, Hessian Broadcasting Corporation and Bavarian Radio, as well as concerts in Europe and the USA are the result of this undertaking. He was conductor and Kapellmeister at United Stages Vienna, where he worked with such artists as Roman Polanski and Phillippe Arlaud. He has also conducted numerous concerts, operas, and radio productions.

In 2007 he habilitated as Ao.Univ.Prof. in the field of music theory and earned his PhD degree in 2012. In 2014 his book 'Der Dirigent – Mythos, Macht und Merkwürdigkeiten – eine Arbeit über die (unbekannten) Hintergründe des Dirigentenberufs' (The Conductor – Myth, Might, and Curiosities – A Work On the (Unknown) Background of the Conducting Profession) was published. Since 2016 he is head of the Senate of the KUG.

Deniz PETERS ::: *Mentoring, Research, Coordination; Co-Director ARTikulationen*

Deniz Peters is a pianist, music philosopher and musicologist based at the Institute for Musical Aesthetics and at the Doctoral School for Artistic Research of the University of Music and Performing Arts Graz. Full biography on page 11 of this booklet.

Sophia LEITHOLD ::: *Administrative assistant; organisation ARTikulationen*

Margareth TUMLER ::: *Programme booklet ARTikulationen*

Marlene SCHNEPFLEITNER ::: *Administrative assistant*

Marlene SCHMARANZER ::: *Support ARTikulationen*

Venues and Public Transport

Orangerie (1)

Burggarten Park
Hofgasse 15
8010 Graz



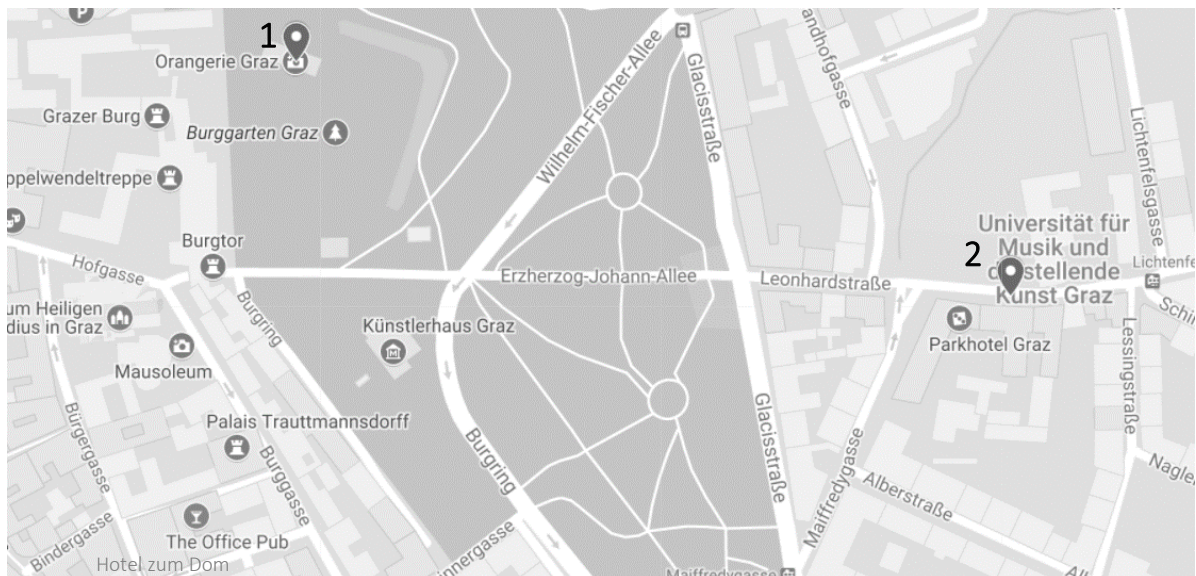
The Orangerie can be reached by commuting to the main square “Hauptplatz”, then walking via “Sporgasse”. Turn right into “Hofgasse”. Then there are two options: Either you go through the courtyard of the “Burg” (Hofgasse 15); or you pass the “Burgtor” and choose the gate on the left of “Café Promenade” (Erzherzog-Johann-Allee 1.)

Florentinersaal (2)

Palais Meran, 1st floor
Leonhardstraße 15
8010 Graz



Palais Meran can be reached via tramline 1 (to “Mariatrost”) or 7 (to “LKH/MedUni”), at tram stop “Lichtenfelsgasse/Kunstuniversität”.



Credits

Photo Credits

Stacey BARTSCH (p. 49): Eva Stelzl, Opernfoto Graz

Barbara BOISITS (p. 9): Alexander Wenzel

Alfred BRENDEL (p. 41): Jean-Baptiste Millot

Matej BUNDERLA (p. 6): Nina Premk

Lucia D'ERRICO (p. 24): Paolo Giudici

Elisabeth FREISMUTH (p. 8): Christian Jungwirth

Myriam GARCÍA FIDALGO (p. 23): Aleksey Vylegzhanin

Artemi-Maria GIOTI (p. 43): Lucija Novak

Valentin GLOOR (p. 46): Projektfotografie, Caroline Oettli

Georg Friedrich HAAS (p. 27): Substantia Jones

Jonathan IMPETT (p. 35): Gilles Anquez

George LEWIS (p. 12): Emily Peragine

Alexander MAYR (p. 18): Michael Häusle, Scenics Design

Stefan ÖSTERSJÖ (p. 36): Erik Nilsson

Lula ROMERO (p. 21): Luc Döbereiner

Francisca SKOOGH (p. 33): Rickard Söderberg

Germán TORO PÉREZ (p. 34): Ellen Mathys

Terry WEY (p. 47): Paris Mexis

Florentinersaal (p. 69): Alexander Wenzel

Orangerie (p. 69): Harry Schiffer

Translations from German to English

Joanna White

Introduction (p. 2)

Abstracts and biographies:

Alfred BRENDEL (p. 41), Hannes DUFEK (pp. 37 f.), Georg Friedrich HAAS (p. 27)

Biographies:

Ulf BÄSTLEIN (pp. 9 f.), Christoph HAMMER (pp. 63 f.), Jörn Peter HIEKEL (p. 59),

Isabel MUNDY (p. 66), Manfred Hermann SCHMID (pp. 64 f.), Markus SCHÖN (p. 62),

Martin ZENCK (p. 60)

Contact

Artistic Doctoral School
University of Music and Performing Arts
Leonhardstraße 82–84
8010 Graz – Austria
+43 316 389 1803
doctorartium@kug.ac.at
doctorartium.kug.ac.at

We would like to thank the following partners for financial support and partnership:



