

The Fellowship Program in Artistic Research 2013-2017

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MAKING SENSE

The musician's perspective: developing, performing and interpreting music as a performer.

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INTRODUCTION,

to a performative artistic research project in music

My project arose from lived musical experiences and from the feeling that I was working on something important in performing, for both musicians and audiences. I have throughout the project aimed at developing my musical performance and tacit knowledge, broaden and contextualize my artistic research and performances in an international context, and to contribute to new knowledge about interpretation, embodiment and presence from a performer's perspective. My research aims have been guides and sources of motivation throughout my project and have helped me define the parameters of my research. I have built my reflections on and around concepts related to these aims as tools for understanding and artistic development.

I am a classically trained cellist and chamber musician who has studied in Norway, Sweden and the UK. I completed

a Master's degree in Chamber music at the Royal College of Music in London, where I have also studied baroque cello as a second subject. I gradually became interested in the contemporary music scene, yet at the same time increasingly frustrated by the lack of respect many classically trained musicians show this music. I feel there is a growing interest and understanding, but additional attention is beneficial concerning interpretation and how to empower the personal voice of the performer in order to create a stronger sense of presence in playing.

Since 2013 I have been an Artistic Research Fellow at the NTNU Department of Music, affiliated with the Norwegian Artistic Research Program. The program was initiated by the Norwegian government in 2003 to create funding opportunities for artistic research resulting in an

Figure 1 Concentrated in the moment, on creating presence, Stockholm 2017





artistic equivalence of a PhD, similar to research funding within other fields. Because of this unique funding program, Norway occupies a special position in Europe, and since 2011 there also exists a project program for the funding of academic members of staff at Norwegian universities and university colleges carrying out artistic research of high international standard. It has since its beginnings in 2003 given artists funding to research within and through art. The focus is on maintaining and developing a high level of artistic quality, as well as reflecting and sharing new insights with the artistic and academic community.

THE PROJECT, CONTEXT AND RESEARCH AIMS

In my project, I have performed contemporary works and reflected upon my artistic practice in order to make the processes and insights accessible to a wider audience. This is presented in this written reflection, with an additional website showing video and sound examples, as well as the three final artistic presentations realized in November 2017. The intention was for these three parts to complement each other, but also to be experienced separately. I address this text to a more general audience interested in music, and not only readers and listeners within academia. This project develops strategies for performing contemporary music, strategies that are inspired by rhetoric performance practices, the creation of presence in performing, and how to use such practices to become a freer interpreter of contemporary music. My main research aims have been:

- to explore different methods for reaching an intensified presence in performing.
- to describe the process of learning and performing a musical work – both physically and mentally thus using and documenting a reflective practitioner approach to musical experience.
- to create new understandings about practice with particular attention to contemporary music.

The title *Making Sense* refers to my intention to create an embodied feeling of sense through my performances both for performer and listener, without a logocentric meaning

(Deleuze, 1990).

My reflections have been developed from a performer's perspective; I have worked with both embodied knowing with my instrument and cognitively with interpretation and the performer's development. Most music research has previously been written from the listener's perspective: that of the musicologist, the critic-analyst and the audience. According to philosopher Lydia Goehr (1998), research from the performer's perspective, "inside-knowing", rather than knowledge, remains undertheorized. Since the 1990s however there has been increasing attention of performative aspects and performance of music, from both musicologists and artistic researchers (Abbate, 2004; Gabriellson, 1999; Le Guin, 2006; Rink, 2002; Vincent, 2011). The Society of Artistic Research, SAR, founded in 2010, has created the Research Catalogue, a database for archiving artistic research, and *Journal of Artistic Research*, where one can find increasing numbers of performative inquiries. A recent example is the project called "The Reflective Musician" at the Norwegian Academy of Music, led by Darla Crispin and Håkon Austbø. Their project aimed to "transcend the conformity in musical performance." Austbø claimed that introspection may be on the rise, stating that "Thanks, in part, to developments within Performance Studies and Artistic Research, more musicians are beginning to look under the surface of their activity, searching for the deeper forces at play in the works they perform" (Austbø & Crispin, 2016). Austbø and Crispin also calls for the criteria of a personal and unique performance to be valued higher than the performer's knowledge of a given composer's intentions, the adherence to a particular style, musical structure, historic rules, correct

notes — and any other dimension that amounts to following the dominant tradition. "The Reflective Musician" sheds light on this particular dilemma in music from several eras, and on suggestions as to possible solutions.

In my project, I studied these questions through one performer, myself, and give a reflective account of the lived experience of developing as a performer while broadening my knowledge through artistic research. My study accounts for the specific ways in which meaning is created as interaction between performer, embodiment, and audience, and opens up space for a more subjective type of reflection than traditional scientific research allows for. With this in mind, I could say that I have attempted to explore the world of musical performance rather than explain it.

I aimed to develop a more internally controlled playing, and to use affects as a sort of artistic "raw" material for expression, in other words, to develop "the psychophysical musician" (See chapter 4)(Zarrilli, 2009). When I talk about affects I see them as autonomous intensities in the body, independent of our conscious self and happening before our emotions (Deleuze & Guattari, 1987/1980).

I think of the affects in the music as being not the actual notes on the score nor the personal feelings of the performer, but rather a use of the raw material in ourselves in the interpretation of the music. Jane O'Dea (2000) describes it as: "[...] not their own personal emotions, but the expressive content enshrined in the score" (p. 57). As the performer I am not trying to add my feelings to the expressions of the music but use these affects as a resource in the performance.

I outline, explain and show a means by which this can be realized. In order to do this, I open the space before

and after the musical performance through reflection on the complex process of preparing a work for concert: from practice, rehearsals, and musical analysis of the works, to what happens during the performance. I hope to awaken an interest in both performer and listener of contemporary art music with respect to the musician's role and the psycho-physical inner work of the musical performer.

My main research question, with which I started this project, was formulated as: How can I perform contemporary classical music to communicate more directly with the listener, by working with presence as a performer, and using prosody (the melody and rhythm of the language) as an inspiration for interpretation? I see presence in performance as a special quality, which I discuss further in Chapter 4.

DELIMITING THE CONTEXT OF CONTEMPORARY WORKS USED

I limited my project to the interpretation of contemporary works by Norwegian and Nordic composers who represent different aesthetic perspectives, although all come from a tradition of Western composed and written classical music. The main composers in the project are: Lene Grenager, Jon Øivind Bylund Ness, Nils Henrik Asheim and Karin Rehnqvist. I cooperated with the composers during the composing process without asking them to adapt the music to my project, and I have been open for their comments on my interpretation of their work. Some of the discussions

are included in Chapter 3. The works by Lene Grenager have become a thread through the whole research project, starting before the project with her work *Tryllesangen*, through the chamber works written for Alpaca Ensemble, the *Solo Suite*, to the concerto *Khipukamayuk* and finally *Ulvedrømmer*, which we have created together. This close working relation over a period of fifteen years has been of great significance in my relationship to working with contemporary music.

WORKS, DOCUMENTATION AND ARTISTIC PRESENTATIONS

This artistic research project is by nature a multi-faceted endeavour and has led to the creation of both several music performances, a written reflection, and artistic performance artefacts. The project created an intriguing laboratory setting in which my contemporary music performance could be continually thought and reworked.

I have performed concerts throughout the whole period of research, presenting the following works – all commissioned by me except Grenager's *Tryllesangen* and Ratkje's piece *To F* – in an ongoing process between 2013 and 2017. These works are part of the project documentation, some of them both in recordings and written form (scores):

- ⊖ Khipukamayuk, Solo concerto, commission by Lene Grenager, performed with Trondheim Sinfonietta, September 2014

- ⊖ Cello Stories, Solo concerto by Nils Henrik Asheim, performed with Trondheim Soloists, November 2015
- ⊖ Marmæle, Solo concerto, commission by Jon Øivind Bylund Ness, performed with the Trondheim Symphony Orchestra, May 2016
- ⊖ In Orbit, Piano, clarinet, violin and cello quartet, commission by Karin Rehnqvist (2016)
- ⊖ Tryllesangen, solo cello work by Lene Grenager (1998)
- ⊖ Solo suite, solo cello work, commission by Lene Grenager (2012)
- ⊖ To F, solo cello piece by Maja Solveig Kjelstrup Ratkje (2011)
- ⊖ Many Thousands Gone, for cello and voice, commission by Ellen Lindquist (2017)
- ⊖ Concertino piccolo per violoncello et voce, commission by Eirik Hegdal (2016)
- ⊖ Hospice Lazy, a commissioned performance work for Alpaca Ensemble by Alwynne Pritchard (2015)
- ⊖ Ulvedrømmer, a commissioned performance work with cello and voice by Lene Grenager and M. B. Lie (2017)

As well as the main works in the original plan, the four first works on the list above, by Grenager, Ness, Asheim and Rehnqvist, I included other works which I found relevant to the project and to have a broader catalogue of music on which to reflect. I have also used my website www.makingsense.no, to present the project and give examples in video and audio form. Finally, a part of the final artistic presentation is the CD-recording *Khipukamayuk* with three works by Lene Grenager, (*Øra* Fonogram, 2016) displaying selected works

by the same composer with whom I have worked during this project.

The project concluded with three concerts in November 2017 presenting Nils Henrik Asheim's *Cellostories*, *Tryllesangen* by Lene Grenager, *To F*, by Maja Solveig Kjelstrup Ratkje, *Many Thousands Gone*, commissioned work for cello and voice by Ellen Lindquist, one movement from *Concertino piccolo per violoncello et voce* by Eirik Hegdal and Karin Rehnqvist's *In Orbit* as well as *Ulvedrømmer*, by Lene Grenager and myself. See chapter 5 for reflections around these last presentations.

The ephemeral dimension of the work means that audio and video recordings can never be more than a reduced representation of the musical moment, and this is important to take into account in relation to the documentation of the artistic project.

INITIAL AIM AND REVISION

I have been using the idea of “music-as-speech” to guide me through the project and allowing a creative research strategy. The process has been a continuous movement between action and the belief that it was leading me somewhere, at the same time as reflection and evaluating the performing results cast my choices in a critical light. My initial starting point was the following: *Can Rhetoric Performance Practices and Music-as-speech Contribute to Interpretation of Contemporary Classical Music?*

My project plan at the time was narrower in scope and

limited to the exploration of the rules of music rhetoric with the aim of infusing such rules in contemporary performance practice. The rhetoric field has faded out of view since the romantic area, and it was initially my aim to shed light on the aspects of it that I see as constituting a set of universal rules of performing. In the process of working through my research question, I came to realize that I was in fact seeking to explore interpretation in a broader sense, with the aim of opening up new spaces and possibilities rather than just applying new rules. I now see music-as-speech and “rules” in a broader sense as tools to explore possible freedom of expression, with a strong feeling of being in the moment, of presence. Presence is a well-known concept with various significations and definitions, but we do not use the concept much within the classical music tradition or education.

I wanted to learn about music, to go deeper into interpretational and performative questions, and develop my playing. I wanted to achieve a higher level of freedom and presence in my playing and to have time to delve into musical questions. I would broaden my knowledge on music – from the different styles, but also to find my freedom in a very strict classical music upbringing and potentially, in this way, pave the way for others to be freer.

I can utilize my reflections to move beyond and to acquire a deeper insight into the questions of interpretation, tacit knowledge and presence in performance. My intention is also to deepen my process of reflection through writing.

STRUCTURE OF THE PRESENT PRESENTATION OF REFLECTIONS

I have sorted my reflections under different concepts, to guide and delimit the issues. The text is also divided into three main parts:

PART I:

The first three chapters are delving into the more general questions of my research, theory and methods.

■ In chapter 1 I discuss the issue of Artistic Research and place myself within this context.

■ In chapter 2 I look at my methods and reflective dialogues during the project.

■ In chapter 3 I reflect upon the larger question of what interpretation is.

PART II:

The second part is more detailed with reflections on the different concepts, and the practical application of my research.

■ In chapter 4 I look into the concept of presence and how I have worked on developing this.

■ In chapter 5 I discuss my final concert presentations.

PART III:

The third part consists of chapter 6, and my final reflections, followed by appendixes.

Through various types of writing, including autoethnographic¹ and more poetic texts, I incorporate experiences and thoughts that explain my work in different ways. During the research period, I nicknamed them “procrastination texts”, which I wrote when stuck or inspired. They consist of a wide range of experiences, thoughts, dreams and nightmares. These are kept separate from the rest of the text and are written in a different size font. A part of my empirical material consists of “reflection notes” made regularly during the project period, and I refer to them from time to time, as examples or to highlight situations or reflections from the four-year project period, e.g.:

9 September 2015: My reflections never let go, they are a constant in my days. I exist in the questions and reflections. Any little thing in my day can trigger more. Straight under the skin, always. I can never let go, the reflections pop up everywhere when I start examining the questions.

I want the writing to add perspectives to the performer’s lived experience and knowing. “Including the self, accepting things like intuition and bodily sensations and felt experience are bound to affect our choice of words and the way we put these words on paper”, says Associate Professor Roxanne Lynne Doty (2010, p. 1050). I am aware of the risk of

1 Autoethnography is a form of qualitative research in which an author uses self-reflection and writing to explore her/ his personal experience and connect this autobiographical story to wider cultural, political, and social meanings and understandings.

engaging in self-indulgence when it includes the self (Doty, 2010), but I try to keep the reflections in a larger context to avoid the dangers of solipsism. Using myself as a subject of study is a necessary condition to my artistic research and understanding of the theory. I hope this way of reflecting will open up discussions.

I have quoted theories and thoughts of great thinkers who I find inspiring, and who’s ideas resonate with my work, like Ludwig Wittgenstein, without going closer into the philosophical interpretations of their writings. The relationship between artistic practice and writing in the context of research is a challenging and much debated topic, both within and outside of the framework of art degree programs. The relationship is often conceived of as one of friction, opposition or paradox. Writing gives an explicit verbal account of the implicit knowledge and understanding embodied in artistic practices and products, while at the same time art may escape or go beyond what can be expressed by words and resist (academic) conventions of accountability. In my work this part of the reflection is answered through my performances, but I find that writing is actually also an important part of my development as an artist, since thoughts become clearer in the process of explaining and describing. This book communicates my reflections on working with artistic development. Language has become a key to communicate the thoughts and processes of a performative inquiry, as conceptualized by Lynn Fels (2012), Assistant Professor at the Faculty of Education at Simon Fraser University in Canada:

Performative inquiry does not provide a method nor steps to follow, but rather offers researchers

and educators a way of inquiring into what matters as we engage [...] in any creative process or activity that is an action site of inquiry. Performative inquiry embodies mindful attention, creative and improvisational interactions, and reflection as a way of being in inquiry (p. 3).

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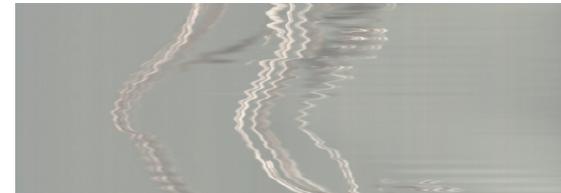
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MAKING SENSE

The performer's perspective:
being, interpreting and developing as a performer.



And what is quality? Which performance touches you or me? Do I take risks when I play,
do I show who I am in the music, or do I hide behind the instrument?

Diving into the reflection, will it lead me on or nowhere?

PART I

I find the best situation for the body: the neck is free, tongue relaxed in the base of my mouth, the body is balancing, I feel the rhythm in the body, not the arms. Then I feel each chord, the tension and colour and affect of each chord. I try to have a slow feeling, not to miss any important details. Then I start building up. From nothing to a huge climax.

Coming from a centred energy within me.

Chapter 1.

ARTISTIC RESEARCH

Artistic research is a type of research which contests old norms and ideas of “what research is”, and has gained traction over the last two decades, together with other fields that research through practice. In the Norwegian Law for universities and higher education², artistic development work has been treated on equal terms with other research since 1995. Since the Bologna Process (first set in 1999), the third cycle education was in 2003 set as a standard also for art education in Europe. The overarching aim of the Bologna Process is to create a European Higher Education Area (EHEA) based on international co-operation and academic exchange (“Ministerial conference Bologna,” 1999) There has been a great development in interest for the art-based and artistic research, and this has already influenced academia these last twenty years.

Artistic Research in music is rooted in practice; its questions and reflections arise from musical practice and, ideally, should feed back into and enhance this practice for the

2 Lov om universiteter og høyskoler.

benefit of the whole community of musical practitioners and, preferably, also for a wider audience. Artistic Research creates a performer-researcher in joint work between theory, body, sensory skill development, reflection and action, trying and failing, tacit knowing and explicit knowledge.

Henk Borgdorff, Academic Director and Professor of Research in the Arts in Leiden and the Hague, specifies that Artistic Research is research in the arts where artistic practice is both the methodology and the result. It is research in and through art practice. This type of research can be contrasted with research on the arts (Borgdorff, 2012, p. 13), which is the interpretative perspective and more like traditional musicological research. Borgdorff’s categorisations are a twist on the earlier three-part model of Christopher Frayling (1993), describing different ways to think about practice research: Research for practice, where research aims are subservient to practice aims; through practice where the practice serves as a purpose, or research into practice, such as observing others practicing”. He also describes Artistic Research and its relation to the artistic product: “Research where the end product is an artefact

– where the thinking is, so to speak, *embodied in the artefact*, where the goal is not primarily communicable knowledge in the sense of verbal communication, but in the sense of visual or iconic or imagistic communication” (Frayling, 1993, p.5). Soren Kjörup (2010) discusses how this type of research could present us with new insight:

[...] our reasoning was that if artistic research is supposed to be different from all other kinds of research, it is natural to focus on the artist as the researcher, and what is specific for the artist is her or his privileged access to her or his own creative processes (p. 25).

There are also other distinctions used to describe Artistic Research: practice-led or practice-based research. Practice-led research is a form of academic research, where the research inquiry is led and driven from the practical elaborations, and which can feed into theory and back into practice (Smith & Dean, 2009). Practice-led research is described as:

Research into their practice by placing it at the heart of the research process, and in ways which go beyond the conventional research strategies favoured by traditional quantitative and qualitative research (Smith & Dean, 2009, p. 212).

In this context, great importance is placed on valuing different kinds of knowledge and knowledge production. Bengt Molander (1996) says that “to see, do and be are the

tacit forms of knowledge”³ (p. 35), and practice research explores aspects of this knowledge.

Brad Haseman (2006), adjunct professor of performing arts and creative writing at Queensland University, Australia, says that: “[...] practice-led research has emerged as a potent strategy for those researchers who wish to initiate and then pursue their research through practice” (p. 1).

The concept of practice-led research most adequately describes my own personal practice, since my main aim is to create new understandings about practice.

Practice-led research is concerned with the nature of practice, and leads to new knowledge, which advances knowledge about or within that practice: For the practice-led researcher, just as the research problem emerges and evolves during the study, so the benefits of the research are likely to evolve and transform over time [...] practice-led research is a process of inquiry driven by the opportunities, challenges and needs afforded by the creative practitioner/ researcher (Smith & Dean, 2009, p. 217).

A definition of practice-led research was given by the Arts and Humanities Research Council UK (AHRC) in 2007: “Research in which the professional and/or creative practices of art, design or architecture play an instrumental part in an inquiry” (Rust, Mottram & Till, 2007, p. 11).

Even today though, there is controversy within the field,

³ My translation of: “Se, göra och vara är, kan man säga, kunskapens tysta former.”

and there are contradictions and tensions that traverse the domain of artistic research, particularly in relation to academia. We can see this conflict between the performer and the theoretician already in the 19th century in Paul Hindemith's (1952) book on the performer's role historically, in which he points out how the performer has been looked down upon through history, performers lack skills, but are confident nonetheless: "[...] performers are so devoted to the means of performance that they are unable to participate in any profound knowledge of music" (p. 150).

Some artists are afraid of being forced into theory-focused view of art and music, thereby creating lower quality art and research, and forgetting the value of intuition and the immediate inspiration. Does it diminish the pleasure of listening and playing if we talk about the music? Do we lose the direct contact with our tacit knowledge if we are aware, if we transform it into explicit knowing? (See Chapter 2 for a view on tacit knowledge by Polanyi) I think that as long as we make sure not to lose sight of the musical or art experience as the primary goal, such research can be beneficial to art and the knowledge of art and music.

Since Artistic Research is often carried out through the performer or artist directly, it implies an objectivity described by the Finnish philosopher Juha Varto as the performer being a participant observer of his own research (Varto, 2009). In line with general hermeneutic principles, the understanding of interpretation must pass through practice to reach a deeper comprehension, but texts and primary sources remain important to elicit reflections and ideas. I place myself within performative inquiry (Fels, 2012): I read theory and texts from a performer's perspective, at the same

time as I experiment through my performances, and reflect on what happens in my attempts to develop my practice. Fels (2015) describes this type of research as follows:

Performative Inquiry dwells in the interstices of performance studies, complexity theory and enactivism, recognizing that performance as creative and reflective exploration within lived experience is an action site of learning and research (p. 511).

The practitioner and the researcher in me undergo mutual knowledge exchange, but a tension exists between my subjective experience and the more sharable and general knowledge. I try to create a transparency in my method and process and leave room for the reader and listener to create new connections or thoughts.

My performative music research is just one example, a small part of a very wide and diversified field, highlighting the individual performer's experience through performing and developing as a performer. It can contribute to an: "[...] informed understanding of the performer's creative embodiment of music into the wider body of music performance research" (Holmes & Holmes, 2012, p. 73). Only a few classical music performers engage with experimenting and developing strategies for performing contemporary music, and even though I fear I will be ostracized by going outside the conventions I believe this to be an important work. I also believe that the exploration of being the performer and my body's role in the performance can give new insight.

My research can also highlight some of the challenges in this notion of new knowledge production. According to

Henk Borgdorff (2009), the approach found in Artistic Research opens new possibilities to intertwine researcher and researched, practice and theory. The most important distinction is that in this research the practice is central to the research process, both as the case of study, the method and the result. The “research unfolds in and through the acts of creating and performing” (Borgdorff, 2010, p. 46).

The Artistic Research approach emerges out of a methodological pluralism, and in this way, opens for an interdisciplinary dialogue between researchers and practitioners from performance studies with colleagues from sociology, cultural studies, theatre and dance studies, history of ideas, anthropology, rhetoric, literature, and musicology.

Theory and methods are tools for practical application, chosen to serve the development of the final result. This means that:

[...] artistic research, through its quest for fundamental understanding, is equally dedicated to broadening our perspectives and enriching our minds as it is to enriching our world with new images, narratives, sounds and experiences (Gehm, Husemann, & Wilcke, 2007, p. 79).

According to Katrin Busch (2009), the French philosopher Michel Foucault (1926-84) states that art is valid as an independent form of knowledge without having to obey the criteria of scientific methods (p. 4). Can fields like Artistic Research change our perception of what knowledge and knowledge production can be?

Artistic Research is a growing field, but not often outside of the research programs and artinstitutions; thus there is

a need (for researchers) to share knowledge and reflection with researchers in other areas and with other artists. We can contribute with insight, which can also be interesting for other disciplines, and we can learn from other fields such as pedagogy and didactics which have researched through practice for a long time.

TYPES OF KNOWLEDGE

It is common to talk about different types of knowledge: knowing-that, which is the cognitive and explicit knowledge you know (facts), and knowing-how, the practical and also tacit and embodied knowing (Devitt, 2011; Mathisen, 2007; Polanyi, 1967, 1958/2013; Ryle, 2009; Snowdon, 2004), and knowing-why. These are simplified categorizations since they are of course intertwined, and for me to develop as a psychophysical performer I will need both an embodied understanding, a knowing-how/ knowing, and an intellectual understanding, knowing-that/ knowledge.

Much of Artistic Research’s aim is to develop the artistic universe, or the knowing, which can then be significant beyond a small group of artists. In art, the subjectivity and proximity between the research object and the researcher are perhaps the most crucial points: for example, insights into how to develop as a performer working with tacit, non-conceptual, and non-discursive processes where embodied and sensory knowledge can emerge. Through the reflections and contextualization of the research, knowledge is created and can be shared with the wider research community.

I believe that artists and even art will benefit from further developments in intertwining knowledge and knowing. Alvaro Pascal-Leone, Professor of Neurology at Harvard Medical School says: "[...] the combination of mental and physical practice leads to greater performance improvement than does physical practice alone" (Sacks, 2008, p. 32).

The musicologist Per Dahl (2016) is also very positive to what the performer can contribute to Artistic Research:

[...] the musician with all his/her knowledge (including the embodied, tacit knowledge) represents a unique position in developing new insights and as such can contribute to the development of artistic research as a way to enhance our understanding and appreciation of music (p. xii).

But do we need access to the genesis narrative behind a performance or a piece of art? Can we not just enjoy art for art's sake? Let the work or piece of music speak on its own? Through my research project I gain insight and ask questions which generate fresh insights and lines of questioning – which is what I intend to accomplish in sharing my reflections. But then it is also necessary that my performances speak for themselves. In music, experiencing and enjoying the music is not contingent on the need for a background story, but to understand more of the processes around the performance is a condition for understanding. Richard Taruskin (2007), a prominent musicologist, presents a clear opinion: "Scholarship can turn the tide [...] as an inherently sceptical discourse designed to liberate thought and practice from authority. Tyranny of aesthetic autonomy" (p. ix).

TYPES OF RESEARCH

Performative inquiry offers practitioners and researchers a way of engaging in research that attends to critical moments that emerge through creative action. A tug on the sleeve introduces the reader to how we might engage in performative inquiry and how individual moments may be understood as embodied data that through reflection inform our practices and learning in the arts and education (Fels, 2012, p. 50).

Inquiry into performance, as conceptualized by Fels, makes us value the moments where we suddenly realize something new, or truths emerge and become turning points, or temporary stops or what she calls "tug on the sleeve", in the research. In my project something like this took place as follows: one year into my fellowship, I attended a 10-day workshop, the Summer Academy of Artistic Research in Helsinki, for research fellows working on conceptualizing, presenting and discussing their projects with peers and supervisors. I felt trapped in a theoretical research question and I could not quite explain why I was not too happy about it. It felt as if what I was really exploring through my work was something I could not consider to be "legitimate research". I started the workshop with a neatly created PowerPoint presentation of my project. I kept wanting to talk about the experience of presence, the experience of the body – but my research questions did not really have room for it. I felt squeezed.

Then towards the end of the week I had a session with

an amazing scholar and design practitioner, Dorita Hannah. I explained my project to her, and she looked at me and said:

- Yes, but why is this important to find out about?

Suddenly my whole exploration of the use of presence and the development of it and how passionate this would make me, came pouring out.

- Now I understand, this is really interesting. Why didn't you talk about it?

My previous understanding of what research was or could be, was holding me tight in actually not exploring what I felt was most important and an integral part of my investigations. According to performative inquiry stops are important in the process of investigating, they make us pay attention:

Performative inquiry pays attention to those moments of recognition—stops—which through reflection, may inform our understanding of how we encounter and engage relationally with others. Performative inquiry requires of its practitioners four key things: to listen deeply, to be present in the moment, to identify stops that interrupt or illuminate our practice or understanding, and to reflect on those stops, in terms of their significance, implications, and why they matter (Fels, 2012, p. 53).

This stop, this "tug on the sleeve", as Fels describes it,

was a turning point for me and made me realize what I was really doing. And also that it could be interesting for others to know about this underlying work with embodiment. I went and sat by the sea, and I wept, mostly out of a feeling of relief. It was as if I had been keeping a secret, because I thought it would not be valuable, and now suddenly I had been found out and I had to pursue this direction of research. Fels (2012) says:

A stop, according to Appelbaum (1995), is a moment of risk, a moment of opportunity. A stop arises when we are surprised or awakened to the moment; we become alert to the suspicion that something else, some other way of being in a relationship or in action, is possible (p. 53).

Fels (2012) goes on to explain why such a stop, or "tug on the sleeve" matters:

A stop matters because it requires choice of action; we cannot remain suspended in paralysis but must decide upon a response, a stepping into the as-yet unknown. And such choices of action may make us uncomfortable, throw us off balance in an unfamiliar (or feared) landscape, and yet, we must choose to engage (p. 54).

For my last presentation before leaving Helsinki, I did a performance presentation, combining text and performing. The text was both personal and theoretical, but this type of an artistic presentation came across to the audience in a

much more direct way. For me, this stop made a difference, and all the little stops I had before in that workshop, and those that came later. When stopping, I could see the world of research as something so much bigger than my preunderstanding of the dichotomy between qualitative and quantitative research and how to get a performing project to fit into the norms I believed it had to. It has also made me explore further this combination of presentation and artistic performance, which has so far culminated in the project *Ulvedrømmer* which will be shown as part of my last artistic presentation.

Haseman (2006) argues that a third methodological distinction is emerging with the “performance turn” in research. He claims:

[It] is aligned with many of the values of qualitative research but is nonetheless distinct from it. The principal distinction between this third category and the qualitative and quantitative categories is found in the way it chooses to express its findings” (p. 5).

It can be presented as material forms of practice; performances; of still and moving images; of music and sound; of live action or digital code, or as a combination of several elements. In my project I have for instance presented a mixture of written text with DVD of main concerts during the period of study, a web page, a CD, two concerts and a performance (*Ulvedrømmer*). Haseman (2006) also states that:

[...] the practice-led researchers construct experiential starting points from which practice follows. They

tend to ‘dive in’, to commence practising to see what emerges. They acknowledge that what emerges is individualistic and idiosyncratic (p. 4).

In the start of the project period I worked on research question and was going to let everything evolve around this. Now I realize that what I was really doing was exploring something I was passionate about, and on the way creating knowledge and new questions, and developing my practice and thus being able to shed new light on the practice. The research question was merely a starting point, and a guide for delimiting my work through the project. Fels (2012) describes such processes in this way, comparing it to other research:

As researchers in educational research, we are called upon to ask a research question, collect data, and through analysis or interpretation, speak to the significance of our findings and their implications. As a researcher in performative inquiry, one begins with an open-ended question, a curiosity, a quote, an issue, an idea, an event that is explored through a creative process, such as role drama or play creation, and in turn, inevitably, new questions or curiosities emerge (p. 54).

Research through practice is also an emerging and expanding form of research within fields like medicine, social studies and pedagogy, utilizing a wide of models of practice research.

Artistic Research involves distinctive ontological, epistemological and methodological frameworks, often demonstrating a high degree of commitment and quality assurance. It might actually be an inspiration to what more research could be, in line with Borgdorff characterization of Artistic Research:

[...] a thorough and sensitive investigation, exploration and mobilisation of the affective and cognitive propensities of the human mind in their coherence, and of the artistic products of that mind. This means that artistic research, through its quest for fundamental understanding, is equally dedicated to broadening our perspectives and enriching our minds as it is to enriching our world with new images, narratives, sounds and experiences (Gehm et al., 2007, p. 80).

It is so clear in my head. It is all linked like pearls on a string.

So why does the string evaporate when I try to write it down? And some pearls seem to hide in the back of my mind.

I have to relax and pretend I'm not looking for them, then they might suddenly pop out from their hiding places so I can capture them.

You build competence over a long time, internalized knowledge based on both theory and bodily experience. You can trust someone with competence, they know what they do.



Chapter 2.

REFLECTIVE DIALOGUES

Artistic Research projects are often what Borgdorff (2009) calls “discovery-led”, as opposed to “hypothesis-led”, (pp. 2-3) and a quest on the basis of intuition and trial-and-error. The methods also tend to emerge gradually during the research process, and there are more often several approaches chosen to serve the development of the final artistic result. The methods and theory are more than a reflection on practice; it is a tool for practical application and development of the artistic result and the artist. In my work, based in the practice, I have found resonance for my way of working in different epistemological theories, and I have let my methods be influenced by the writings of Donald Schön, Maurice Merleau-Ponty, Hans-Georg Gadamer and Gilles Deleuze without being dependent on any of these philosophies.

The American philosopher Donald Schön (1995) writes about the reflective dialogue between reflection and practice, and claims that this can create new understanding and also develop one’s practice. I developed my method based on the reflection-in-action and reflection-on-action, combined with my performing practice. It becomes a reflexive method based on the observation of my own process

in a concert-preparation situation, the concert itself, and reflection on the performance in hindsight.

I have video recordings of my day-to-day work, audio and video recordings of concerts, and I also have my own ongoing reflections in conjunction with reconstructions of lessons from notes working with one of my supervisors, Stanislaw Kulhawczuk. I have documented our dialogues when exploring new scores and working together on developing presence, in notes since 2012. My empirical material thus consists of: reflections, reconstructions of parts of lessons based on my notes, analysis of concerts and works. I have included form analysis of the three main works in Appendix B, and this can also be found with videoexamples on: <http://www.makingsense.no/?p=286>, <http://www.makingsense.no/?p=202> and <http://www.makingsense.no/?p=378>. I have concentrated the reflection around these three main concerto works by Lene Grenager, Nils Henrik Asheim and Jon Øivind Ness, but there are also some reflections looking at other works or processes.

The following is one example of a reflection note on me analyzing my own recording, in a reflective dialogue with myself:

When listening to the recording, I notate little messages for myself: It is difficult to get enough dynamic crescendo through the last part. I keep playing with my arm to make more sound. And maybe I am a bit stressed timing wise. Lines ok, but I have to check the intonation on double stops. I play a bit slower than the marked tempi. Some of my interpretational lines are clear, but I need to be clearer and more relaxed in my right hand to get the rattle sound. The second part is a mess. Every time I change technique I muddle up. Bar 46 was no good, it needs to come earlier. Bar 45, was unrhythmical. Bar 69 was very strange – the combination of *col legno* and relaxed arm did not create the effect I wanted. The phrasings were not clear and the energy was missing. Remember to check the rhythm in bar 75. 56 must be clearer – show the first tone of the arpeggios – not just the bass-line – otherwise that was ok. I am embarrassed about my tempi. And focus more on the legato lines!!! Bad concentration in bar 150, also in the 16th notes. I feel the music in my body, but I seem to forget rhythm and energy. I have to awaken the energy and not lose concentration in the long lines. Bar 214 not good! Bar 215, do not stress. Do not stress the little notes. Bar 247 – Watch your intonation!!!

During the reflective dialogue in a master-apprentice situation with Stanislaw, I have explored different methods for reaching an intensified presence in performing. Reflections on this work are discussed further in Chapter 4. The main

focus in this document will be the reflections based on these observations and the effect the implementation of these ideas has had on my musical performances. The process can be illustrated by the model in figure 2.

My circle of process and method in Figure 2 intends to give a picture of my method as a combination between Plan: practicing and internalizing the music, analyzing music, reading theory. Act: performing and discussing. Observe: observing my practice and choices in concert and rehearsals, and also Reflect: reflecting through writing. This again leads to the first part, the planning. It is illustrated as a circle of development but is in fact a spiral continually broadening and expanding my knowledge and my internalized tacit knowing, which then can be used intuitively in my musical performance. The study of theory alternates with my performing practice: in this way, I will, according to Michael Polanyi (1967), develop and expand my tacit knowledge. Polanyi describes tacit knowledge as the combination of muscle activity when doing a task: we concentrate on the goal of these movements, and lose the ability to specify the elements of muscular activity. He uses the example of a pianist, and how he or she can be paralyzed by focusing too intently on the finger movements. When we look at one part, we risk losing the sense of the overall unity. To proceed, the consciousness must again be focused on the goal, the music, by changing the focus from the physical and small movements to the music. This process will be repeated over and over again, and each time the pianist returns to the music, it has changed. Focusing on a movement can paralyze the skill you have, but it will improve when followed by practical work (Polanyi, 1967).

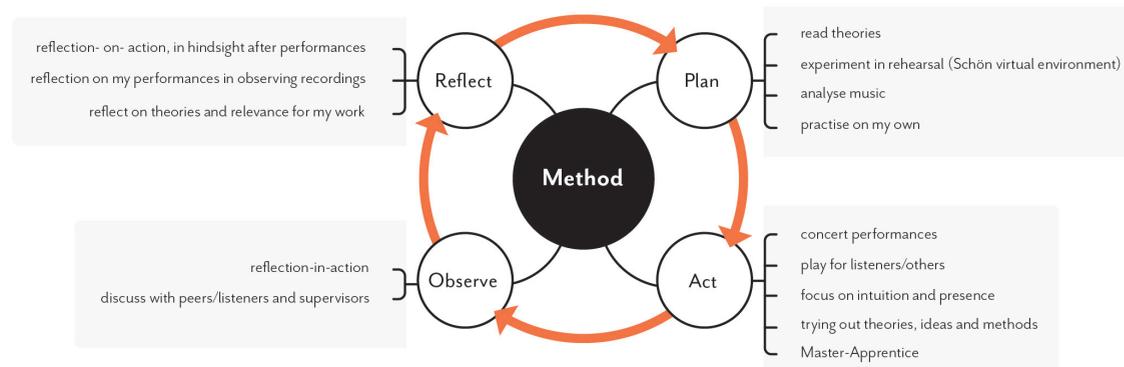


Figure 2:
The circle of process and method
as a reflective and practical
process for development.

I had an idea of verbalizing my tacit knowledge. But is this possible? It is tacit. But maybe I can reach it, through for example intuition or teaching. While teaching I suddenly relate to and can bring up knowledge I did not remember or know I had. I imagine tacit knowledge like a bank filled with everything I've learnt. I have the key and can go in, or hope to get in, sometimes just having to trust the intuition to use the right information. It is both know-how and know-that which is internalized.

The explicit knowledge is the knowledge which you know you have. Through the combination of being both a cellist and researcher, I combine my knowledge (know-why), knowing (know-how) and experience (know-what/when/where/who) when working with my methods. The process is a continuous oscillation between action and the belief that it is leading somewhere – at the same time as reflection on and evaluation of the results cast these choices in a critical light.

The knowledge and explorations do not have a beginning or end, but is always evolving like a rhizome as described by Deleuze and Guattari in *A Thousand Plateaus* (1980/1987). They use the metaphor of the rhizome as

an alternative to the image of the tree with its root, trunk and branches. The rhizome is an underground root system spreading in all directions. This creates a network with no hierarchical difference between the roots. Deleuze and Guattari (1980/1987) describes the principal characteristics of the rhizome:

[...] unlike trees or their roots, the rhizome connects any point to any other point, and its traits are not necessarily linked to traits of the same nature; it brings into play very different regimes of signs, and even nonsign states [...] It has neither beginning nor end, but always a middle (milieu) from which it grows and it overflows (p. 21).

Connecting the roots can provoke new and unexpected ideas. In artistic research I find possibilities opening up by the idea of the rhizome giving the possibility of connections as: “[...] an apparatus to connect linguistic and non-linguistic aspects” (Gregoriou, 2004, p. 240). The rhizome permits connections between: “[...] not only linguistic, but also

perceptive, mimetic, gestural, and cognitive” (Deleuze & Guattari, 1980/1987, p. 7) material.

My concepts of presence, affect, interpretation, and practice in a rhizomatic system are interconnected and allow for more flexibility and fluidity. Simon O’ Sullivan (2006) in his writings on Deleuze and Guattari, says about the rhizomatic way of understanding that:

Understanding art practice rhizomatically then entails attending to what we might call its performative aspect, what it does and what it makes us do, as well as to its ‘knowledge producing’ aspects (p. 20).

I have organized my reflections under different concepts, and the understanding I have of them. As Mieke Bal (2002) points out, concepts are tools of intersubjectivity and exist to generate new knowledge. They facilitate discussion on the basis of a common language. We give the concepts their meaning, but the definitions are not fixed and travel between disciplines, between researchers and historical periods. Using concepts has helped me in my quest towards an understanding of lived experiences that I find hard to put into words. Roughly explained as interpretation being all the little choices we make to get the music to feel alive. Then there is my understanding of affect as embodied intensities which I can use in the interpretation. Presence is being in the intensified energy of the moment and flow as the feeling of freedom and happiness when you “lose yourself” while performing and feel like being one with the music.

My day-to-day work as a musician and researcher is filled with practicing on my own and together with colleagues,

learning and interpreting, internalizing the music, and preparing for performances. The research process takes place before, during and in reflection after the concerts. I have made practice video blogs where I record my rehearsing and experimenting, while I comment reflectively in the process. Practicing and experimenting in what Schön calls a “virtual world”, rather than the actual concert situation, rehearsal and playing for peers/mentor-situations, give space to develop the capacity for reflection-in-action. In the performing moment, interpretation and performance are based on intuition, internalized and tacit knowledge.

The first phase is learning the work, learning the notes so well that they are embodied, with the character and timings and style of each piece. The next phase is performing and experiencing what happens in the moment. And then after reflecting, to start working on the piece again, and now go deeper. The following list shows the steps of the learning process:

- An analysis of the work to help guide the interpretation; its harmony and harmonic progression, overall form, shapes and figures, lines of the music, dividing it into sentences, passions. The analysis can be different according to what is most helpful in order to make sense of form and content of the music.
- Physically embodying the piece of music and the notes, so that all the little movements are internalized as muscle memory: string crossings, left hand position, shifts and jumps, dynamics. When the music begins to be internalized, improvising with amount of bow and

the bow's point of contact according to the desired effect or sentiment. All the time keeping a feeling of balancing the body and working to create presence.

- Performing the music, how can I use the knowledge of the form, affect, the underlying energy of the musical lines and articulation? What happens if I try different types of articulation? How about vibrato or not? Working on creating presence and the feeling of flow while playing.
- Performing the work for a peer musician or supervisor: discussing according to taste and style how these interpretations can work. There is also room for discussion and change after the performance. There is time to observe and reflect both on my own and with peers helping me see with an "outside eye."⁴

In analyzing the video/sound recording of the event, I can reflect on the performance, according to my intentions and the stage of development. I also try to take into account feelings and observations during the performance, reflection-in-action, through writing what I remember from the performing moment.

The French philosopher Maurice Merleau-Ponty (1962), emphasizes the body as the site from where we understand the world. Inspired by this idea of the centrality

⁴ See the paragraph of THE REFLECTIVE DIALOGUE IN A MASTER-APPRENTICE APPROACH for further explanations of this term.

of the body, I intend my descriptions in chapter 4 to present the subjective inner experiences of the body, linked to perception, consciousness and kinesthetic awareness, but at the same time with a suspension of the judgment of the act. I describe my experiences and try to provide a clear, undistorted rendering of how the phenomena appear to me, giving room for an analysis of the experience.

This involves the process of writing about my thoughts, experiences and reflections. Writing can serve to reflect on practice and nuance the reflections. Writing about my processes and methods, reflecting on concepts and theory has been a driving force for developing my ideas. Putting the experiences into words also generates new reflections. The text is a way towards understanding.

I have aimed to develop embodied knowing as well as intuitive tacit sensory knowledge, which all together instigates continuous transformations of the self through the research project. As a researcher, one might have an intuitive feel for the importance or content of a project, even though it might be difficult to see clearly what it is. This intuitive sensing develops into knowledge, or even knowing, through the processes and reflections. In order to create a critical distance with respect to my own performances and avoid my own "blind spots" in the research process I involve peers, colleagues and supervisors in the discussion.

I also seek to create a critical distance to my own experiences, with the help of critical peers, as this distance opens up for new discoveries. I need to take into account my role and the importance of my background in my understanding. My understanding will always be colored by my preconceptions and previous knowledge - internalized or

external. According to the hermeneutical approach by the philosopher Hans-Georg Gadamer, you cannot separate the research from the researcher; the character, past experiences and understandings of the researcher will color the understandings and interpretations of today. Gadamer (1960/2004) places the researcher inside the hermeneutic circle of knowledge. He claims that “the positivist ideal of objectivity can never be reached [...] we can only ever understand something from a point of view” (Gadamer, 1960/2004, p. 11).

In a project like mine, the hermeneutical approach to the interpretation of the different works is one part, but at the same time, every work is a small component in the overall process of developing my own interpretational “language” and presence. There is a need to move between the whole and the parts to fully understand, a constant back and forth between performance process, observation and theory.

The reflection on the interpretation must pass through practice to reach a deeper comprehension, but the theories and sources are important to provoke reflections and ideas. I read the theory and sources from a performer’s perspective at the same time as I experiment with the principles through my performances. An overarching view of my methods might be described as reflexivity, which is recognized for its circular relation between cause and effect, with a reciprocal effect between the researcher and the project. The reflexivity implicates more than just describing what I do, it means to be conscious of where I reflect from and why, and also to be critical towards my own reflections.

The term reflexivity comes from the field of social sciences and is described as having two parts: the epistemo-

logical, which discusses the project, and the personal, which looks at how the research has changed the researcher. This quote from Smith and Dean (2009) is a good description of how my methods are working in process:

[R]eflexivity is one of those “artist-like processes” which occurs when a creative practitioner acts upon the requisite research material to generate new material which immediately acts back upon the practitioner who is in turn stimulated to make a subsequent response. Within this looping process authorial control can be fragmented, raising doubts about purpose, efficacy and control. A kind of chaos results and it is from within this chaos and complexity that the results of the creative research will begin to emerge and be worked through (p. 219).

This also has a link to the performative inquiry which seem to be based on a similar view of the research process (see Chapter 1). Performative inquiry does not provide a particular method, but points to an inquiry of engaging in a creative process when what is important emerge from the chaos of doubts, discoveries, complexity, inspiration, ideas as embodied data which through reflection inform the practice (Fels, 2015). I have used my practice and research questions as a point of departure, and the methods have gradually emerged through working on these questions. The theories have given me input to different approaches, which again have effect on the practice and create new questions, the process is ever evolving.

THE REFLECTIVE DIALOGUE IN A MASTER-APPRENTICE APPROACH

One of the most important processes during these four years of artistic work has been the reflective dialogue I have had with Stanislaw Kulhawczuk, in what could be seen as a traditional master-apprentice approach, or the concept widely used in dramaturgy, the outside eye. I would place our cooperation somewhere in-between the master-apprentice and the outside eye method. The master-apprentice model might perhaps be seen as something for the “unformed student”, whereas the outside eye is crucial to creative work for the established artist, to be given the help of seeing your work with an objective view, through a skilled and impartial “look”. This is well known within theatre, and we have many examples in other creative fields. The supervisor reading and commenting on the text of a PhD can also be one type of outside eye. A critical dialogue then happens between the doctoral student and the supervisor, who provides the outside eye.

Through the critical and creative dialogue, decisions are made about the work before it is finalized and presented to the audience. This does not mean that the artist/ writer is unable to judge her own work, but the outside eye can point out things with a new point of view, without being emotionally attached in the same way as the artist standing in the middle of this process (Bhargav, 2012).

There is often a need for an outside eye in processes which are linked to your own perception. The following is an example from my reflection notes where the outside view helps me evaluate my performance:

24 May 2016: Today was the first orchestra rehearsal before the Marmæle concert. I thought the rehearsal was ok. I felt I was playing from my body, being musical and doing quite well. But obviously not according to Stanislaw. I did not engage enough or use enough energy. I did not play solistically, my arms were too active and there was not enough variation in the vibrato. I can see that he was right. I was absolutely holding back and being a bit careful. We worked together for more than an hour back stage after the rehearsal.

Through the work I do with Stanislaw, he pushes me further all the time, never fully satisfied. And I know that he is only being so strict to make me go even further. I appreciate his push and honesty because I want to go where he shows me it is possible to go, and I know I would not be able to push myself in this direction on my own. I know what Stanislaw is talking about, still I can have trouble finding the feeling straight away. He always guides me there. He keeps singing the differences to me, indescribable in words but I try to recreate it in sound.

In the practical education I come from, master-apprentice is the traditional way of teaching and learning the instrument and the music. Master-apprentice pedagogy refers to the constellation of a novice learning from a more experienced person from their field. This concept implies learning through action: observation and imitation, evaluating through practice while continually trying out and getting feedback. It is a transmission of know-how, teaching and

learning through other means than words. It can be a transmission of a feeling, a sound, a movement. It is a method for learning something which is not necessarily possible to verbalize and thus otherwise not available (Kvale, Nielsen, Bureid, & Jensen, 1999).

One-to-one music performance instruction has played a prominent role in the education of musicians since at least Hellenic times (Kurkul, 2007). Watching the legendary cellist Pablo Casals' Master classes, I'm struck by how little of his teaching is formulated in words. Instead he expresses himself through non-verbal singing, humming and demonstrating by playing himself. This transmits an immediate embodied understanding to the student (Hammid, 1961 a-c).

Talking and discussions do also take place of course, but they are often intermingled with demonstrating the particular shape of a passage or the sound or articulation of the music- through singing, playing or gesturing. The student even learns unconsciously how to use the body by looking at the master's movements, by mirroring the teacher's movements or even sound. The approach makes the body substantial as the learning subject⁵(Kvale et al., 1999, p. 188). The master teaches rules of realization and performance practice, as "interpretive judgment in action" (O'Dea, 2000, p. 32). Not to make the student copy their "way", but to show how you can work to find your own individual tone.

Even though the apprentice is not a novice, and the

5 My translation of: Mesterlæren gjør kroppen til læringssubjekt som en vesentlig del.

master and apprentice can be much closer in knowledge, this type of hierarchical system demands a form of submission. Within the frames of master-apprentice pedagogy, we should loyally subject ourselves to this person's knowing in order to learn. From the old tradition the Master, is a kind of absolute authority.

This method is criticized for focusing on reproducing instead of creating autonomous reflective students. However, most highly skilled musician will have studied with several masters and bind these experiences together to create her own style and understanding of music. And of course at several points during such a learning process you still have to take responsibility over your artistic project, not needing the approval of an authority. My reflection notes also illustrate this conflict in me:

April 2016 Now I am going to meet him twice a week for the next month before the Marmæle concert. I'm dreading it but I also know it will help me. I kind of feel that I should not need this any more. That I should be grown up and manage on my own.

During the sessions I have had with Stanislaw, we have also shared discussions and reflections between the two of us. I argue that even though I have used this type of pedagogical approach of master-apprentice, the strong degree of reflective dialogue during the process makes it more like an outside eye approach and a crucial help in being able to change habits and awareness of my former doing. I explain this work in more detail in chapter 4. In this process I have as the artist/student been actively reflecting and discussing

specific issues and other situations arising in the project.

With his trained outside ear and eye as a guide, I push myself past hindrances I might even not know existed. I see that in the process of searching for continuous development and to have a reflecting partner or outside eye in this process, my relation to Stanislaw has been crucial. This way of learning can be a resource for developing a new understanding of learning, and I am convinced that I would not be able to develop this type of knowledge on presence and embodiment without his help.

I am also my own master, and I should, but sometimes I need to use a recording or a video to get the objective outside eye on myself. The following example was from my reflection notes from a recording session I was involved in:

March 2014: I participated in the recording of a CD. I had a big solo which I did not feel very happy about. I tried to compensate by using more aggressive energy, and felt much better about it. But afterwards listening to the recording I could hear I was overdoing it and even that it got out of tune. So, the understanding I have of the moment – reflection in action – is not necessarily right. The first version of the recording, which was more relaxed and gentle, sounded really nice afterwards. But I needed to hear the difference away from my instrument to understand what I did wrong.

Researcher Wen Kurkul, at the University of Maryland, USA, who recently conducted a study on Nonverbal Communication in *One-to-One Music Performance Instruction*,

concludes that we should even increase the awareness of the nonverbal communication in our musical education:

While the role of teachers' nonverbal sensitivity in one-to-one music performance instruction has been confirmed, another question arises. Is nonverbal sensitivity a trainable skill? [...] Future research is recommended to extend the results found in this study and to increase awareness concerning the role of nonverbal communication in one-to-one music performance instruction (Kurkul, 2007, p. 33).

There is a didactic learning aspect imminent in practice research since it is a research on becoming a more skilled artist, which is then transferable to my students. I have also discussed with Stanislaw my teaching of my different students and their challenges. He gives me advice according to his didactic ideas. But I have even used teaching as a method through the last four years to reflect on how what I have learned could help other musicians develop their craft. There is a positive synergy between the roles of researcher, performer and teacher, even though the didactic part of my research is not addressed in this reflection. As a long-term objective and natural consequence of my work, however, I will write about my method in detail for performers and teachers elsewhere.

When teaching my students, I see that taking away the focus from problem areas and only focusing on the feeling of balancing the body and feeling the music can sometimes solve the technical problems. I also see how demanding it is for them to work in this way, especially the ones who have

played for several years and already have ingrained habits. Yet at the same time I observe that they get a flicker of understanding of how the centering of attention and energy can result in a sound filled with more overtones, variation and life. It is an investment for the student and amazing to see how the inner musicality and voice of each student might come to the fore when working in this way.

— I find it fascinating to delve into this question - after years of internalizing the maximum amount of knowledge, I feel the need to take inventory of what I know, or think I know, and the validity of this tacit knowledge. And to see if it is possible to develop this doing?

How can I combine everything? I try to look up from my practicing and not forget that I'm a thinking researcher and not just a feeling musician. What am I doing here in my practice universe? I just have to keep working and digging, especially since I keep giving myself unsurmountable obstacles on the way. Before every new challenge, I get a feeling of "why don't I just give up?" But then I feel the music begin to manifest itself in my body, and something has happened.



Chapter 3

INTERPRETATION

§4011. At first sight a proposition – one set out on the printed page, for example – does not seem to be a picture of the reality with which it is concerned. But neither do written notes seem at first sight to be a picture of a piece of music, nor our phonetic notation (the alphabet) to be a picture of our speech.

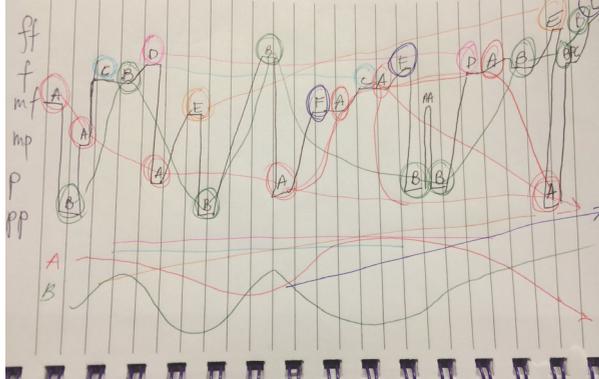
And yet these sign-languages prove to be pictures, even in the ordinary sense, of what they represent.
Tractatus Logico-Philosophicus (Wittgenstein, 2001)

The sign-language of music, the score, which the philosopher Ludwig Wittgenstein sees as a picture representing music, relies on someone to interpret it so that the picture may come alive and be perceptible to a broader audience. The way I see it interpretation relates to the intricate details of the music: the way in which one treats every little tone and the development inside every tone, as well as an understanding and overall use of the shape and form of the music, and how we create presence in the performing moment. Interpretation is based on knowledge of musical style and

period, form analysis, but most of all, fantasy and the use of the performer's affects in performing the music. In this chapter I look at theoretical perspectives on interpretation, but also linking theory with my own experiences as a musician.

The following is an example of how a form analysis can give me interpretational guidelines based on dynamic development through Lene Grenager's Rondo: Devil's Den. As you see in figure 3 I have notated the Rondo's different themes and parts in relation to dynamic development throughout, so I see how the different dynamics and tension relate to each other and gives me a base on which to interpret the different parts in relation to each other. For example: The main theme A (red) starts quite strongly in mezzoforte, then gradually descends before a rise in tension, but is at its softest contrasting to the rest of the themes getting stronger and stronger at the end. Theme B (green) oscillates between soft and strong but ends up with two strong statements. Theme E (yellow) keeps a steady rise through the whole form. The themes vary, but as an overall form it gives a feeling of a gradual crescendo.

There are different kinds of interpretations, and in



discussions we need to be aware of the difference. The interpretation of a critic theorist (a musicologist, for example or a critic), aims at explaining how musical compositions work, promoting an explicit understanding. This type of interpretation, or analysis of the music, can explain and enhance our awareness of details and forms that we might otherwise miss. On the other hand, there is the performer’s interpretation, portraying in sound sensation the expressive structures of the musical composition previously composed. Thus,

furthering an aural perception and making the music sound so as to make a meaningful and expressive tonal event, the representation of a creative work (O’Dea, 2000, p. 12). But this type of interpretation in performance also implies that the performer has an understanding of the work, both analytically and intuitively.

We can compare the interpretation in performance with reading a text out loud. In this context, we can see how the role of an actor is similar to that of a musician.

Author – work – actor – audience

Composer – work – musician – audience

The actor has the ability, through his/ her skilled reading, to make the text comprehensible in a specific way for the listener. As a musician, this is how you read the score and through your understanding of your reading, convey and communicate this to the listener. The writer Susan Sontag’s (1966/1980) work *Against Interpretation* remains tantamount to a questioning of the formalist and content-based interpre-

Figure 3:
Form and dynamic analysis of
Lene Grenager’s Rondo: Devils
Den

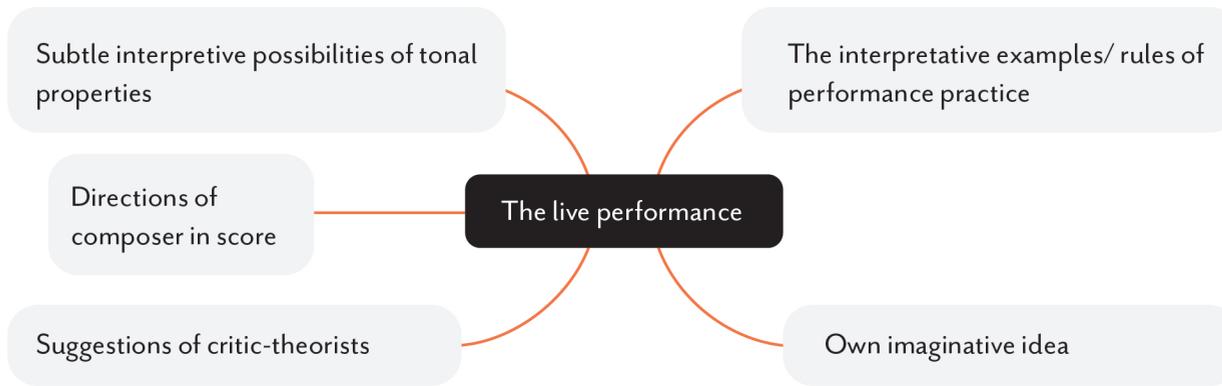


Figure 4:
Model of what constitutes a
performed interpretation of a
piece of music

tation of literature and art. She is critical of the hermeneutics of interpretation, claiming the intellectual understanding of a work destroys the transformative and magical dimension of the art experience. But she does not take into account the interpreter's role in helping the listener experience the work of art.

THE ROLE OF THE PERFORMER

The live performance is a mixture of many influences and convergences, as I have illustrated in my model in Figure 4. This together with taste⁶ and judgement creates a base for the performer. Even Johann Matheson (1739/1981) spoke of this in 1739. Aesthetic judgement is important, because it influences how we listen and which choices we make. Our judgement of taste is shaped by our surrounding culture and the tradition within which we are working.

A traditional type score might tell us: the specific rules of the music, the pitch, the timbre, the tempo, melody and rhythm.

A traditional type score will most often not tell us: The tonal properties, shadings of intonation, the exact modes of articulation, nuances of pitch, duration, loudness in relation to other notes, colour of timbre, tempo according to the

⁶ Taste is an individual's personal and cultural pattern of choice and preference.

acoustic, actual loudness, energy in the music/ intensity, tension and release, forward and backward movement. To show how certain motives belong together, the musical phrasing. For example, will a p (piano) vary according to style/ period/ acoustic environment/ the musician's technique/ the surrounding music.

The musician is like a translator, translating abstract visual symbols into aurally experienced sequences of sound, from a text code non-musicians cannot grasp:

No matter how detailed and specific a score, music notation, of its very nature, can specify only a part of what is actually sounded in performance. There is a significant difference and crucial distinction to be made between that which is indicated on the score – conceptualized, imagined sound – and that which the performer works – actual and definite tonal properties of the latter (O'Dea, 2000, p. 13).

As a string player, I can create tension and release through the use of timing, as well as accentuation, articulation, dynamics and energy, and thereby make salient the lines or shapes in the music for the listener. A score can indicate a type of softness, but it is up to the individual performer as to what kind of softness will be produced. In this way, the work will be created anew every time it is performed. "At their best, their renditions evince a tone of conviction, a sense of rightness, of fittingness that lures hearers to listen carefully and attentively" (O'Dea, 2000, p. 19).

I adhere to what Goehr (1998) calls the non-formalistic type of performer, aiming for the perfect musical perfor-

mance, with the ideal of musicianship being involved in the performance event (p. 134). The perfect musical performance⁷ “restores to the more literal or formal concept of music as the art of tone its extra musical significance” (p. 149). There is a difference between *Ausführungspraxis* and *Aufführungspraxis*: whereas the first is “conditioned by the expectation that musicians would bring to fruition a fully shaped composition through performance”, the other implies the compositions are “fully composed prior to performance” and thus not in need of a creative performer as such (p. 139).

During the first half of the twentieth century musical composition was characterized as “some kind of intellectual

7 “Contra the perfect performance of music – a formalist ‘performance qua performance-of-a-work’, with the tendency to neglect the role of human action” (Goehr, 1998, p. 134).

property to be delivered securely from composer to listener” (Cook, 2001). Composers such as Arnold Schoenberg and Igor Stravinsky defended a hierarchical relationship between the composer and the performer. Stravinsky talks about not wanting the performer to add to the music, to play rather what is written in the score. Stravinsky in the 1920-30s expected scrupulous fidelity to the text. Also Toscanini: “nothing more, nothing less” (O’Dea, 2000, p. 73). Performers were considered mere reproducers of a musical composition that should be understood in print. In other words, a musical composition should, ideally, speak for itself. Taruskin (1995) criticizes this idea, explaining that “music can never under any circumstances but electronic speak for itself” (p. 53).

We read little in music literature about performance apart from the limited sense of following the composer’s notations and realizing them in sound, and we are left to

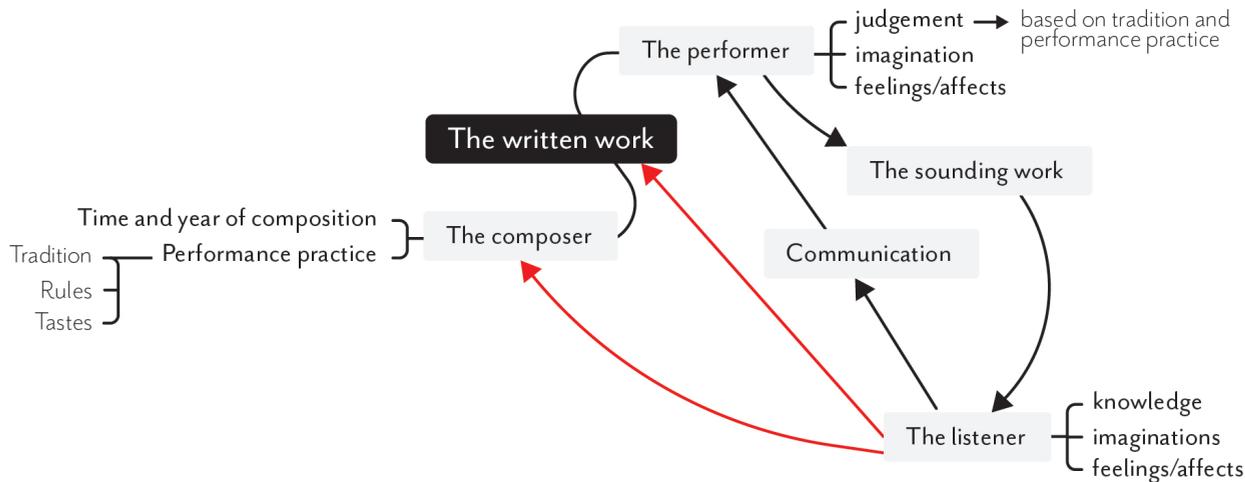


Figure 5:
The communicative chain
from composer to listener via
the performer

conclude that the more transparent the medium the better. As stated by musicologist Christopher Small (1998): “Musical performance plays no part in the creative process, being only the medium through which the isolated, self-contained artwork has to pass in order to reach a goal, the listener” (p. 5).

Figure 5 represents the musical chain of communication, with the red lines exemplifying how the listeners often relate to the experience. It might seem obvious, but when I ask, surprisingly many listeners do not consider the potential impact and co-creational role of the performer. My model (figure 5) shows the communicative chain from the composer via the work and performer, to the listener. This also indicates the communication from the listener with his or her knowledge, affects and former experiences, to the performer at the moment of creation. Musicologist Ingmar Bengtsson (1973) made a similar model of this chain in 1973 (p. 16), and musicologist Per Dahl (2016) focuses on three important human elements in the communicative chain shaping the experience of the musical moment, composer, performer and listener:

The traditional way of thinking about musical communication is from the composer via the performer to the listener. This model has been paradigmatic in nearly all discourses in music history and music theory. The division between composer and performer that grew out of the notation practices in *Ars Antiqua* (1170-1310) made the literate dimension the most important (and for a long time also the only existing) object for the study of styles and genres in music

history. Performers were reduced to mediators of the composer’s written material, and nobody wrote about the listener. In developing a new model of the communicative chain it is important to focus on the three human elements composer, performer and listener, all having their ideas and knowledge of music (p. 66).

In my work I emphasize on the performer’s contribution and lived experience, since this important aspect of the communication between performer and audience is worth a study in itself.



At a concert with the harpsichordist Rosén it was obvious.

The harpsichord is limited in its potential timbres, dynamics and colors of sound. The options Rosén had at his disposal were, for example, timing in shaping the lines of the music. I listened very attentively, which was easy, since he so clearly shaped the music so I could feel the different voices in the music intertwined with each other but were still clear. The music felt multi-dimensional. Particularly his use of timing in *ritenuto* or when he imperceptively let the music slightly develop in tempo, creating an effect of tension and release. When the music really touched me was when the music almost stopped, held my attention without losing the energy, without disappearing, before letting the music flow on further.

WERKTREUE, BEING TRUE TO THE WORK

About 400 years ago the ideal musician was to be a combined performer, composer, and theoretician. This has gradually changed and these roles have become more and more specialized, to today's separation between composer and performer. Baroque notation was spare; there was a mutual understanding or know-how between composer and performer of the underlying rules of the performance practice. Gradually composers wanted more control over their music, and specified more and more in their written works. In this way, Bruce Haynes (2007), specialist in historical performance practice, says we have gone from being composing and improvising musicians of the Rhetoric style, to: "[...] following written scores quite literally and being tight-fisted with personal expression" (p. 32). Today's musicians can be so true to the text that they might forget to take the freedom needed to create personal expression. Today, when training to be a classical musician, one develops fantastic instrumental skills and amazing abilities to read the notes on paper. We are, maybe unconsciously, bound to this old tradition of *werktreue*,⁸ total faithfulness to the written text (Goehr, 1992).

But it is possible in my view to still be respectful of what I understand the composer's intentions to be, while simultaneously creating a sounding ephemeral performance with the performer's knowledge and personality. I don't see

⁸ Being true to the work and being faithful to the work and to the composer's intentions. It is also strongly linked to *texttreue* – fidelity to the written text, rather than the sounding result.

these ideas as mutually exclusive. The performer will always make informed choices with respect to sound sensation, tonal properties, timber, actual dynamic, articulation, tension and release in the lines of the music, which will form the listener's experience of the resulting sounding work.

I have been told by fellow scholars and musicians that contemporary composers do not want musicians to interpret. This notion of the musician remaining faithful to the work, in straight compliance, makes it difficult for some to imagine their own interpretation. In this case, the listener may have the impression that the music does not reach them. The risk is that the music gets underphrased.

I talk about this in general terms, but I think that it is easier to interpret for example Mozart, Beethoven, Schumann, Brahms, and Shostakovich because we have an understanding of the performance practice tradition of these composers' works. I was playing with the Bodø Sinfonietta on a recording of Lene Grenager's music and, at one point, the conductor impatiently shouted to the ensemble: "Can you not just play as if this was Brahms, and the next bit as Tchaikovsky?" The ensemble was not making use of the potential for shaping the music, and the quality inherent in the music was not getting through. Using performance practice norms from other periods was the conductor's strategy to awaken the musicians.

With contemporary composed music, one might be unfamiliar the aesthetic of that particular composer, or the composer's music may never have been played before. One might get written instructions as to how the score should be read, and can sometimes work directly with the composer.

The cellist Tanja Orning (2014) in her project the

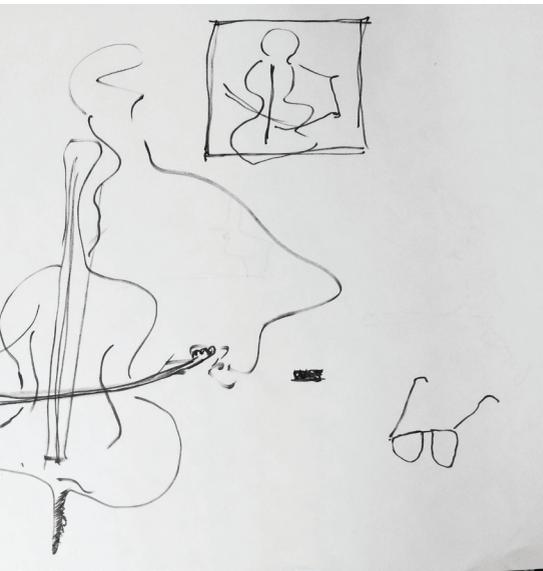
Polyphonic Performer, discusses *werktreue* and problematizes the Author-God hovering above the performer and limiting the freedom of interpretation (p. 294). She says that the performer should not care about the composer lurking behind the text, but make the work entirely their own. She quotes Roland Barthes' (2008) *The Death of the Author*. He claims that once the author creates a work, it goes into the world and takes its meaning from how it is received, read, and how meaning is created around it. The author dies for the reader [interpreter] to be born.

For my own part I do not conceive the composer as such a negative and limiting force, but more as a support in creating a freedom within the score. But I do agree with her that as performers we should make use of our creative forces in interpretation and be aware of the power balance and unspoken hierarchies in the music, free from the extreme *werktreue*. It is in this context that I find it very important to find my own personal interpretation, even though I cooperate with the composer.

—

In the orchestra, we get a new pile of music every week. “I feel like a note eater”, says the first violinist. How can I read and learn so many notes in so little time, and still go in depth into the interpretation? What about the orchestras now who learn whole symphonies by heart! They learn the work so thoroughly that they can use all their energy listening to each other and communicate through the music. Thus play more than what is on the score. But for that we need time, and time costs money.

After working a day in the orchestra I’m exhausted, and have lost contact with my body, I, too, become a note-eater machine. I play by the rules. One Version is the right one. So who decides?



—

“They never play this movement in this tempo in Vienna”,
whispers the annoyed cellist next to me. “And to use an
upstroke there? We always did a downbow!”

—

Since romantic times the composer has been seen as the “true creator”, yet “composers (should be respected) are not the only participant in the musical dialogue” (Benson, 2003, p. xii). As a performer you can read the score of the musical compositions as sound maps of lines, feeling and emotion. Peter Kivy (1995), musicologist and philosopher, discusses at length the notion of *werktreue*: “Why should the performer realize the composer’s intentions? There can be only one interesting answer to this question: because it will ipso facto realize the best performance of the work. But is that answer true?” (p. 155).

Sometimes it seems silly to be so devoted and respectful of the dead composer’s wishes, wishes about which we can often only speculate. The conductor Rolf Gupta asked on Facebook:

Why can’t we just trust the performing composer?
[where examples exist, amongst the Rachmaninov playing his 2. piano concerto]. Why does Rachmaninov play his piano concerto so quickly? Well, because otherwise he wouldn’t be able to fit the whole movement on one page of the record.

This was just an anecdote, but it amuses me to think how hard musicians tend to do everything right as “scripted”, while the composers were maybe not so strict themselves. Our respect for the written text has become stale? Which shall we trust the most? The written score or the composer’s own sounding performance?

In working with composers today, I find that they are grateful to have my input regarding the flexibility with which the music can be played. Some are more tied to their score,

but I have never met a composer who was not interested in a dialogue with the performer.

The cognitive interpretation, and the choices I make about how to perform for example dynamics is important, but the degree of energy and presence in the moment of performing is just as important in establishing an expressive communication with the listener. The interpretation is much more than just how one treats the lines and dynamics according to the *werktreue*.

The score and the performance practice (based on general approaches to interpretation of different styles and periods) are guidelines for the performer to locate the unique properties of sound sensation. Music is communication, and one needs to “communicate something” with the music to be able to touch the listener. This communication can be reached by several means, but for me interpretation involves all the choices we make so that the music comes alive. An advanced performer can improve a mediocre work through fantasy and performance interpretation.

These discussions have similarities to the PhD project of Tanja Orning (2014), where she looks at the body and movement used explicitly as a performing part of the contemporary score or interpretation. She also explains, the repertoire has developed since World War II, demanding different roles and techniques of the classical cellist. Personally I treat extended techniques, unconventional techniques to obtain special effects or sounds, and I look at creating presence in all types of playing, demands other ways of performing than the traditional education teaches us. Furthermore, in the works I have included in my study, the music has not demanded much of what we call extended

techniques and I treat them as challenges inherent in each work, as for example percussive left hand playing in Lene Grenager's *Khipukamayuk* or quarter tone scales in Jon Øivind Ness' *Marmæle*.

WORKING WITH COMPOSERS

Working together with the composer can be inspiring for both the performer and composer if both manage to see this as an open process where both contribute to the final sounding result. In my work with Lene Grenager and Nils Henrik Asheim during this project period the work with them has been an important part of the groundwork on the interpretational decisions I then take.

Lene talks about experiencing a doubleness in the performer's loyal respect for the composer's wishes, but at the same time a disrespect for the possibility of dialogue. She is a very good cellist and could easily have tried everything out before she gave me the score, but the dialogue and interaction is for her much more important for the music. She finds it to be a problem that performers do not interpret the music enough, especially the contemporary music. When we meet as two equals, then there can be a dialogue between the composer and performer to find musical solutions together.

My following examples are from my reflection notes when working with Lene Grenager in June and August 2014, on the concerto *Khipukamayuk* (<http://www.makingsense.no/?p=202>):

We first work on finding the good balance and sound of the acoustic cello and the electric effects, and experimenting with the different levels. We discuss the use of the distortion box in the opening sequence. The acoustic sound of the cello is the basis for all sound in the concerto – the electrical effects are just colorings. We have to adjust the levels of the electronic sounds to make them blend with the acoustic sound. I play my suggestions to the interpretation, while Lene supports and comments.

In the first solo cello entry, Lene asks for a “pampam pam” type of articulation – not the actual tone, but it should be clear that there is a level of tone and not only rhythm. How should the sound quality of the left-hand tapping be? Splapp Splapp is good. A little bit hard. And you can be freer as to which tones comes out – they should just be moving. The section is surprisingly difficult, it is very easy to underestimate the level of practice needed. In the opening we also work on how to create the best sounding effect of the loose bow on the strings, creating overtones and a sort of melody in the percussive part. We work on livening it up and finding where on the cello is the best place for the different techniques or sounds. The wood of the bow is loosely on the string, while I hit the string on different places with my left hand. The bow closer to the bridge. Where the fingers hit, or where the bow is placed creates differences. It creates a melodic feel of the percussive sounds. We cannot stop laughing at times, but we keep on till we

find a sound that we are both happy with. We also experiment with different articulations, and what I think of as speech patterns.

Then I play for her how I see the second part of the cello line, from bar 34. I explain it as: The mystical percussive, the fanfares and the scary "rubrubrub". I explain to her and show how I think this in a "music-as-speech" type of interpretation. She agrees on my interpretation and wants the fanfares to be even more clear. We discuss the score and what happens in the orchestra part. What kind of tempo will work for me to get the music sounding like I feel it. I have to keep the energy through the long line, not stressing the timing. Lene is process oriented, and even though I sometimes play out of tune and wrong notes, she trusts that this is only a part of the learning period and we discuss the different options of sound, effect and lines. I am not sure if all composers would be so relaxed.



Figure 6:
Illustration of totally loose
bow grip, with no control, and
angled bow.

I work with the groove, and not to be stressed every time I have to quickly change from one technique to another. Lene is happy with how I do it. I try to not "want it too much", not to force the feeling. The ending with the harmonic chords – should become gradually stronger. I also show how I feel the tension and development within the chords. We discuss the levels of dynamics in the last part, also in relation to the orchestra. We change some bits in the last part, using the harmonic chord movement all the way to the end. Grenager says: "The little pauses were for you to move your hand – but they destroy the flow. We take them away – keep playing the chords all the way through". And the ponticello at the end needs to be very clear, otherwise the sound gets drowned by the other instruments.

In the next commission I work on with Lene we have an even closer co-operation, creating together, and also discussing the interpretation of the music. *Ulvedrømmer* is an experiment and a reflection on the process of being a performer, communicated through an artistic medium instead of in written form. With this material as a basis, we created this performance touching on existential issues of being an interpretative performer, of being, and dreams. It is not a narrative, but a poetic and reflective view intermingled with dreams and nightmares. The following is a reflection note from our one-week workshop as Artists in residence at DansIt, in November 2016:

We have put the text and music together, to create a dramaturgical sense, at least for us. We also create choreography for a stepping dance, inspired by old films with Fred Astaire and Ginger Rogers. We discuss both musical, scenic, text, changes, choreography and meaning of the performance. It is such a privilege to have this room and time to create something new to both of us. Lene has written short musical pieces of four and five voices. We have to work quite a bit just to get this working with recording loops and playback. I use a loop pedal. This also gives me the possibility to create a sonic world, and then to leave the instrument but still work within the music.

In the first of these short pieces I keep searching for melodic patterns, but not finding it. This makes it very difficult to create an interpretation which makes sense to me. I keep playing the notes as if they are just falling out of a bag. The scores are only marked with notes, with no markings, almost like a baroque score. I suggest new bowings which create articulations according to what kind of phrases I find natural, not regulated by barlines or beats. We discuss what kind of phrasings there are, following the movements of the musical motives. Lene writes everything into a new score, both my fingerings and bowings. But still this first movement does not find its form. Then Lene explains the idea behind the melodic material and suddenly I see the music differently, and I'm almost surprised to see how it makes

such a big difference: The phrase is built up with twelve-notes, ending on a quaver, and each time the 12-note line is repeated it modulates a half step up. Variations in octaves do make this less obvious. At the end the phrase repeats in a half bar because that is the pattern shape! The phrases are clear, and I find how to shape the longer musical lines so much easier. And now my suggestions to the articulation makes the music come alive instead of feeling it as a constant stream of notes. The articulation follows how I see the shape of the motives. In the next example in figure 7 I have tried to show this articulation as lines on the notes with more weight and dots on the lighter weight. This articulation creates a feeling of lively speech. The second to fifth voice is also helping creating a steady rhythmical groove which I then relate the melodic line to. For example go to webpage: <http://www.makingsense.no/?p=709>

OLUPT OPT
 LOOP 1 - KANAL 1
 RYTMEBOKS program R8
 ARTICULATION FOLLOWING BOWINGS
 12 NOTE PHRASE
 col legno jete

Figure 7:
 Example of Ulvedrommer first
 "loop-piece"

Alene kroppen
 her kintet
 Bruk
 følsomhet
 HENDER IKKE
 FORSTYRKE

Nils Henrik Asheim

CELLO STORIES

for cello solo
 and string orchestra

With the work Cello stories by Nils Henrik Asheim (NHA), the work had already been performed once but he wanted to rewrite it for me (MBL). We had extensive communication via email, meetings and workshops, on everything from the character of mordents, to tempi and technical difficulties. Here is enclosed a part of our correspondence with permission from the composer, from the process of rewriting the Cello Concerto from January 2015 up until the performance in November 2015.

29 January 2015: NHA and I have a workshop in Stavanger working on Cello Stories. I ask what he means with the quartones. He wants them to be extreme, as dissonances. I should feel the tension they create. Another thing I wonder about, it says non-vibrato, but listening to the recording from the first performance it is quite loaded with vibrato? I would like to use the nonvibrato even more and keep the dynamics expressive instead. In the first section, or story, NHA wants quick bow on the small notes, as quick glimpses. Not all the notes belong to the same melody, these little

ones have their own emotion and should be small outbursts. It should be like an animal on the alert, very awake but also very shy. I was thinking it more calm and atmospheric – but then I need to think more energetic and alert in the interpretation, not so backwards. Volatile is a good character here.

14 September 2015

MBL: Hi Nils Henrik

How is the editing progressing?

I am now practicing the old version, so this can already have been changed, but just one little mention. I have been experimenting with the tempi, and I think the work might benefit from setting some of the tempi down a notch. The theme in A is so full of details and notes it might get a tendency to be messy and chaotic if I play 96 per quarter, but if I go down to 85/86, then it is still chaotic and wild, but it is easier to make it swing.

So, if we then relate the rest of the parts to this, then the introduction theme could be 66 per crotchet and the F-theme 50? It gives more room both for the performer and the listener, to catch all the little details and nuances happening. Especially bars 118-133 and similar places, I feel it is good with some more room to not just feel stressed. But it is of course up to you.

Best wishes, Marianne

18 September 2015

MBL: Hi Nils Henrik

I am practicing and have some more little suggestions. You do not have to take them into consideration, but I thought it would be worth mentioning. Bar 333 to 342 (see figure 8) and bar 354 (in the middle of the bar) to 373 – I feel these passages should feel open soundwise, and simple. Airy the first one and then more rhythmical with swing the other. How this is placed on the instrument it is difficult to achieve. It is very high up and the string gets very short. Maybe it'll work better if you put it down an octave? But I understand that you wanted that octave so I will do my best anyway to get the expression right. I just wanted to mention it.



NHA: I have to have a look at that on Monday – if I should rewrite it a bit. I'll bring with me that the octave below sounds good.

MBL: Bar 315 (figure 9)– the deep f# has a dull sound together with the 16th, but maybe it does not matter that it sounds more like a growl than a tone.

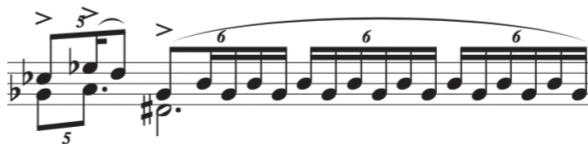


Figure 9:
Bar 315

NHA: No, I think that is nice, as long as the total makes a powerful sound.

Nils Henrik

28 September 2015: We have a workshop together and we discuss the tempo of the aggressive part A (figure 10). I want room to create swing, not to be too chaotic. I think the cooler things are drowned in speed and sound. NHA does not totally agree – he think it should be extremely active – but he agrees that 96 gives a feeling of panic and 85 is fast enough. It is nice when the music has room to be clear and does not disappear in a shower of fast notes.

(To the left)
Figure 8:
Bar 333-334



Figure 10:
Asheim cello stories bars 10-
17 Part A

8 October 2015, email conversations continuing:

MBL: Hi again Nils Henrik.

The tempo – in the start (figure 11) and E, and similar sections – shouldn't the tempo be taken down to 65/66?

NHA: The tempo here, I am not sure. What about instead of taking the whole section down, just think a fermata before each barline? To keep the ephemeral expression. I am not sure.

Figure 11:
Final version

MBL: In part A, can I please also play the low C' in the ending of the bar? I know we talked about omitting, but I have been practicing the original version and I think it is very tough. I think it'll work, the C sounds even though I barely touch it – we can try and then you decide if it's too messy in the end?

NHA: Yes, you can have them back if you want them!

At B – the small harmonic embellishments – are they quick and light or more played out?

NHA: Quick and light

MBL: Bar 131 – you ask: should it be less hectic? The way it is written now you get an effect of a doublestop trill – we could use the second and third beat in a bow each instead of separating at the accent – that means keeping the accents, but within the phrasing bow – that sounds easier.

NHA: Yes, that is somewhat what I had notated.

MBL: For the cadenza in bar 400, maybe poco a poco rit could be written in bar 399? I think that would create a grand build up to 400, which could then be senza misura quasi improvisando?

NHA: Good idea.

12 October 2015

MBL: Ok, I'll use 72 on the introduction. But that extra tone, is it very important? It is so far above the rest, and very quick so it's hard getting it to sound like a real quartertone and not just like a squeak? But maybe that's what you want?

NHA: Hi. No, I have thought about the tempo again and I think it can be taken down to 66. The extra tone is not supposed to be a squeak, so see what you can manage to

do with it, maybe use an A instead. And here enclosed, are suggestions for changes in B and E. To spin off the character of the opening, and not introduce strange new things.



Figure 12:
Bar 92

22 October

NHA: Here is a test on a new D. It should sound as if you play in the darkness.

24 October

MBL: What do you mean with the difference between 1/4 tone and then 1/8 tone? More or less tension, or actually 1/8 tones difference for the two chords?

NHA: I mean you can define the difference between 1/8 and 1/4 by listening to the vibrations between the tones. It should sound like 16th and 8th notes I think...

MBL: About the new score. Bar 15, 20 and 24 – can I do a subito diminuendo at the start of the bars – which means not starting strong, but a p/mp, then a bit down and then a big crescendo with ponticello. I think the effect will be good.

NHA: Acknowledged!

MBL: bar 92 (figure 12) – is it ok if I add bowings over the little notes? Like the ones before in the same section?

NHA: absolutely

3 - 4 November 2015: We have a two-day workshop with the Trondheimsolist, conductor Øyvind Gimse and composer Nils Henrik Asheim. I felt a bit ambivalent about this rehearsals, and very nervous about meeting the orchestra. But being there together with Nils Henrik, it just feels like a good working four-hour session. Finding solutions and trying out. I think that the process we have gone through, where I have dared to comment and be a part of the creation of the work, has also helped me feel confident about the music. It is so good to have this early workshop, also to get a recording of this new version for further preparation before the concert.

Through a report from this correspondence I have demonstrated how we discuss the tempi of the different “stories” in relation to each other, and for the music to be clearer and less stressed. Sometimes we do not necessarily agree at once, but we find solutions which we are both happy with. Asheim helps me understand the shape and his understanding of the character of the four different stories, then it is up to me to interpret this further. The technical details we discuss all have impact on the final outcome of the sounding work. My performance of Cello stories from a concert in November 2015, may be heard <http://www.makingsense.no/?p=286>.

I've been looking forward to this concert, been waiting for the day to arrive. Now I'm here. The hall is filled with people and expectations. My seat is in the middle. I smile when I watch them walk on stage, longing for the feeling of being swept away with the music forgetting time and place. They play Schubert. I see them, and I hear them. They play so fast, and brilliantly. They communicate. It's all so right, and they are so good. But still, I'm not moved, I'm just an educated observer, analyzing. Is something wrong with me? Have I studied music for too long? Have I stopped liking music?

Again, I'm sitting in the dark waiting for another concert to start.



The room is packed, the group is small. The music is shifting and alive. Every tone she sings hits me inside. I have no defense against the overwhelming feelings. Rooms inside of me open up, tears stream down my face uncontrollably, how embarrassing. You're not supposed to do that in a concert. Luckily the room is dark, no one notices. I want to go up and be a part of it. I am a part of it, a listening body reacting to every note. The musicians don't even play the right notes all the time. I notice, but I couldn't care less.

The concert seems like an eternity, and it's over so soon. I have to get out on my own, to keep the moment with me longer.

FREEDOM OR PERSONAL INTERPRETATION?

An important aspect of the musician's role is how much freedom do you have as a performer within the boundaries of the written text? The music philosopher Bruce E. Benson (2003) argues that to perform music is a constant improvisation, also the score-based music. He talks about music as a dialogue and points to all the parameters (the tone's length and colour, attack, weight and articulation, the amount of vibrato and how to execute it) that even in a very detailed score will not be decided, and which in different degrees give room for the performer's improvisation.

Small (1998) argues how in the classical music world the separation of the creative (composer) from the re-creative (performance) act in the classical music world, has led to assumptions that the performer's role is merely a medium for the composer: "Many people are taught to play, but very few are encouraged to perform" (p. 11).

Jazz musicians today use musical scores with minimal notation. It is (like in the Baroque period) taken for granted that the musician knows what to add of lines, articulation and what it needs to groove – and they solve it through their understanding of the shared (tacit) rules: for example by shadowing the lesser important notes in a line, and articulating the important points of the line.

I was on tour with the Trondheim Sinfonietta, and one of the works in the program was with and by a jazz saxophonist. At first, when the ensemble was given the music, it sounded flat and not interesting, lacking in groove. Even though we worked a lot on getting it together there was still something missing. At one point the composer told the

group, "Yes, but you can choose yourself how you want to make the line, it doesn't have to be the same way as the others". Suddenly everyone started taking a new responsibility for filling the music with their personality and creativity, and there was a collective understanding that somehow the work suddenly lifted itself up from being just "notes". When the musicians were given the freedom to act, it even started grooving. The differences are so small they do not create chaos, but makes the music livelier.

The author and composer E. T. A Hoffman says: "Der echte Künstler lebt nur in dem Werke", which Goehr (1992) translates to:

lives only for the work, which he understands as the composer understood it and which he now performs. He does not make his personality count in any way. All his thoughts and actions are directed towards bringing into being all the wonderful, enchanting pictures and impressions the composer sealed in his work with magical power (p. 1).

Goehr (1992) writes: "[...] this corresponds exactly to the understanding the majority of us still have today" (p. 2). This type of total submission also displaces authority in the musical world onto those most submissive, instead of recognizing and appreciating personal and different interpretations. This has political implications within the music profession, and I think this is a reason why so many are afraid of deviating from the norm. As a classical musician, we learn to imitate each other's phrasings and sound. Thus, it feels like we are doing something wrong if we phrase a little bit

differently. Maybe we are afraid that the audience might not appreciate this because the performance would not feel familiar. We are afraid of being stigmatized by the “musical community”, and of being ostracized, losing employment or not being taken seriously. If we say we do things differently people might judge us, often without even having heard what we do. If I make personal interpretations which might divert from the norm, will I be excluded from the “classical music society”?

However, the nuances of a freer interpretation are not necessarily so difficult to perceive, maybe we underestimate our audience? We have to be our own compass of quality, even though not everyone will appreciate what we do. But of course, in our competitive music business where a “too personal expression” might cost you the orchestra job you are yearning for, performers are not willing to take chances.

I will not try to find only ONE all-encompassing solution or understanding of interpretation, but through my reflections there might evolve some thoughts which can be useful also for others who are curious and eager to broaden their perspectives. Then the fear of risk in our music making would feel less intimidating when more performers are able to talk about it?

It is interesting what Patrick Jüdt, Professor of interpretation of contemporary music at the Hochschule der Künste Bern, writes to Hatto Beyerle, Artistic leader of ECMA, former violist in Alban Berg Quartet, about freedom in interpretation in their ongoing conversations on music and speech:

One would have to convey a mind / attitude that

loves the risk of looking under the surface again and again. An attitude that cannot bear to say nothing and which therefore can never be satisfied with a sound alone. This is the difficulty of all teaching, that with every mediation of a logical conclusion one threatens to mediate the illusion of a truth, where there is no truth at all, but actually freedom of thought (Jüdt & Beyerle, 2013).

There are several voices calling for a more imaginative interpretation and more personality in the music’s expression. I do not claim that all musicians of today under-phrase, but this gradual change away from uniformity in interpretation is opening up sufficient space for the performer’s own voice. One example is the extensive research project by the Canadian pianist and scholar Darla Crispin and pianist Håkon Austbø, which I have already mentioned in the introduction. Richard Taruskin (2007) in his foreword to the revised edition of Lydia Goehr’s, *The Imaginary Museum of Musical Works*, also calls for the musical practice to be freer and less tied by the authority.

Bruce Haynes describes the modern playing style as the “strait” style: objective and clean, with focus on constant metre, intonation, order and precision. He even puts up a list of the main traits according to himself: “‘seamless’ legato, continuous and strong vibrato, long-line phrasing, lack of beat hierarchy, unyielding tempos, unstressed dissonances and rigidly equal 16th notes” (Haynes, 2007, p. 48). The style might be well suited for the music industry where recorded and edited music is flawless and should be listened to over and over again. This style of playing creates a some-

times underphrased musical expression. Haynes (2007) goes as far as to claim: “Straight musicians are often among the best in the business”, but “[...] strait style interpretations are tedious and dull” (p. 63) taking no risks and just being predictable, in tune and together. They are missing the “fire of Rhetoric” (p. 64).

In early rhetorical music, it was natural for a composer to also be a skilled performer, and for performers to both compose and improvise, at least their own cadenzas. Today we find this type of musician in the jazz tradition, but not as frequently in classical art music.

We need to keep asking questions about our traditions, especially when they seem to become rigid and repetitive. What is uniqueness, what do we long for? What is personality in music, and how can we make more listeners experience the music? Based in the understanding I have reached during this research process, I argue it is time to open up for a more personal and more charismatic approach to interpretation, and for the performer to be more present in the work.

The pianist Sigurd Slåttembrekk, who studied recordings of Grieg’s music in order to understand changes in performance practice over the last 100 years, had some interesting observations on timing. He explains the importance of the tempo modifications as “a source of life” to the music:

We know for a fact that performance styles have changed over the last century. This is not a subjective opinion. Based on a significant number of recordings, the research of the Mazurka Project at ‘CHARM’ (Centre for the History and Analysis of Recorded Music) has documented a clear general

tendency towards slower tempi, and less internal variation in tempi over the past hundred years. Synchronisation of the attack is another measurable performance element, which has changed radically since the early 20th century. In our view, the most important in analysis is the identification of the less instantly recognisable and more finely tuned tempo modifications, and to recognise their effect on the performance. They are perhaps the main carrier of the musical narrative and the gestural content, indeed a source of life to this music (Slåttembrekk, 2010).

This type of flexibility and internal variation in tempi is important when creating a more spoken type of interpretation and I find this also being an important aspect of understanding the performances of Grieg’s contemporaries like for example Pablo Casals. I will come back to this in the paragraph on Casals and in chapter 4 on presence.

In Norway the contemporary music scene combined with an increase in performance studies and artistic research over the last ten years has fostered an increasing number of reflexive musicians with a personal vision, formulated in written and scenic works: Tanja Orning with her project *The polyphonic performer* (2014), Sunniva Rødland *Let the harp sound*,⁹ Ingfrid Breie Nyhus *Tradisjoner på spill*,¹⁰

9 <https://ndl.handle.net/11250/237492/>

10 <https://www.researchcatalogue.net/profile/show-exposition?exposition=352154>

Håkon Stene *This is not a drum*,¹¹ and Njål Sparbo *Singing on the stage*.¹² These are just a few examples of emerging research from past years.

We also find contemporary ensembles crossing boundaries and experimenting with music, genres and interpretation: Alpaca Ensemble, Ensemble Neon, Lemur, Asamisimasa, Bit2O, Cikada, OsloSinfonietta, Trondheim Sinfonietta, NeitherNor, Allegria, Oslo String Quartet, Engegård Quartet and more. Thus, I feel I am a part of a stream, albeit a small one, but lively and strong, and steadily growing.

What about interpretation from the perspective of an ensemble musician? The famous conductor Leopold Stokowski (1882-1977) made numerous recordings in his time and is seen as one of the leading conductors of the mid 20th century. One of Stokowski's orchestral traits is his allowance of free bowings and phrasing. He thought that by letting each musician's creativity and personality come through in the music, the results as a whole would be better, as cited by van Hoof (2016):

I believe that the individuality in each player should be spontaneously expressed in the music and that the deepest-lying emotional and imaginative characteristics of each player can add immensely to the multi-coloured eloquence of an orchestra. In doing this, Stokowski allows and trusts the string

11 <https://brage.bibsys.no/xmlui/handle/11250/2379520>

12 <https://brage.bibsys.no/xmlui/bitstream/handle/11250/224037/Sparbo-Kritisk-refleksjon.pdf?sequence=1&isAllowed=y>

players' musical instinct, forming a strong, mutual respect and understanding between the Section and the conductor. Many conductors would make their own bowings to make the Section aesthetically pleasing and also to create a more uniform sound. To Stokowski, however, 'feeling and intuition are more important than accuracy'.

Still I see in my reflection notes how I fear failure when trying out something new with the project *Ulvedømmer*. That fear creates self-criticism, and I have to be brave to dare use my creativity:

23 June 2015: Is there room for failure in my project? Can I take bigger chances, which bring me further even though I might not succeed? Will everyone say that I'm just an amateur? I have to go straight to the embodied feeling without thinking too much. I have to work on little bits at a time – hear, feel, play. Do not speculate, and try to not be afraid of what the others think. Trust myself and the initial idea.

It seems to me that there is a common denominator in artistic research, for the classical musicians to questioning authority and needing to be creative. In some music environments, it is an environment based on fear. I have been in several situations like that and I can feel the expectations and scepticism of others pushing me down and preventing me from daring to deviate from the norm.

I was terrified of doing the wrong thing, of applying the wrong rules to the wrong music, listening to recordings and trying to somehow do as they do. What would happen if someone heard me doing something not according to tradition and taste?! Now I feel I can be both innovative and faithful to the tradition and keep my integrity as an artist, at the same time as contributing to the creation of new works.

Do killer whales eat humans? We swim and laugh. The shadow is closing in on us, and I'm the only one who sees it. I pull the child to safety. The tide is going out. But what about the man further out with a small child? He throws the child into some kind of net, but it is too small and slips back in the water. I suppose it will end well, but my panic is constant. My dad says they don't eat humans, but he is wrong. It is dangerous. Killer whales eat humans when they can, says Lene Grenager. She knows.



I alternate between confidence and fear, but I try to trust my initial feeling of making sense.



LISTENING AND UNDERSTANDING

§159. But you do speak of *understanding* music. You understand it, surely, *while* you hear it! Ought we to say this is an experience which accompanies the hearing? (Wittgenstein, 1967)

Working with contemporary music I often meet audience who are frustrated about not understanding the music, they would rather avoid it completely: “It’s not for me”. But one does not need to be a musician or a musicologist to listen to any kind of music, to feel the emotions or characters, to follow lines or shapes in the music, to feel the overall form. The explicit understanding is to understand what something is, but we don’t need the analytical understanding of the work to be able to understand something. We experience the music aurally, and trace or follow the sound structures.

Professor of education Jane O’Dea (2000) calls this the understanding *simpliciter* (p. 6), similarly to what we have in language, and independent from the ability to read music or analyze:

Understanding *simpliciter* consists of hearing large complexes (musical compositions) with their ingredients (musical sounds) interrelated in the proper way - ... hear them not as an homogenous, undifferentiated series of discrete, unrelated sound stimuli but as a complex, coherent, unified and meaningful sound structures (p. 6).

This is important because if we perceive musical under-

standing as the ability to follow lines in the music or to get a feeling of structure and form, then the interpretational task would be to show as clearly as possible the phrases, shapes, and motifs to communicate them. This is as a language without words, giving a sense of understanding. Jane O’Dea (2000) writes that: “As interpreter, your task is to play the composition in such a way that will enable the audience to understand and appreciate the work in question”(p. 46).

Alban Berg (2013) states about understanding Schönberg’s music, which I think is a good example for all types of musical understanding: “[...] to follow a piece of music as one follows the words of a poem in a language that one has mastered through and through means the same—for one who possesses the gift of thinking musically—as understanding the work itself” (p. 184).

And if the listener would stop worrying about not understanding, maybe they would be surprised as to what they experience. This understanding *simpliciter* develops through experience, so it might, for example, be even more strange to listen to music from other cultures. Be curious, let the mind be challenged to experience something new, maybe even enjoyable, and if not then try again. “Ever tried. Ever failed. No matter. Try again. Fail again. Fail better”, as Samuel Beckett (1983) said in *Worstward Ho*.

For every experience, the person will inevitably change, even if it is upsetting. If we want the music to represent the world around us, we cannot expect it to only be pretty. The world today is definitely composed of pleasure and atrocity, and contemporary music must be able to comment on the society or the feelings we want to repress. To listen to something familiar, a representation of something known,

might only serve to confirm who one thinks one is, which is of course very comfortable. But there are possibilities for personal growth in encountering something new and questioning our assumptions about the world. The French philosopher Gilles Deleuze calls such experiences *art encounters* (O'Sullivan, 2006). This is very important in relation to modern art and music, to let the experience help us step beyond our normal self; transforming how we think about art changes how we think about ourselves.

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I walk off stage filled with adrenalin. I did carry out what I intended. I generated lots of energy but kept my arms free, and the contact with the body. Maybe I didn't vary enough, but I felt the audience holding their breath when we took the music down as much as possible. I filled every tone with meaning. I smile, all in the music. Everyone is enjoying the concert. The little mistakes here and there don't matter. Or my ponticello line which should grow in strength, I fell out of it because I started questioning how to do it, just there in the middle of it. But no one noticed. And the choice of music, maybe the audience thinks it's too nice?

I make my living out of playing strange music, sometimes difficult to listen to. But I still wish to move and touch the listener. I want to communicate. Of course I'm happy when someone like what I do, but I'm a professional so I can take it when someone doesn't. But then, straight after this enjoyable concert experience, I end up next to the two audience members who really feel they need to talk to each other about how shitty the music was: "And so boring, classical and stuff. Yes, they were very clever, but you know...." The words hit me, and burn on further. I thought I was creating good feelings, but they were only

waiting for us to stop. Someone nods towards me sitting next to them, they turn around and say: “You see, we came for the next concert really”. I was wrong. Is there a point in trying when I fail so immensely? What do they care? They want Yiddisher klezmer pop music, with a sexy lady singing about important stuff.

Not everyone can like what you do, says my husband.

I know, but how can I save the world with music and emotions if people don't even listen?

What about those who record fishes roaring under water at night?

Or those who think emotion in music are nonsense.

If I touch a few, is that enough?

The world is going down and here we are, playing our flute, while the people who bother to show up get bored. And quartertones are ugly.

It is their right to be bored, I'm just not used to getting it served with the cake and coffee afterwards. Especially since I thought the program was so kind and easy to like, only with a tiny few challenges in-between. But obviously, I don't understand. And they didn't want

to be challenged. They just want a mirror image of what they already know they like. They don't know that to develop they need these types of encounters.

I create encounters, and if you are open to them, even though you might get angry or bored, they change the knowledge of your world and give you a new musical horizon. I have to be able to deal with criticism, and I enjoy myself thinking that these two, without knowing or liking it, had an encounter at that concert.

I can't only play for those who I know enjoy listening to me. Then, what would my mission be? And I honestly believe I can reach beyond their acquired tastes and touch them even though they have no preconceptions about the music.

I explore something on a level not everyone will find interesting. And this is how it has to be. I want to create emotions, but I'm not a missionary. And I can't play only nice music any more.

HISTORICALLY INFORMED PERFORMANCE PRACTICE

Historically informed performance practice, HIP refers to a performance practice aiming to be characteristic of the time of composition. Today, 50-60 years after the Authentic Performance Practice – when a group of musicians began using gut strings and experimented with baroque music played in what they called a more authentic style (today more aptly called Historically Informed Performance Practice, see Peter Kivy (1995) or Richard Taruskin (1995) we recognize that we do need a basic knowledge of rhetoric style to perform music from the Baroque era. The HIP movement is a good example of how artistic research carried out by performers and musicologists has gradually changed the practice and our understanding of how early music should be played. Sigurd Slåttebrekk says that HIP was “originally centered on the Baroque and further back, and gradually moving into classicism. This research has certainly revolutionized our approach to both the baroque and classical music over the last decades” (Slåttebrekk, 2010).

At the same time, the debate has been fueled from many sides. The score conveys the idea and intentions of the composer, and a performer can try to decipher the meaning of this with his knowledge of the time and style of the writing. Even with knowledge of instruments, rooms, performing style, a work will never be “the same” as it was at the time of the composer, and we can never get inside the composer’s mind to understand his real intentions. It will always be our contemporary understanding. Richard Taruskin argues that, even though we do all in our power to

recreate the old instruments and bows, use the same halls, play on gut strings; the way we live today, and our understanding of music and taste is totally different from just 100 years ago, so it will always be an interpretation or recreation of the music: “[R]emaking the music of the past in the image of the present” (Taruskin, 1995, p. 169). With respect to HIP practice Robert Donington (1975) says: “any idea of absolute authenticity can only be illusory” (p. 17). According to Taruskin (1995) this practice is today’s real contemporary interpretation, informed by historical practices and sources but shaped in our taste and modern style of playing.

I identify, at least partly to the HIP movement, having studied Baroque cello at the Royal College of Music and later as a performer on my gut string cello. I love the liveliness, the swing and the seriousness of the depth of interpretation of the musicians within the movement. I find the flexibility, variation, joy of playing, liveliness and excitement we can experience in the HIP performances very inspiring. The performer loads the music with meaning and sense. This meaning is not literally transferred to the audience, but hopefully the listener will also be affected or touched by the music in a more effective way. I think a good performance practice affects the feelings of the listener, in accordance with the ideals of rhetoric and the doctrines of affect and figures.

Gut stringed instruments are also accepted by most musicians as an addition to the modern instruments, and give an interesting take on articulation, sound and timbre in Baroque music. I realized that articulating with a baroque bow felt totally different than with my modern bow.

From the three examples of bows in figure 13, it is easy to see why as the baroque bow is very light at the tip, it feels

Figure 13:
Example of (from top) a
baroque, a classical and a
modern violin bow

natural to give extra weight at the frog (where you hold it). Also, strings made out of gut react differently to the tension from the bow than do the steel strings of the modern instrument. They also sound more “nasal” in a nice way, and somehow it feels easier to create dissonances that rub against each other. Experiencing these differences gives an indication of how the performing practice with, for example, more articulation makes sense, which I in turn can bring with me when I play on a modern instrument.

PABLO CASALS, A TRANSITIONAL FIGURE BETWEEN RHETORIC AND MODERN STYLE

In my project, I consider the cellist Pablo Casals, one of the greatest performers of his time, a transitional figure from what Haynes (2007) calls the romantic style, between the rhetoric style of playing and the modern style of today. He is still today well known for his expressive performances and intense musical interpretations, and maybe best remembered for his recordings of the Bach suites.

When I was about 15, my grandfather gave me a big box of CD's of a cellist named Pablo Casals. I was so happy because then I could listen to his version of the music I was working on at the moment, the Schumann cello concerto (Schumann, 1952/2010, track 1). But listening to it, I was so surprised because I had heard that this was such a great musician, yet he was adding glissandos, and it felt almost like he was playing out of tune? And I could hear him moaning on the recording. Still it was beautiful. Talking to



musicians around me, I soon understood that he was considered old-fashioned. And not to mention how romantically he would play the Bach solo suites. I listen to it now, and I realize it is still touching me as it did nearly 30 years ago, a combination of timing, articulation and a maintaining of the tensions of the lines makes it so beautiful despite what we can say of the ideal of the performance practice of the 1950s. Pablo Casals says, quoted in Blum (1977) «There are a thousand things that are not marked. Don't give notes, give the meaning of the notes» (p. 49). His sound is never uniform or boring, the expression is evident in every tone, and following the music feels like listening to him talking the music through.

In interviews, Casals is quoted as referring to “the old natural laws of music”, which he saw as essential for all meaningful interpretation (Blum, 1977, p. x).

Blum presents Pablo Casals principles (my listing):

- Casal's first principle, *ch'i-yün*, has been described as “breath-resonance life-motion”. A feeling of “flow” or “pneuma”. Presence in the musical moment, and as C. P. E. Bach (1753/1949) writes: “play from the soul, not as a trained bird” (p. 150).
- His second principle is to find the design of the

music, and follow the phrases and lines in the melody.

■ The third principle is about the importance of diction and articulation for instrumentalists.

■ The fourth principle regards perceiving time relationships and the art of timing.

I see his musical principles pointing back to performance practices grounded in the Western European rhetorical baroque and classical art music tradition. Shaping the music as speech, with flexible timing, sensitivity and very clear phrases. Casals says: "The art of interpretation is not to play what is written" (Blum, 1977, p. 69). In his Masterclasses, he asks his students to "speak the music" and he talks about letting the intensity of expression evolve organically with the melodic curve. He plays and sings more than he talks, showing musically what he means, shaping the music as "speech", and he talks about letting the intensity of expression evolve organically with the melodic curve (Hammid, 1961b). Casals says he asked himself when encountering a technical problem: "What is the most natural way of doing this?" (Casals & Kahn, 1970, p. 76).

And with that Blum nominates as one of the most important principles for Casals, the Asian "first principle", to have Chi, the experience of art has an immediate effect on the listener's mind and body, to which I will return in chapter 4. Throughout my reflection, I occasionally return to his thoughts.

I'm at Prussa Cove playing Mozart clarinet quintet together with Pekka Kuusisto. He is presence. It feels like we are discovering Mozart anew, playing it just how it felt right for us, at the moment. The Viennese viola player is a bit sceptical, but even he is wooed into the feeling of togetherness and music making. I love playing the concert, feeling how we communicate and deliver Mozart with big smiles. It is so much fun, I kind of feel the composer himself would have enjoyed the performance.

Half the audience loved it, the other half were shocked at our breach with convention. I didn't even feel we were so revolutionary, but maybe we were? Still, this wonderful feeling of musicking, and not being afraid of doing something wrong, just feeling the music.

PART II

INTRODUCTION TO PART II

The performance is always build up of many aspects, of which the creation of presence is for me a prerequisite for everything else, and is sometimes the most difficult to achieve. The embodiment create presence, and the idea of music as language is a way of communicating in this state of presence and flow. In working and performing it is sometimes easy to get hung up on one of these aspects, but we have to keep them all, even though we can emphasize them in different degree in different types of music. I have used the performance of the three main concertos of the project to give examples of how I think, but of course it is the combination which is the key to the interesting and moving performance. It does not help to have a good presence if you do not fill the interpretation with meaning.

Chapter 4

PRESENCE, FLOW AND THE PSYCHOPHYSICAL PERFORMER

Even if we try to avoid the body in music, it is still there, and it still influences our experience of music. I can feel her presence as an energy field in and around her. She creates a concentration pulling all energy towards her, as a black hole. The performer is longing for this, the ultimate moment, the ultimate performance, and is waiting for it to happen. As long as I practice all those thousands of hours, internalizing everything, then it might happen. But if I don't, but only work with making this moment happen all the time? Relinquishing control creates a new type of intuitive control. I lose the moment, but recall the feeling with short messages to myself, constantly redirecting energy and awareness. Trying to calm down my squirrel-like mind and direct my attention.

WHAT IS PRESENCE IN MUSIC?

Presence can be defined in many ways. A quick google search on stage presence gives me 16 600 000 results. I roughly separate presence into two different kinds of presence on stage: the “being present” as in physically being in the room. And the other as a kind of inner concentration, creating an atmosphere around the performer, using charisma to draw in the listener. This latter relates to the notion of an embodiment of presence. They are both important for the experience of the audience, but I believe this inner energy is what can make it feel like magic happens during a performance, or give the feeling of “flow”.

Aikido¹³ practitioner and social anthropologist Håkon Fyhn (2011) says presence comes from the heart of human experience, and can never be totally objective. Presence is therefore an ontological question, and not just the description of an action and quality of experience.

In her *Stage presence from head to toe: a manual for musicians*, Karen A. Hagberg focuses a lot on outward visual presence on stage – how the performer should behave, dress and be according to conventions of the traditional classical music scene. She defines it as “the visual aspect of a live musical performance” (Hagberg, 2003, p. 2). She is concerned with impeccable stage presence, because “[...] it can be the key element in the making or breaking of a concert, no matter how well the musicians play” (Hagberg, 2003, pp. 1-2). I agree that it is important, and it resonates with the rules of the rhetoric orator and how to behave on stage

13 Aikido – a japanese martial art



in order to convince the audience. But I feel very strongly that the “spark” she is talking about, is a type of inner energy and concentration which will draw the audience in, no matter how you dress, and that this type of presence is more important than stage behavior. We do, however, agree on this subject being neglected in the classical music world.

But then again, what is this energy? How do we activate it, internalize or describe it? Some call it the x-factor, others talk about magic, or American philosopher Eugene Gendlin's (1982) felt sense, or *pneuma*, the European Renaissance's analogue to oriental Chi: Ch'i-yün/Qi/ Ki, the first principle. The ancient Chinese described it as "life force". They believed chi/qi permeated everything, likening it to the flow of energy around and through the body, forming a cohesive and functioning unit (Kaibara, 2007, p. 13). I come in contact with non-Western paradigms and practices that look at these processes in a different way than in the West. The First Principle, the first of six principles for good painting set down by the art critic Hseih Ho in the fifth century A. D. (Soper, 2011) is ch'i-yün (Chi or Qi in China and Ki in Japan): "spirit resonance (producing) lifelike animation" (Lancaster, 1952, p. 7) or Blum's (1977) definition "breath-resonance life-motion" (p. 1). Blum goes on to say that Qi: "comes from within. It develops in the silence of the soul" (p. 2). Håkon Fyhn (2011) describes it as "a feeling of energy flowing through the body"¹⁴ (p. 156). A good Qi will radiate presence, FaQi (Zarrilli, 2009, p. 19). For us Westerners it is perhaps not so easy to grasp this concept. I understand it

as an inner life-force, flowing through our bodies, which can and should be in everything – tension, but also release. It has to do with breathing, but it is not breathing. Qi is willpower, but we cannot force it.

When I watch and listen to Casals, he maintains the musical line with his energy, but without forcing it is totally effortless. His body looks relaxed. He bends the timing and articulates clearly. His sound is both raw and delicate. Always varied. "If you don't breathe you die! The music is the same, you have to breathe [in the music]" (Hammid, 1961a, 16:45").

David Blum (1977), relating to Casals's musical principles, says that this is one of the most important aspect of his musical philosophy (p. 1). This energy, or quality, some have it more easily – but like they say about dancing, acting, fencing, riding, martial arts and many more practices, it can be learnt and developed. In classical music, we sometimes think of it as the undefinable talent, but we don't talk about how to develop and strengthen it. The concept cannot be achieved only through cognitive understanding, but can be fully understood through practice and embodied understanding. The search to achieve, feel and keep Chi/Qi is a lifelong learning process, "[N]ever stop polishing that jewel" (Fyhn, 2011, p. 192).

14 My translation of: "[...] er en livskraft som stadig strømmer gjennom oss".

WHAT CREATES PRESENCE?

What seems obvious for someone working in one tradition can even be regarded as somewhat revolutionary when transferred into another tradition where this is less discussed. I see presence as something that classical musicians don't talk about. When I asked my supervisor Hatto Beyerle, he said: "[...] it is something you have or not. You have to find it by yourself".

We make informed interpretational choices as to the main points of the music or the articulation, expression and sound, but in the performing moment I need the freedom to sense the music and express what I want, creating a presence through a direction of energy and awareness of the music, through the body. The merging of action and awareness is made possible by a centering of attention.

Embodiment is an important part of this presence. The analytic and haptic processes (sense of touch) are interwoven with aural, visual and sensory awareness. Eugene Gendlin's felt sense could be a way of describing it as a combination of senses and experiences, a pre-verbal sense of "something" as that "something" is experienced in the body. He explains it as a special kind of internal bodily awareness, a body-sense of meaning (Gendlin, 1982).

Embodied presence is for me important in creating a meaningful use of music as language, in interpretation. The experience of art brings us an immanent meaning states philosopher Mark Johnson (2007):

Good art reinvigorates our felt sense of the situations out of which meaning and thought emerge. It helps us to be more attentive to what our bodies tell us. It

invites us to listen to our embodied experience – to be 'present to our experience', as some Buddhists would say. It challenges us to gather the embodied meaning of our situation" (p. 102).

DEVELOPING PRESENCE, A FOUR YEAR PROCESS

I am a fairly accomplished cellist, after years of study and working. But what does it take to go beyond this level, beyond the accomplished musician? I can develop my playing both in interpretational freedom and sound wise, but also on a deeper level how I think of playing to a more intuitive and not cognitive approach. A more embodied approach to playing, with more focus on presence. I believe this has given me the opportunity to lift my performance.

Being in the process, at the same time as reflecting upon the work I do, has been very important for the development of me as a performer through this four-year project period. In the moment of action, I am in a pre-reflective state of consciousness. What I aim for when I try to deconstruct Stanislaw's teaching is to try to understand what happens in this state, and how to get there, through a reflective understanding. This development is not a linear process, if I had drawn a graphic view it would probably be going both up and down, but with a general upwards tendency.

In the view of development of the work I have done together with Stanislaw it is interesting to compare two concert performances from video recordings with the Grenager Solo

Suite (see: <http://www.makingsense.no/?p=539>). The first was the premiere of this commissioned work in the church “Vår Frue”, May 2012, and the second in Kammersalen, NTNU, in April 2014, just after starting the project period. In 2012 I had already started working on presence with Stanislaw, through a more embodied performing.

When I analyze the two different performances, the impression of the first concert is surprisingly positive. I have a good balance, and a feeling of swing in the music. The body is relaxed and it looks as if the music is easy to play, I’m enjoying myself. The point of contact is there, activated in the body, but it is maybe not varied enough. I can see that I sometimes think a bit too much sideways with my bow, but without keeping the point of contact enough. The type of contact is not varied enough even though of course I use dynamics.

My reflection notes I have from Stanislaw’s comments just before the concert shows that this is also the aspect we were working on:

15 May 2012: Even when you want a quick movement of the bow, do not lose the point of contact in the body. Imagine the weight and the energy before you play. Practice being aware of the energy in tension and release for every phrase. The arpeggio chords at the start: keep the lines and show every note in the chords going up and down. Every tone has its own expression, do not play monotonously. Again, the body is in charge of the contact between bow and body. The hands are not steering, focus on embodying. You turn off from time to time, watch out! And think

delicate otherwise it is too coarse. Give your hands the best situation for achieving what you want. The inner activity of the body is always changing, it’s not constant. If you are not active enough, the arms take over. Concentrate and listen for the quality of the contact of the bow with the string, the music with the body. When there are big leaps, just feel this contact, do not be afraid. Build the timing, let the energy build until it feels like the right moment for playing, for releasing tension. If you feel a stronger contact in your body it will be easier, and remember it has a delicate quality. And let the energy of the music build up before the tone before you release at the right moment. Wait for the body to be present, and the tension build up. Tempo, phrasing and energy decide over the rhythm. This creates a better timing. The body and the hands must cooperate giving the hands the best possible situation. The hands are easily activated too much, then the body isn’t strong enough, the arms should be relaxed and soft. Let the body take responsibility for the sound and the lines and the dynamic.

In the concert in 2014 I think I was a bit hung-up in trying to prove the rhetoric possibilities of the music, this being my first concert as a research fellow. In the video I see clearly how my whole body is tense, I do not have a good contact with the string – the sound is often more forced than open and free (the sound quality of the videos are not good, so it is unfair to judge by that, but still I see the tendencies). Tensing up and letting the arms take control of the playing

also has an impact on the intonation. In tremolo, I end up «on top of the string», without a good contact with the core of the tone. In the 2012 concert I am better centered, in 2014 I start fighting with the instrument to get through and muscles take over steering the performance. I remember my arms were hurting and very tired at the end.

In 2014 I think I should have dared to trust Stanislaw's focus more. One of my other supervisors, Carl Haakon Waadeland, said he understood what I meant by rhetoric interpretation, or music-as-speech, after having heard the concert, so at least I got that through after all. He did not agree that it was an unsuccessful concert, but I know I could have played so much better if I had focused more on the balance, centering and contact.

This concert, and analyzing the differences, made me realize how free I can be when trusting this «new-way» of focusing, and I see very clearly the limitations I give myself when not using it. Then I also watched the video of the recording session of the same work from December 2015 (see: <http://www.makingsense.no/?p=230>), where I am both combining varied contact with the bow and the body, as well as balancing and feeling the swing. This shows how delving into Stanislaw's teachings has created an ongoing development through the project.

Working on developing this type of presence focuses a lot on finding the right awareness, and an important part of the work I have done is in a mental shift of this awareness in performing. I shift from a more controlled cognitive playing to trust my intuition and affects more. The consciousness is too slow in the moment of creating music; intuition and feelings are much more varied and quick and give many

more possibilities for expression. The temperament of the music demands a quick reaction in and from the body, and if I am tense and stiff everything is too slow. I use my intuition, sensitivity and kinesthetic sense, and try to let the body be in charge without trying to control with my consciousness. The sensing body and sub-consciousness has to understand what the consciousness wants, through use of the body. I need to use the consciousness to understand, but then automatize and encode the subconsciousness. The conscious mind wants to learn rules, the intuition understands immediately.

In some of my reflection notes from 2013 to 2017 I have written about this shift of awareness and the work on developing presence:

December 2013: The consciousness is disturbing me, I try to control too much. I have tried to be conscious about thinking too much, to notice how the change feels when the body is playing, and when I lose it. Then it is easier to change.

January 2014: I try to understand both cognitively, and physically – to try and recreate this feeling when I am on my own practicing or playing. It is all connected, I need to find the right balance and concentration. I need to understand, at the same time I try to give up control and consciousness steering and play from intuition and embodied sensitivity.

I can understand it cognitively, but it does not work without the embodied understanding as well. The whole mechanism needs to understand. When I know how it should feel, then it's easier to find

again. The sound comes from me and my intuition knows better than my mind and my arms. I have to decide before I play how I want the tone to be, and how much contact this needs. And the changes must be able to happen quickly, everything steered by the body's sensitivity, leaving the consciousness to observe.

These reflections refer to a change of habit, or neuroplasticity, which I will return to in the paragraph on Stanislaw's teaching. Letting go of the conscious control is also a demanding issue, and I have to trust the embodiment I am working on.

March 2014: I get hung up on realizing his advice – the energy coming from inside – it feels like I play timidly and small to manage – it becomes weak. I try to trust that these are steps on the way to something better, but it is difficult being patient. When the music says forte, it seems like my body does not trust itself, my arms activate all power of muscles available. How can I avoid it? I have to redirect the energy, keep trying and keep growing the force form inside of me and out through the instrument. I must be patient!

In the notes I remark how I see from time to time how my playing is changing, and I try to incorporate this work in concerts at the same time as letting go and concentrating mostly on feeling the music:

September 2014: Thinking back on the process of performing the Khipukamayuk, I find there was a big

development between each orchestra rehearsal. It was tough working with Stanislaw and his honesty, but it pushes me to try and understand what he is asking for. It is psychologically tough. When he came to the rehearsal I got almost a hang-up thinking about balancing and playing with the body, instead of focusing on the musical expression. He understood and that's why he stayed away from the concert. I appreciated it, because it made me feel free and independent in the concert. Maybe it'll get easier with him present when I feel more confident.

April 2016: When I practice, my concentration is to messy. I have to work only mentally, without the instrument. I lose courage of how difficult this is. I have to stop myself when I notice tension, but sometimes I do not notice in the moment. If I focus wrong - I start a sound and then I keep it. But that is not enough – it has to develop, and change all the time – inside and between. But I have a better control and I am freer and more relaxed. When I focus on feeling the tone in my body, and feeling the line, then I manage to keep the relaxed and free tone.

May 2016: I understand the difference he talks about, when I am not enough present in the moment the tone is dull. I notice how my consciousness sneak into the arms and start taking initiative. Playing large intervals jumping around disturb me. I try to think of the next note when I am in the one before. I have to find the right feeling. Sometimes I lose con-

centration because I am busy thinking about managing a shift. It is a special type of concentration. When I turn it on everything works, but sometimes it just switches off without me noticing. I have to keep activating it. Make sure I keep it, then the rest is easy.

In the process leading up to the premiere of the Marmæle concerto I have daily meetings with Stanislaw and he keeps pushing me from day to day. I understand easier what is not working, and I can develop my performance from one day to the other.

May 2016: Six days before the Marmæle premiere I have worked on placing everything in the embodied feeling and to create enough sound, at the same time thinking of the line. But I have to keep working on more contrasting dynamics in the body. I have gone to watch the orchestra and feel the nerves raging, just to get used to the feeling. I try to use the nervousness and create energy from it. I have also worked on giving myself affirmations. But I feel like I lose energy when I try to be relaxed all the time. And I am afraid to become slow and unrhythmical in relation to the orchestra. But of course, I know they will follow me. And I am afraid of not using the body, and getting stiff. I feel it is working better now, so I must have practiced in the right way. I see that I need more sound but I do not want to compensate by activating the arms too much. It is easier to create more energy in the concert situation, but I have to be able to practice with the same energy. It is so hard

to shift the forte into being created by the center of me and not just activating all my muscles to play loud. My intellect understands Stanislaw's point, but my subconsciousness is not really trusting me – as if the mind is trying to trick the body. But if I can build this energy more from within. When I compare this last working period with the one before Asheim's cello stories, it has been a better process this time. I understand more and I realize faster what to do to create the stronger feeling of presence. I have also decided that nervousness is only energy, and nothing scary.

May 2016: Three days before the concert I practice playing only long notes, to connect the concentration and focus to the body. Before the bow shifting I keep the focus on centering, so the arm does not disturb. But I can feel how I lose the awareness in the body when I try to play with maximum intensity in the high registers on the cello. I try to get the right sensation even before I play the first tone. When I panic in the top registers I strangle the sound with too much bow contact. I have to be careful with the amount of contact needed. I have a tendency to stop myself and I forget to breath because I try so hard. I try to feel the energy in my body, and also an active sound quality.

May 2016: At the last rehearsal with the orchestra before the concert, the volume was much better and I could have a bit more fun instead of just constantly

working hard on creating more sound. I missed a few runs, but I was mostly concentrated on feeling and I knew this wouldn't happen in the concert. Stanislaw did not comment much, just reminded me of the most important principles, and most importantly, find your energy.

October 2016: Concentrate on the contact, from the very first moment. It is a special type of concentration. When I turn it on everything works, but sometimes it just switches off without me noticing. I have to keep activating it. Make sure I keep it, then the rest is easy. Stanislaw said today:

- Today's button is CONTACT. Do not lose it unnecessarily. You have to have a precise feeling of what you are going to. Let the body take responsibility of more or less energy and dynamics, feel it. You should practice just finding the feeling! And keep it delicate. It is positive what you do, but you must take care all the time.

March 2017: I have to remember to keep it expressive! If I think too much technically I lose expression. I wonder if I am not using enough energy? The bow kind of gets stuck. I have to keep the intensity, while I am relaxed in my arms. I struggle in finding the right feeling again. Stanislaw keeps trying to give me new images or coded words. I work so hard I do not notice that I have lost my point of balance. Only the start of the tone is articulated, the rest is sound. I

have to TALK the notes. But I worry that the line is too small phrases if I think so detailed? When I manage to feel in my body, the line is somehow better, even though I do not try to make a constant line with sound. Start each tone, then enjoy until the next. Keep it delicate and use my temperament. Activate the inner intensity, do not let the body sleep. I find the right feeling and I recognize it when it is there. I have to play with an impulse and then just let the tone live on from there.

October 2017: I work on embodying the rhythm, imagining the feel of the pendulum inside me. I still need to be aware of being patient with the timing and not rush. When I feel the sound in the body it opens up. If I use the body, but the arms are stiff, it does not help. The arms need to feel relaxed. I concentrate on the quality of sound, and the contact between the body and the bow.

November 2017: Preparing for my final artistic presentation. I have been working on trying to feel the rhythm in my body, and also to concentrate on feeling the contact and sound in my body, and balancing. Stanislaw says well done, the timing is good, and the body takes responsibility in the right way. Now this is good, he will not say anything more. It is my music and up to me to perform and feel the music in the performance how I want it. I should just do everything I do, a bit more, and use my musicality. Remember to stay within the atmosphere I create

in the music. And always feel and use the correct energy, fitting with this atmosphere. I have to focus on feeling the music embodied with Cello stories, and make sure I do not disturb with my arms. Then the music talks like I were an actor.

Some issues keep coming up, but this is a natural process as I develop, and every time I understand more even though it might seem like it is just repeated. Through focusing on balancing, sound quality, keeping presence and finding a feeling of flow, it also takes away some of the stage fright and gives me more room to be attentive to the music and to feel freedom of expression. This work on developing presence is a part of a lifelong learning process, and I experience a gradual change in my understanding and in my performance.

I am music, I am a body, I sense music and I play with my sense. Mind and body are one. Or, that is what I aim for, an embodied quality of presence.

When I play like this, I am physically more still and concentrated. My body more centered and in balance. I might close my eyes to achieve an even better contact with the feeling of the music. To some this might be considered “uncommunicative” with respect to the audience, but I argue the opposite. Yes, posture, gestures and facial expressions can also serve to convey an expression of the music to the listener – but I believe that better “body use” and concentration on enhancing the state of presence is in itself talking to the audience in a much deeper way. I concentrate on feeling the lines and structures in the music – how they make sense to me – and to let this be obvious to the audience in order to give them an aural and expressive understanding.

My body is a vessel of communication flowing with energy inside and out. Opening the doors of my inside to the outer world. I embody presence, or has presence embodied me?

I have to let go. The more I want to the more I struggle. I must trust my body and let go of control, then again gaining a new type of control.

I balance my body. The center of me keeps a burning feeling inside the tone. It is scary to relinquish cognitive control and let my mind observe from the gallery, but it feels right.

The music I make is honest, and it is me. I know this is quality, and confidence. It is not important what the listener thinks of me and I'm braver, even though the risk of failure looms. Maybe moving out of the comfort zone, and touching upon this risk, creates new room for me and the audience.

I feel good, I enjoy, my person is unimportant. I am weightless.

PRESENCE AND BODYMIND

In theatre, *presence* is discussed, and director and actor Phillip Zarrilli shows how he and Stanislavski are both inspired by Asian martial arts and meditation techniques to activate the *bodymind*. Body and mind work together as one in the moment (Zarrilli, 2009). Konstantin Stanislavski (1863-1938) is a well-known theatre theoretician and instructor who has become famous because of his writings on method. Some would say his texts have become the acting Bible of the modern theatre. I am not looking at his methods with the intent of creating a role, but I see several aspects of his method of creating presence that are relevant to my work with developing my performance (Zarrilli, 2009). They call it the psychophysical performer, manifested in the quality of an embodied awareness.

Zarrilli (2009) asks the performer to be: “In practicing – as if performing – always in search of the magical moment” (p. 16). He also describes the “[...] energy lying within to be awakened and released through every action in which I engage. Acting is reacting – keep being spontaneous” (p. 16).

Acting a constant re-education of body and mind, a unity with no separation between body and soul. To have “[...] attention to the breath to stay inside the doing” (p. 26) and work on centering and balance, being attentive in each moment. For an actor, these methods help cultivate a “[...] constant inner improvisation, using whatever exercises to help awaken the psychophysical body and stimulate the actor’s active imagination [...] Standing still yet not standing still” (p.22). Even though I seem to be calm, I am filled with contained energy.

In working on developing presence, it has been interesting also to be working on other types of performing as methods for embodiment. For example in the work together with Alpaca Ensemble, working with the performance artist, musician and composer Alwynne Pritchard on creating the show *Hospice Lazy* (see: <http://www.makingsense.no/?p=214>). *Hospice Lazy* is a project exploring what happens with music making and performing when we take away the “holding up” of the body, or when we approach the instrument and music from the body moving. The work is inspired by Marcel Duchamp’s idea of a ‘hospice des paresseux’, a place where lazy people can take refuge. “Hospice Lazy” explores the pleasures and advantages of inactivity through music, text, movement and specially constructed machines designed in collaboration with Vigdis Haugtrø and the Trøndelag Orthopaedic Workshop. We worked through several workshops engaging in different types of visualisation, inner awareness and sensory feeling, which I describe in my reflection notes:

June 2014: We have worked several days with Alwynne Pritchard. She asks us to try many unusual and often tricky approaches to playing and performing. We develop new approaches based on physical exercises and breathing practices drawn from Yin yoga and Butoh (among other things). This time we have been exploring the body, and our relation to our instruments. We play and feel the energy and tension created by this special atmosphere. We experiment with the body touching our instruments, as if for the first time. Through touch, bow and body, keeping in contact with our breathing. Even using

the breathing as timing exercises.

From there we visualize how we could have an inner feeling for the instrument, or experimenting with sensing energy going inwards, and outwards. Relating it to breathing. We also explore what kind of music we create if we focus on movements creating sound, the sound being a byproduct of the movement. This is such a different mindset, but it is very interesting to feel the difference. I see that this visualization and use of energy is very relevant to the other work I do.

November 2014: I really enjoy the part where we breathe three breaths in a relaxed “neutral position”, then the next three breaths we explore touching our instrument with our body, as if we had never touched it before. Gradually we go into playing, it is a very sensual moment. And it creates a strong feeling of presence, where all movements seem to be magnetized. We are exploring the movements, and the byproduct being sound, also very small movements, still creating a special type of energy. All the music is improvised, but with clear rules of what to do at any given time. We experiment with this sensory awareness and energy. Alwynne takes part in the work and she creates with us.



Figure 14:
Hospice Lazy by Alwynne
Pritchard, taking away the
holding up of the body

OTHER INFLUENCES

As already mentioned in the introduction on presence, the concept of embodied presence opens up space for new perspectives with other theories and numerous ways to develop and sharpen the proprioceptive sense (the body’s ability to sense itself) through what is often called somatic¹⁵ practices, for example: tai chi, qui gong, Timani, yoga and Alexander Technique, Feldenkrais, Biomechanics, Pilates, and mindfulness. Alexander Technique was developed by the actor Frederick Matthias Alexander (1869–1955) in the 1890s and intends to develop your use of self to avoid unnecessary tension in movement. I have worked for quite

¹⁵ Somatics is a field within bodywork and movement studies which emphasizes internal physical perception and experience. The term soma means “the body as perceived from within”.

a while with Alexander Technique, first with lessons every week from 1997-99 at the Royal College of Music, where I also met and played for the cellist and Alexander teacher Pedro de Alcantara (Alcantara, 1997; 2010) in 1999. Back in Trondheim, I have had lessons with Rita Abrahamsen for several years. I have also briefly tried Feldenkrais, yoga, tai chi, qui gong and Timani.

Cellist Vivian Mackie (2002), who was a student of Pablo Casals in the 1950s, and later studied to be an Alexander teacher, has written a book explaining how the Alexander technique is related to Casals' principles. Her book *Just Play Naturally* inspired me so much that I went to Glasgow to see her and have a lesson with her – a very fulfilling combined cello and Alexander lesson. In Alexander Technique, I work on obtaining a release of tension through a better balancing of the body. Mackie (2002) describes it as: “[...] a method for transmitting through a teacher's hands the experience of an integrated working of a person's postural mechanisms in relation to gravity” (p. xiii). Particularly when I have regular lessons, I can feel how it helps the performing work I am doing together with Stanislaw Kulhawczuk. But to have an effect on my playing I also need to address these issues directly in my work with the instrument. When my proprioception is better I can change my bad habits more easily.

This is also important for me in my practice from the view point of being a black belt martial artist myself, where this work with presence is just as important as in my musical

performance. I am an ITF¹⁶ tae kwon do¹⁷ practitioner, and in 2013 after having just restarted after a training break of 16 years, I promised myself that within the next four years I would complete this Artistic Research project, and also go for my black belt test in tae kwon do. I would work with reflection and practicing during the day and train in the evenings when possible. I am part of the regional team of the middle of Norway and have won some medals in national and international competitions in the veteran class.

The tae kwon do might not have directly changed my performance, but I see many similarities in the two practices and they have both had positive effect on the other. I felt that working on feeling the energy and presence while training tae kwon do is a help when I work on developing these aspects in performing music. At the same time I use ways that I work with my body and instrument in music and transfer this to tae kwon do. For example, the feeling of the head balancing on top of the spine, and always imagining the next movement - as I do to maintain the lines in music. The constant work with the body, on balancing, concentration on details as well as searching for a feeling of flow in the

16 ITF – International Taekwon-Do Federation

17 Tae kwon do (also known as taekwondo) is the art of self-defense that originated in Korea. It is recognized as one of the oldest forms of martial arts in the world, reaching back over 2,000 years. The name was selected for its appropriate description of the art: tae (foot), kwon (hand), do (art). Training involves a variety of techniques, to include punching, kicking, dodging, jumping, parrying and blocking. Taekwondo also focuses on sparring and learning formal patterns of movement called forms.

performance, and on using the two opposites tension and relaxation to create power, all these aspects establish a close relationship between basic qualities in music performance and tae kwon do.

Tae kwon do is considered a “hard” form of martial art and not one that focuses so much on chi, unlike tai chi, yoga, qigong, which are considered to be more internal martial arts. Still, I find that my searching for chi and presence is relevant in my martial art practice as well as my musical practice. I search for a feeling of inner chi or energy when I work on developing my performance of the tae kwon do patterns. The patterns are seen as the basis of the martial arts, showing your technical level and the character of the specific martial art. The patterns are a collection of fast and slow, soft and powerful movements, created as small works, or dances, which have specific applications (defenses and attacks) to each movement. I sometimes got instructions on the performance of my patterns from Stanislaw, and he would also compare the two art forms. Following is a comment after I showed him my Po-Eun black belt pattern, where he also makes this connection:

Before you want to generate force, feel delicate. Relaxed, then release of tension into speed and force. Delicate body before the attack. And always keep balance, feel it, do not force it. Quicker hands, delicate, and then quick. Feel it, outside your cognitive control. I get slow when I am tense. Relaxed, then quick reactions. This is the same in music. The feeling decides, and it needs to be more active. Also on cello you are slow like this. Quicker mental and

embodied reaction. And always imagine the next movement from where you are. This is the same in music. Always know what comes next, movement, contact on the string or sound quality.

More and more practices and musicians are concerned with the “natural” way of playing to create a freer playing. Nevertheless, I think there is a risk of getting stuck in muscular consciousness, and not searching towards the core of the music. It is interesting to read an interview from 2004 with my teacher in London, Leonid Gorokhov, now professor at the Hannover Hochschule für Music:

There are many schools of thought about every technical aspect of playing: posture, positioning, bow grip, shifting, vibrato and so on. But over and above these issues, my main objective is to achieve complete detachment from the many muscular and mental functions required of a cellist during a performance. In other words, I want to make the playing so physically natural that the conscious mind doesn't have to be involved in any way. Of course, this kind of reflex action is impossible without correct balance and a very solid technique.

The Russian cellist Daniil Shafran was totally unconscious of the cello. I saw him in rehearsal playing the most devilishly difficult music and talking at the same time! He no longer had to control his body. He was free to sense real, powerful emotion not just text. When your mind is liberated you can become

creative. You can begin thinking of more expressive musical possibilities. Your whole being can open to 'divine' interpretation. I don't believe that I have enough in me to create real 'truth' in interpretation but if I free my mind and body I can hope to be inspired by the actual origins of the music (Gorokhov, 2004).

Gorokhov was extremely good at helping me understand how to make technical demands easier through positioning or focusing on how I used the arms. This focus on the technical side of playing helped me a lot, but at the same time it felt like it created a limit to my abilities. I could not let go of the consciousness and focus. To reach the level he is describing, I turned around my understanding of focus and concentration and gave up the cognitive control I had learned through his guidance.

He sits recumbent in his chair waiting for me to start. Silver gray hair and beard. He is always well dressed and he asks: “How goes?”. I know what he is asking me about, he wants me to say something about how my work has progressed since our last meeting. He approves of how I have been thinking, or he reminds me of something I forgot to focus on.

He sits in the chair with his feet crossed. I concentrate, trying to do it right. I play two notes, maybe three, or maybe two bars, then he interrupts. His engagement is radiating, he is so intent on making me understand. There is always something more to work on. He is sitting at the edge of the chair, feet astride. His entire being is intensity. He explains, again. I feel embarrassed he has to explain it so many times. I ask questions to be sure I haven't misunderstood. And to keep understanding better. I try to eliminate the parts of my understanding which are not right. I try to understand it with my body – that's when I manage to get the right feel for what he is talking about. But not only talking. He sings and hums and gesticulates. He uses his own musical images, which I have understood both intellectually and embodied, through working with him over time. If someone were to observe our work, they might think we were speaking a strange language. But they might

understand his meaning by just watching him. I find my understanding comes easier by watching him, for example when he shows how I “play with my arms” and that I haven’t activated my body. Or that my feelings are sleeping. I understand immediately, but it isn’t always so easy to realize in action. In my playing, I try to find in myself the intensity and presence he is describing with his entire being. The little nuances I wouldn’t be able to understand in another way. He is very eager, explaining again and again. He tries to alter his words or explanation to trigger my understanding; I ask questions and search my body through my kinesthetic sense. I find a change in my neck, I release tension, what about the arms? Am I sitting balanced, feeling the point of balance? Focus on the body, not the arms, redirect attention to the center of me and open up for the affects which are there. Wake myself up. Is there something physical I need to do? It is easy to lose concentration when he is explaining something at length, but I keep refocusing on the meaning. When I first worked with him I focused more on feeling the point of balance while playing, less on feeling the contact between the bow and the body (and the string). But then I kept forgetting to remain in this feeling of balance. Then I focus on the energy in tension and release, but I realize I forgot the contact. How can I get all of this to work together, at the

same time? He sits back and I try again. It doesn't take long before he is back at the edge of the chair saying: "Excuse me, excuse me", to make me stop playing. I have a tendency to keep playing, but he doesn't want me to slip back into old habits and therefore stops me when he sees it happen. I search inside myself for a new understanding. He gives me well-known code words to trigger my mind and body to work together in the moment. Then I find the sensation: "Yes, now it is almost right!" It feels like an immense appraisal. When I don't understand, he gets so upset, but when I realize something, he is equally happy. He shakes my hand and congratulates me.



STANISLAW KULHAWCZUK

I first met the double bass player Stanislaw Kulhawczuk in an interpretation class in the NTNU Department of Music about 20 years ago. I was 19 and in my first years of study. I didn't understand everything he was talking about. I immediately understood that there was something different about him and that he had something to teach me. He would only talk to the person on stage, intensively trying to help and not letting the issue go without the musician having managed something.

He is now retired from the Trondheim Symphony Orchestra and from Department of music, NTNU, where he had been teaching since the 1980s. He studied in Warsaw where he graduated with a Master's degree in 1974, studying with Tadeusz Pelzer. He also had great success with his jazz band (jazz-fusion/avant garde), Paradox, from 1968-72, with tours and prizes won at several festivals. In 1975, he obtained a position in the Trondheim Symphony Orchestra and moved to Trondheim.

He told me after our first meeting, that he was impressed by my musicality and temperament. I also felt that it was very strong, but, I didn't always manage to communicate it to the audience. I had a lesson with him where he talked about playing from impulse, both the tone and the vibrato, but his words seemed so unfamiliar to me that I didn't dare to follow up on his path.

When I came back to Trondheim in 2001 after having been abroad for several years, I felt I wanted to explore his teaching further. I have now worked with him since 2002 and as a result of our contact, I have come to understand

that a focus on strengthening the use of intuition and freedom of performance is crucial. At the same time as a balanced use of the body and thorough knowledge of style and tradition are equally important.

Subsequent to our initial contact there followed a period of chaos which was very frustrating, and it took some time before I dared to place complete trust in his teaching as well as in reflecting on the knowing I carried with me from before. To really embody and understand his method, I needed to set aside my skepticism and go all in to try and realize his advice. I had to gain an embodied knowing of his musical images and coded words, as well as try to understand these concepts in a theoretical and pedagogical sense. Through continuously asking questions, being active and reflective, and trying to deepen my own understanding embodied and cognitively, I have gradually incorporated his method in my playing and teaching.

We are in the old symphony orchestra practice room. I'm in front of the grand piano, he is in the corner. The windows open towards the inner part of the building. I resist against what he is saying. I can feel how it works, but I am full of unasked questions. He is not interested in external ambitions, it will take the time it takes, developing my musical potential to its fullest.

I try to feel in my body what he is asking for. I struggle. I try. Maybe I try too hard. Balancing, feeling the rhythm centered in myself. Which physical feeling is he talking about? I try as many as I can. I'm on the first bar of Haydn's D major concerto, again and again. Actually, the first two notes again and again. I search in my proprioception, in my body, for the right condition. I approach desperation in my vain attempt to understand.

When I think, I've got it, something else is not working. I try not to control, to let go. To center all my energy inside. And suddenly I know exactly what I'm searching for. The body is totally free, I play from the center of me and I can play anything. Time feels slow, and I'm totally immersed in the task, inside the music. I feel like I'm sitting inside the tones, and I can vary it endlessly. Dynamic is just an integral part of everything, energy is everything. Everything works, and I can do anything. The feeling exhilarates me, it feels intoxicating.

I want to shout out my joy. This intense feeling of happiness, this is the reason I work with music. This little moment. I can just go on and on – I won't lose it, I'm in control but still free and flexible. I'm not a person with a body and limbs – I'm just a being. My brain is observing and enjoying.

Everything around me is unimportant. I crawl into the music and talk through it, even though I have made decisions on the interpretation, it feels like I have so many possibilities for variation at my disposal in this moment. I can't remember if my eyes are closed or open, I'm in my own world. I want to laugh, I hear Stanislaw shouting: "Hurrah" next to me. The passages flow easily, there are no technical difficulties in this world, everything is easy. Of course, he is right. This is like something I have almost never experienced, and he is teaching me how to find it every time I play.

Stanislaw's teaching liberates the musician and the music, and focuses away from cognitively controlling the use of muscles for controlling my movements. I'm convinced that his teaching has had a positive impact on my playing, and that what I learn and develop will be useful to other performers as well as create knowledge.

The German philosopher Eugen Herrigel (1971) describes differences in the Western and Eastern way of thinking of teaching and learning in his book *Zen in the Art of Archery*. Daisetz T. Suzuki¹⁸ says in the introduction: "The mind has first to be attuned to the unconscious" (Herrigel, 1971, p. vii). Zen, but also chi/qi, can be described but do not lend themselves to rational analysis. I will not pretend that Stanislaw's method lies on a spiritual level like zen, but there are many truths in this book which makes me see parallels to my own work, for instance on how to work with the unconscious, letting go of control and intellectual understanding.

Stanislaw uses musical images or coded words to explain phenomena that can be difficult to understand. They take their meaning through him showing, explaining, singing, and pushing me to keep searching until I have filled them with my understanding both cognitively and in an embodied manner. I then also use coded "concentration buttons" to direct my awareness and to activate the right feeling during playing, and to focus my mind. This will be explained in more detail later on in this chapter. In music, it is the norm to use images to describe musical phenomena that are otherwise difficult to describe in words. His imagery

creates new meaning and an embodied symbolization of the experience, by referring to familiar symbols or words. In understanding Kulhawczuk's images, the embodied meaning emerges out of the relationship between the physical experience and language.

The basic focus of the teaching is an economical use of the body: balancing the body to avoid unnecessary tension in the muscles. When your spine is well balanced and your head is balancing, relaxed on top of the spine, you induce a natural relaxation of the upper body. If I use the body right, in the most efficient way relating to the tension in muscles needed, or relaxation in the muscles not used in the moment, I am free and can play anything. By engaging the body and use an active inner energy, I use little muscle force but the effect of the music is so much bigger and the sound is bigger and open.

Focus on feeling the point of balance. The image of how to find this feeling: Imagine being a pen, which can find the exact point of balancing with no support, and without falling. When I shift the focus to the body and balancing, technical difficulties are easy to overcome. The rhythm of the music is also anchored in the body, and I sense the swing. I feel the pendulum moving if I imagine it, steadily swinging from side to side.

In my reflection notes I have described a practice session where I concentrate on sensing this embodiment:

I start my practice sessions just working on sitting and centering my attention. Attention on how my back is, am I sitting on my sitting bones? Head balancing on the top. Not held, not forced, just

18 A Japanese scholar on Zen Buddhism.

balancing. Head free. Arms hanging. The cello peg is in my neck but I try not to be bothered. I adjust the instrument slightly. Feel the contact with the string. I play long notes. Keep this contact, in the body and with the string, all the time. I stop myself from time to time to check on the balance and the point of contact with the bow and the body. It's easy to lose while playing, I have to check constantly.

The music comes from a centeredness inside me, and my embodied feeling controls the movement and the music. It is also a constant play with the energy of the music and the energy within me, and never letting totally go of this energy. I develop a new alertness with respect to the body, energy, and touch with the bow on the string.

One of the important aspects of this work on embodiment is to activate this energy of the body and relieve the arms of responsibility and tension. If the body is "sleeping" and not active enough, the arms take over. The body and the hands must cooperate giving the hands the best possible situation. Let the body take responsibility, the arms should be relaxed and soft. The inner activity of the body is always changing, it's not constant. If you are not active enough, the arms take over.

Awareness is again a challenge in changing this habit. Sometimes the arms take control without me noticing. I have worked so much on consciously feeling the proprioception in the arms, it is demanding to let go and to try and just trust that they know what to do. I also see that I have a tendency to activate the arms when I am high up on the fingerboard.

I let the energy of the music build up before the tone

before I release at the right moment. Wait for the body to be present, and the tension builds up before releasing tension. I have to wait for the feeling in the body, and not play before it.

The energy is the music's inherent force. I need to know how much to use at any given time. The metronome does not decide time. Energy in the music is not metronomic. A totally even metronomic rhythm can be used as an effect, but not as a musical principle. I work with the metronome to check, but not when playing music. The energy comes from impulses, the music and impulses have varying amounts of energy. Music has to have groove or swing. I visualize this as feeling an inner pendulum constantly swinging – sometimes attached above my head, or in my body. If the music swings, then I embody the rhythm. This swing is super important. Tempo, rhythm and phrasing is steered by this energy of the music, and this energy creates the language of music. I try to also sense the energy in between the notes.

Sometimes when I play I force the timing, I am too quick, I have to wait for the energy of the music to build in me. I should not be too early, I have to feel it as holding the moment, a build-up of tension, till I have to release. Feel it as a rubberband being stretched out, and then let it go. I have to both feel the swing, the contact and the amount of energy needed. This work with timing also creates a feeling of "speaking" the music, not bound by the metronome but more flexible following the lines within the larger frame of time.

A part of this work on embodiment is to center this energy in my body. Harpist and conductor Andrew Lawrence-King (2014a) claims that being 'centered' not only optimizes your own physical co-ordination in performance and combats nervousness, but also empowers emotional communication

to your audience, and puts both performer and audience in touch with the ineffable, mystical spark of artistic inspiration. Lawrence-King discusses this notion of centering which is common in several other practices too:

When you ask someone where their self, their YOU, is situated in their body, many will say head or high up in the body. Moshe Feldenkrais says: 'It is certainly true that most people feel the ego, i.e. the point which feels more like 'I', at the base of the forehead between the eyes. But it is not exclusively so. With the advancement towards fuller maturity of the spatial and gravitational functions, the subjective feeling is that the ego gradually descends to be finally located somewhat below the navel' (Lawrence-King, 2014b).

Centre the awareness and sense into the chore of the body, I imagine this situated around solar plexus. Stage performers similarly seek a sense of being “centered” or “grounded”. In my work with Stanislaw one of the reoccurring aspects of each meeting is to focus on the contact between the bow, (the string) and the body. The body is in charge of this contact between bow and body, and it needs to have a delicate quality. When I work I concentrate on sensing this contact and listen as well for the quality of sound.

I let the body control the point of contact with the bow – when I have that I can also vary any type of bow speed, and still keep the sense of the lines. Even when I want a quick movement of the bow, the awareness has to stay in the point of contact in the body. Imagine the weight, sound and the

energy before I play.

The challenge in developing this contact is mostly in changing habit and enhancing this new focus and awareness. Examples of my work can be seen in the practice vlog (<http://www.makingsense.no/?p=579>) and in my notes I have written:

May 2012: The point of contact is there, activated in the body, but it is maybe not varied enough. I can see that I sometimes think a bit too much sideways with my bow, without keeping the point of contact. It becomes mostly one type of contact and sound even though of course I use dynamics. I should think as if I am stroking the string, cuddling it. My sound gets much better, more open, and the lines are clear. Sometimes I keep “holding” a note, I got the right feeling at the start, but then I try too desperately to hold on to it. Just balance and stay centered, holding on to the contact without it becoming stiff or held. It works better when I think the bow movement more inwards, than sideways with speed. Contact has to be present in each note. I can use a quick bow but still think delicate. When I practice this, I try just sensing the notes and almost not moving the bow – only feeling the variations in contact.

August 2014: I try to keep the contact in the body, and feeling the body balancing while I play. The tone starts from inside, with an impulse, anchored in the body. It is alive, and the body decides. I can feel the intonation in the tone. The contact on the string is

decided in the body, or through the body, but of course anchored in musical choices. The energy and production of sound comes from the body and creates sound in the point of contact. I really try to concentrate on embodying and not losing the feeling while I play, constantly producing sound. Then I can make a big and strong effect without working too hard, less muscular power but more effect.

When you do something, or hear something over and over again, it forms a strong neural pathway. Fortunately, however, the brain is always changing and you can forge new pathways and create new habits. This is called the neuroplasticity of the brain, its capacity to learn from experience by changing its structure (Rugnetta, 2017). In this process of development and change of awareness just changing habits is a lot of work. Following are examples of this work from my reflection notes:

February 2014: I keep trying to keep the right feeling of what we work on, but it is not easy to find it on my own. I keep getting frustrated, and sometimes I feel afraid of practicing in case I work in the wrong way and ruin everything! All the new paths in my brain needs to be groomed, not left alone to wither away.
 March 2014: Understanding intellectually is not the same as understanding embodied. I should use the affects, but still I am using so much time just getting to this point of flow and using the body right, so it feels like there is a long way to go before interpretation is the main focus.

April 2014: It is a really hard run-up to the concert because when I practice how I am used to I end up with my old habits. I change how I practice and use much more energy on focusing and directing attention, instead of playing over and over again, mindlessly. In changing my habits, I feel nervous: is this going to work. I cannot “over-practice” like before, because then I end up repeating bad habits. What if I cannot realize this in the concert? It sometimes takes some time getting the right sensation when I work with Stanislav, so what about when I am alone and nervous? I want to realize so much that I start overcompensating with both my force and the interpretation, instead of trusting my embodied control. It works, but at the concert in Rissa, I could feel myself going in and out of concentration. And I kept gripping my bow too hard, which did not help freeing the arms, and the arms were really tired.
 I have to trust my “new-way”, I know it works. But I keep focusing on one thing at a time, forgetting other things which are important. I am too busy thinking about how, so I forget to feel the music. I feel stressed about having to prove something about music and language. I want the audience to be in the music, through their own bodies and experiences. I lift my playing to a new level, but at the same time the stress makes me lose it, and I revert to old ways which seem more familiar and safe. But then I do not get the same presence in the moment, or “magic”.

These three reflections are from the first period of my project, and as I showed in the paragraph on developing presence and analyzing my first solo concert in 2014, this uneasiness and distrust made the start of the work maybe even unsuccessful.

August 2014: This changing of habit demands a lot. I try to feel and not think too much. It's so hard when I have been trying to think all my life. It is a question of concentration and redirecting both mind and embodied energy. It is good to practice a lot, but only if I do it right. Otherwise it is harmful, for me. To create new neurological pathways, I have to use all my concentration. I am fascinated by the inner work and how much difference it makes to my sound. Relaxed body, but still awake and alert. Maybe I just underestimate how much work it takes to actually do something about getting a better use of my body and changing my ingrown habits.

Stanislaw urges me to let go of my intellectual control and trust my sensory awareness and embodied feeling to control the music. My intuitive presence gets stronger the more I work on this pathway. I understand both cognitively and in an embodied manner. Let go of the cognitive control and trust the body to play. I balance to create freedom for the arms, concentrate on letting intuition and my body steer my choices while I observe with my intellect.

June 2015: Maybe I want it too much. What am I doing wrong? I get so angry with myself for not

managing. WHY! I tell myself that this is right, but it DOES NOT WORK – IT DOES NOT GET BETTER. WHY SHOULD I TELL MYSELF TO KEEP WORKING? I try to use the temperament, but what do you mean?? I search and search, and then it works but I do not know why. How can I trust I am doing the right thing when it is not getting better? Am I throwing away precious time? Is it not working since I am struggling so much? I do not know how to realize 100%. I want to, I do have the motivation. I struggle connecting the cognitive understanding and the embodied knowing. My head tries to show the body how, and then it misunderstands. And it tells the head that everything is ok, and I go down the wrong path. I have to keep trying. I am trying and trying but I am not finding the right feeling. Start from the body, do not just start and then start searching. Get the feeling before you start.

Gradually during the project I realize how to develop presence, and the work I have done is embodied. I can even see a change in just a short week, but this is of course based on several years of foregoing work.

July 2016: This last months have been incredibly intense. I had no surplus for anything else than to practice and go into the musical material. I feel that the reflections and research work I am supposed to do has been neglected for some time, except that the performing is the main part of my research. Playing wise I worked hard and got some steps

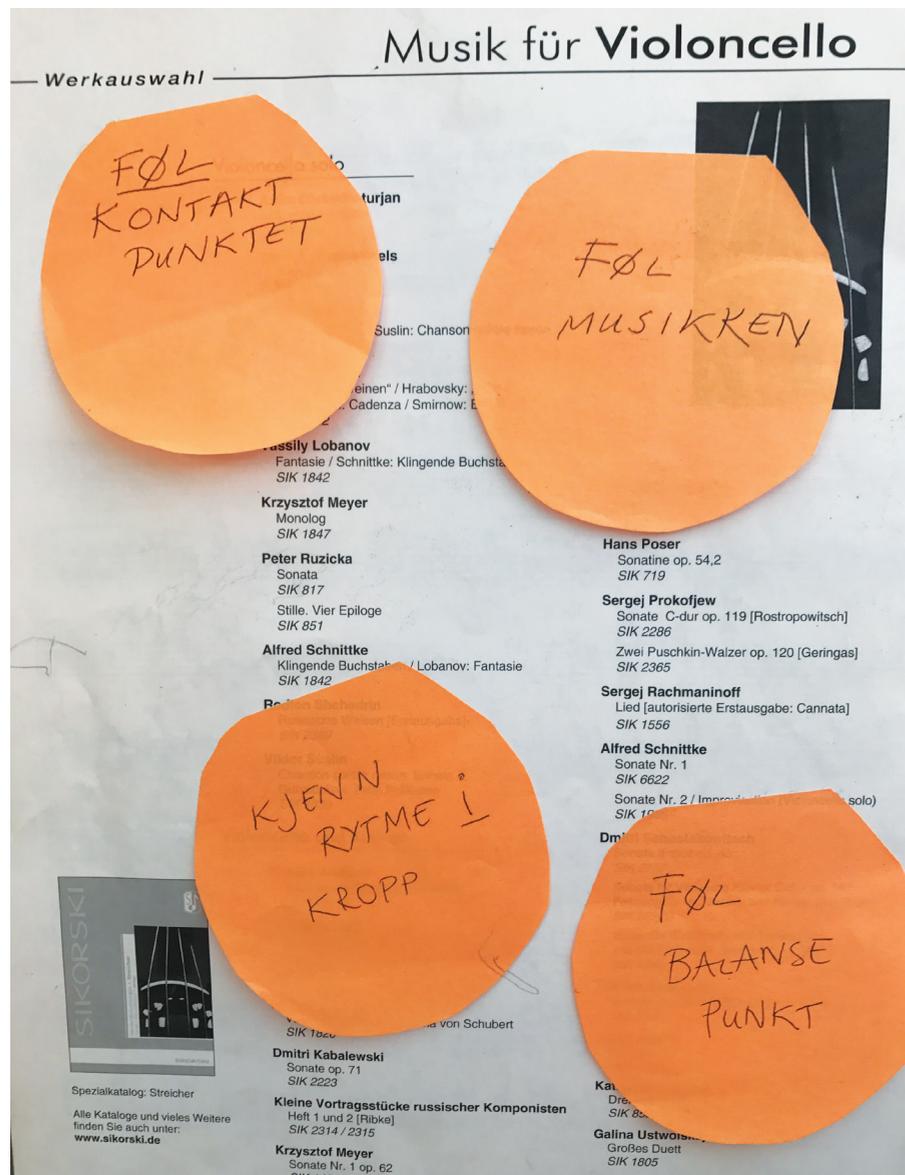
Figure 15:
Example of
concentration buttons

further, and I am happy with the end result of the concert. And I am amazed at how big a difference it could make, the work I did, with Stanislaw, just from Tuesday to Thursday that week.

These notes show how demanding it can be to change habits and to create new neurological pathways. It was hard letting go of what I have always believed to be the right way so my mind was also giving me a constant struggle with doubt.

An important part of working to create this sense of concentration and presence, is to learn to discipline my wandering attention, and continuously bring it back to a specific point by giving myself special messages or “concentration buttons” to help find and keep the feeling of presence. An example of concentration buttons is given in Figure 15. I am “taming” the mind by engaging it in attentive awareness to a specific task. This is described by Zarrilli (2009) as keeping our “analytical, squirrel-like minds occupied” (p. 26). One example is the button CUDDLE, when the body keeps the contact I can focus on enjoying and cuddling the string, and my body is balanced and awake. Other buttons can be:

RESPECT - ONLY CONTACT, IN THE
BODY - BURNING SENSATION IN THE
TONE - FEEL MUSIC IN YOUR BODY
- EMBODY THE DYNAMICS - BODY
DECIDES.



They all help in the performing moment to direct my concentration and release also the other aspects of performance, but sometimes I find it difficult to find the right "button" to trigger the right feeling. I have to work on finding the right awareness of the feeling I want, and also manage to keep it. And to not hold on to it too spasmodically, suddenly working against myself.

Stanislaw asks me to practice away from the instrument, only visualizing the performing and at the same time activate feelings. A mental practicing of finding and keeping a right presence of mind. This will strengthen the new neuroplasticity that I'm trying to increase. As Oliver Sacks (2008) says: "[...] imagining music can indeed activate the auditory cortex almost as strongly as listening to it" (p. 32). It also creates a clear idea of what I want to do with the music, without being bothered by technical difficulties on the instrument.

With this method as well as the physical act of practising, I create new neural pathways, firstly identifying the old habits and what I want to change. Then I shift the focus of concentration, and every time I feel myself slipping into the old habits, I stop what I'm doing. I use mental visualization and affirmations to reinforce the new pathways. I keep trying and gradually transforming. The new neural pathway gets stronger each time I use it correctly. I have to work with new types of embodied understanding and mental concentration to get in contact with the right feeling. By creating these new pathways in the subconscious, the neuroplasticity is gradually working to my advantage.

Oliver Sacks (2008) quotes Alvaro Pascal-Leone, Professor of Neurology at Harvard Medical School: "The combination of mental and physical practice leads to greater

performance improvement than does physical practice alone" (p. 32). The study *Musical Imagery and the Planning of Dynamics and Articulation During Performance* says that: "[T]he ability to imagine a desired interpretation is said by some musicians to be integral to expressive music performance" (Bishop, Bailes, & Dean, 2013, p. 97). They also say about this mental preparation that:

Aural skills are practiced by many music students, but if consciously imagining a desired sound increases the success with which intentions are realized, then an increased focus on developing and diversifying auditory imagery skills may be beneficial (Bishop et al., 2013, p. 114).

When I imagine the music, I anchor it in my body and I feel and visualize the different colors and affects of each note. Mental rehearsal allows me to test potential interpretations and analyze anticipated results without interference from auditory, motor feedback, or bad habits.

One thing which I find challenging is to not use too much muscle power when I want to play a big *forte*. I activate the consciousness of the muscles in the arms and try to take the force from there to get a heavier bow and bigger sound. I sometimes have too much consciousness, or more precisely pre-reflectiveness regarding what my arms are doing at any given moment, even though I don't consciously think about them while I play. I have to activate the responsibility and trust of my body, and let the arms be its tools. De Alcantara (2010) says for example:

When you want a big sound, a resonant, uniform and elastic sound, you need a “total absence of brute force, and instead the perfect coordination of the musician’s entire body, from head to toe; a virtuosity of contact between the player and his or her instrument; and, most important, the capacity to allow sound to flow out of the instrument (p. 3).

This resonates with Stanislaw’s method of taking away the brute force from the arms, and placing it in my center and building the dynamic force from my inside while keeping my arms supple and to obtain a big and resounding forte. It has been hard to let go of the impulse to compensate with muscle power and always try to let the energy and dynamics build up from within myself. Stanislaw says:

Try to let the arms hang from the shoulders, not holding them up using muscles not needed. The body is stable and balanced. You have a tendency of automatically lifting the elbows to get more power. But you are strangling the tone.

In the process I must admit that I was afraid that if I did this, it might not create enough power and sound. But working with this centering and building of energy from within, the sound is more open and vivid, of much better quality, and has more variation.

Stanislaw can easily spend one hour working on one bar or one line, and I appreciate this attention to details. It is also demanding, because my “bodymind” needs optimal functioning to be able to express what I want, and what the

music demands. That is, choosing between the millions of shadings, colors, articulations and sounds inherent in the music. It is not enough to keep an expression through a line, I have to go further and keep the music alive in every little note, in their beginning, middle and end. My concentration is totally focused, while my consciousness keeps watch and intuition is steers through my embodied feelings.

I direct my awareness straight to the core of the body, the grounding, and I feel that I’m inside the tone from the first moment. The instrument is only a part of me, a means to express myself. The instrument can get in the way, as a technical issue – I try to be one with it. The best is when I forget there is an instrument present; it acts as an extension of me.

The music is shaped in my mind and through my affects. When I play I’m not trying to force my personal feelings onto the music. Fear, anger, sadness, happiness, love – these and many other affects are the raw substance or intensities that we have in our bodies as reactions to events, sounds, speech, and encounters, before the emotions. When I play I can activate the affects which lie close to the subconsciousness, by feeling them linked to the music in the moment. I use my affects as a resource to color and to create variations in the music. The word affect has many connotations philosophically and historically, and my understanding of affect as a performer describes something about how it feels when being in the performing moment. I do not mean for the listener to understand which affect I use, but it is an embodied material that I can use to interpret, and I hope it can create a feeling of some kind in the listener. In conclusion we might ask the question as to why and how

we as humans react to music in an embodied manner? The brain researcher Oliver Sacks is clear in his view on music and emotions, and he wrote this in *Musicophilia: Tales of Music and the Brain*: Music, uniquely among the arts, is both completely abstract and profoundly emotional. It has no power to represent anything particular or external, but it has a unique power to express inner states or feelings. Music can pierce the heart directly; it needs no mediation (Sacks, 2008, p. 300)

I obtain a feeling of relinquishing control, but at the same time of gaining a different “felt sense” control. This intuition is, of course, shaped and formed through years of practice and performing, and is also now broadening and developing with the work I’m doing. I can, with this embodied approach to playing, interpret with a greater freedom, as if the thought, mind and feeling from which the music stems are embodied. I need to perceive the sound and energy of the music, the contact of the bow on the string, with a feeling in the center of my body. Intuition consists of the following: affects, temperament, sound quality, dynamics, and very importantly, energy. Music comes from impulses.

The consciousness is slow, the intuition and subconscious are much faster and more varied. Again, I return to the words of Casals (1970):

[I]t has always been my viewpoint that intuition is the decisive element in both the composing and the performance of music. Of course, technique and intelligence have vital functions – one must master the technique of an instrument in order to exact its full potentialities and one must apply one’s intelli-

gence in exploring every facet of the music – but, ultimately, the paramount role is that of intuition. For me the determining factor in creativity, in bringing a work to life, is that of musical instinct” (p. 97).

In Stanislaw’s teaching, I also find other resonances with Casals’ views: “One must understand that the purpose of technique is to transmit the inner meaning, the message, of the music”. The most perfect technique is that which is not noticed at all (Casals & Kahn, 1970, p. 76). This requires a lot of imagination and visualization, and it is easier to explain and teach in person than it is to describe.

I am now at a point where I am able to distinguish, in my body, when I’m playing with “my arms” or managing to keep the feeling of presence. I feel the qualitative difference. Once this has been experienced, it can no longer be ignored, it is like when a bear has tasted honey, she will always keep searching for more. When I got the taste of what he is urging me towards, never content with 99%, and always pushing my abilities to the maximum, it keeps me returning again and again. I get a burning wish to understand more.



Sometimes, particularly in tricky passages, I feel like giving up this new way along with the new pathways in my brain, and just go back to using the old well-worn ones. Just learn this, the old way. Even though I know that introspection and embodiment of the music from the first instant, this learning process is quicker than the other way. But what about when I get nervous? Do I lose it all? I gradually gain more control and can retrieve the feeling when I lose it during a concert. From a cognitive controlled interpretation to an interpretation grounded and centered in the body and the intuition. Consciousness is there as a captain, trusting her employees to do what is needed. She is watching.

I work hard trying to put myself in the state he asks of me. IT'S NOT SO EASY AFTER 30 YEARS OF DOING IT DIFFERENTLY. I create new paths into the subconscious, or shape the pre-reflective, using my neuroplasticity. When I don't pay attention, my mind returns to the old path.

I search for this physical sensation of the body controlling the tone and then get a strong feeling of flow and being present in the moment, a feeling of freedom.

MOMENTS OF FLOW

I experience that presence in music performance can be developed. When working on creating a strong inner presence, I also experience achieving a state of what can be likened to what Mihaly Csikszentmihalyi, Associate Professor in Behavioural Sciences at the University of Chicago, in 1988 defined as “flow” or “ultimate experience” in his study on Consciousness and the Psychology of Optimal Experience. Being immersed in flow creates an extraordinary atmosphere – around the artist – again creating this energy of presence. It is not the same thing, but the two are related:

Flow denotes the holistic sensation present when we act with total involvement. Flow is a subjective state that people report when they are completely involved in something to the point of forgetting time, fatigue, and everything else but the activity itself. [...] The intense experiential involvement of flow is responsible for three additional subjective characteristics commonly reported: the merging of action and awareness, a sense of control, and an altered sense of time (Csikszentmihalyi, 2014, p. 230).

I am relaxed, but at the same time alert and concentrated on the task at hand, irrelevant thoughts are excluded. I feel confident, and my sense of time disappears as along with my “self-consciousness”. When I’m in this state of flow I feel happy and exhilarated and feel that the possibilities are endless; nothing can stop my playing. It is an autotelic moment, which, in itself, is so rewarding I want to return to it over and over.

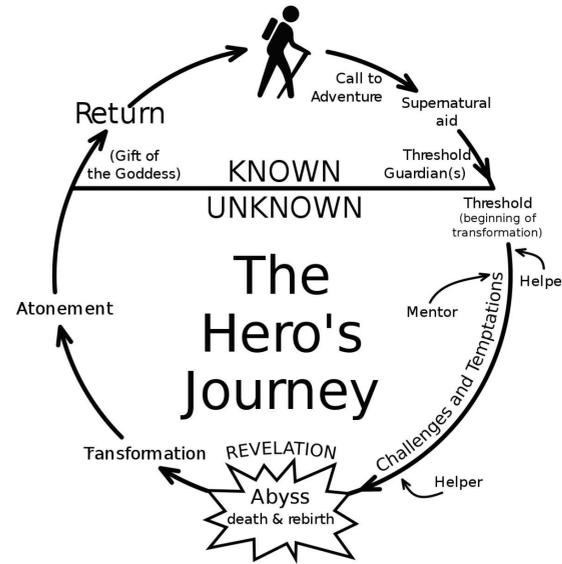


Figure 16:
The tale of the Hero's Journey

As Csikszentmihalyi (2014) describes it: “[...] intrinsically motivated, or autotelic, activity: activity rewarding in and of itself (auto=self, telos= goal), quite apart from its end product or any extrinsic good that might result from the activity” (p. 240).

There are many examples of people who have kept studying what flow is and how this can be measured, while others have worked on how to “get into the zone”. This means that you are totally immersed in the task at hand, combining awareness and actions. Csikszentmihalyi (2014) says the task at hand shouldn’t be too easy or too difficult – it can expand our personal limits and we achieve more.

It is interesting to look at the method of creating flow developed by Frank Heckman, professor at Codarts HS

Rotterdam. Heckman has created a method for developing flow in performance, through a five-part model inspired by Campbell (1949), and his concept of “the hero’s journey”. He calls it the sustainable performer, i.e. a person who has the ability to perform at a high level again and again (Heckman, 2017).

The Tale of the Hero’s Journey, Figure 16, is the common template of a broad category of tales that involves a hero who goes on an adventure, experiences conflict, wins a victory and in the end returns home, transformed, to share his experiences.

His method is interesting, and in my artistic research process I can relate to the steps of the journey. The journey addresses five dimensions (with his signs) (Heckman, 2017):

 Calling: gaining purpose, knowing yourself and setting goals. Discover your own dream, determine your own course and free yourself from social control. Choose a destination.

My calling was entering into this research project in order to gain a deeper understanding of developing interpretation and musical performance.

 Fellowship: about key relationships, the social fabric and the environment. Fellowship matters. Find new qualities in yourself. Your companions will influence how you proceed. Choose well.

My fellowship has been the supervisors and peers I have around me, and people I have met and discussed with through the National Artistic

Research Forums and meetings. They have all together given me valuable advice, and reasons for further reflections or force to change direction.

✓ Dragons: about facing, embracing and overcoming challenges. Expect the dragon. Work through the inevitable disappointments. Overcome resistance, fear.

My dragons are to overcome my own fear and uncertainties, and take risks with the possibility of failure. The skepticism from others has also been a challenge to work through. I experience challenges as a way to grow.

* Performance: about being in flow, the ideal performance state. Seek “flow” - the feeling of total focus in circumstances where you can see yourself succeeding - you can perform optimally as you go. This strikes a balance, between the challenge of the task and the ability of the seeker. Too great a challenge leads to fear, tension. Too little challenge leads to boredom. Implement, “stand in your own truth,” carry over, follow through, execute.

My performance develops through the focus on presence and centering my attention and thus creating flow in the moment of performance and maintaining it.

^ Return: is about bringing home the ‘treasure’, the new knowledge, explaining and sharing the learning. Evaluate, reap rewards in knowledge, experiences, return and apply. What do you bring back with you, your “grail”.

My return is bringing home the question: Can I sustain and keep developing what I am learning? It is also sharing new works and communicating with the audience. I want to use this in teaching, and help others with my knowledge. And I want to keep making this journey over and over again.

I work with a method for attaining this altered state of consciousness. Andrew Lawrence-King (2014a) at the Australian Centre for the history of Emotions compares it with a state of trance or meditation in his research on flow. There is also Henrik Vonk looking at flow and mindfulness, and Andreas Burzik works on flow for orchestral musicians. Lazlo Stachó (Liszt Academy, Budapest) is developing a practice methodology to help classical musicians enter flow and his lectures on “the ability of secure and comfortable cognitive ‘navigation’ in the musical flow during a performance” (Stachó, 2016).

Njål Sparbo (2014) refers to his “singer’s bubble” in finding the special state of performing that he explains to be a concentrated, almost meditational state (p. 4). He has worked on developing the psychophysical singer on stage, through a series of performances and has worked with different techniques, both theatrical and somatic. Sparbo uses the concept active intuition, by which he means an active and intentional use of knowledge, experience, knowing, being, motivation, fantasy and communication. Inspiration is related but is a passive use of this same network of personality (Sparbo, p. 6). This is also what constitutes the psychophysical, mind and body work together as one. In this sense, Sparbo’s work is closely related to my artistic research.

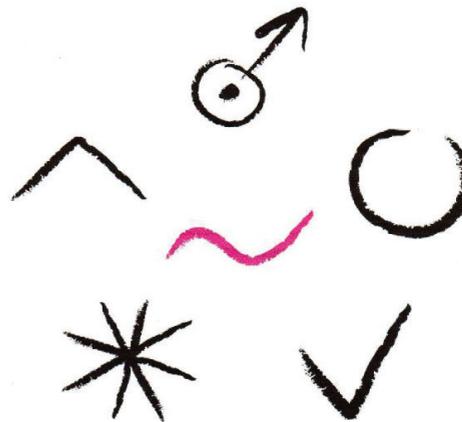


Figure 17:
The Hero's Journey, Heckman's
cyclic, didactic model of
sustainable performance.

We were on tour for one month, all over Germany in and out of buses and hotels and concert halls. Every day working on the repertoire as if it was our first concert. Then this one concert, in a magnificent hall. Baroque interior, white chairs with velvet “stuffing” seats. We start playing the Souvenir de Florence by Tchaikovsky, as we had done every night, but this night feels different. It feels like we are one big body made up of smaller musicians, and the music becomes whole, united, rather than composed of 16 different voices. An entity of its own.

I never knew if the others had that same elated experience; I think we lacked the words to explain and talk about it. It felt like magic had happened suddenly, and we all floated within it. The next night we played well, but this “out of body” experience didn’t reoccur on that tour.

FEELING OF FLOW IN ENSEMBLE PERFORMANCE

What about this presence when I use it in a group? Can I keep it? It feels like it is very egocentric, but of course, all development work in music normally is. Will it rub off on others? I cannot force it on my colleagues. Will my way of playing be a disturbance to the ensemble, or can it enhance the quality of my play and thus the quality also of the ensemble?

A collective consciousness, can feel like a dissolution of the boundaries between musicians, which connected us in one single feeling of flow. British anthropologist Victor Turner explains this as *communitas*, creating a mutual understanding and melting boundaries in a spontaneous communication. Turner (1982) says that those who “interact with one another in the mode of spontaneous *communitas* become totally absorbed into a single synchronized, fluid event” (p. 48).

I was once asked at a conference: “But what about this feeling of presence and flow in chamber music?” As explained above, when you get these moments of *communitas*, nothing feels more meaningful musically. I have experienced it several times, and I have also heard other talk about the experience. Hatto Beyerle talked about how the Alban Berg Quartet had this experience from time to time and how precious it was.

But of course, the work I do cannot be pushed upon another individual. I think that if I try to impose my own ideas upon my fellow musicians this *communitas* will not necessarily happen. It is important that it is a communication

created between us in the group, as a project for continuous improvement, development and inspiration. What I can do as a performer is to always try and play at my best, and come with suggestions regarding the musical interpretation or sound creation which makes sense to me. In my chamber music group of 20 years, the Alpaca Ensemble, we feel this *communitas* sometimes, and sometimes not. Professor Robert DeChaine (2002) describes the situation as: “an instructive, collaborative energy that we breathe into each other’s ear” (p. 95). In this artistic project, I have included one work of Karin Rehnqvist, which she wrote for my group, Alpaca Ensemble, to also experiment working in a “communal” situation.

Developing presence demands much of me. Devotion and trust. I need to redirect my attention and feel the body being in control of the tone. Even with the difficult passages, especially then. Don't worry about getting the right notes. Start with the body feeling the tones, the body knows where they are and how they sound before I play.

Some things that I always considered tricky are suddenly easy, almost unbelievably so. In Grenager's solo suite, there are whole passages I couldn't do no matter how much I practiced – but after 10 minutes (or maybe 30) of searching for the right feeling, the passage is somehow easy, like the body is just doing it.

In concerts the tension and anxiety might shift my perception unnoticeably back to the old way. I'm afraid of not doing right and I tense up. I feel the doubt.

Last week in a concert, I realized a difficult shift was coming up. Help, I haven't practiced it enough!!! All I can do is to let go, trust my body. Feel grounded, and just sense the tone. Letting go of my mind telling me it's not going to work, just let it go. And it was fine, no problem.

I can't realize this all the time, but I'm gradually getting better at using the body. I don't focus on the instrument, another 'me' takes over. A creative me with lots of temperament. It has always been there, I just haven't let it out. Or I haven't known how to, or dared. It is the real me, led by my intuition.

The music takes on a different meaning, I never get tired or bored.

In the performing moment, I avoid cognitive speculation – the consciousness is slow and boring, the subconscious or pre-reflection is quick and full of varieties.

I can be too eager when playing, losing the groove in the rhythm, in wanting too much. Then I disembodiment the rhythm, and I “think with my arms”. In my earlier training, a lot of learning focuses a perception of what your muscles are doing, proprioception. But for me this way of playing limits what I can do, so I try to redirect the attention into centeredness where my consciousness is observing “from the gallery”.

Chapter 5

FINAL ARTISTIC PRESENTATION

As a result of the four-year artistic research project, I arranged a mini-festival with three concerts representing different aspects of my musical practice and artistic achievements. These three concerts represent some of the works from the project as well as showing a timeline of my musical development of experimentation, from the more classical type of work “Concerto with orchestra”, to chamber music with orbiting musicians and solo pieces using voice, ending with the premiere of the co-creation *Ulvedrømmer*. I chose works which I felt were linked to the thought of music-as-speech in several ways, either as articulation or in the interpretation, but also describing a fairytale and experimenting with adding voice and speech. These final artistic presentations represent the artistic outcome of my four-year project, intending to realize my ideas of the foregoing work, as well as showing some ideas for the way forward. Examples from these concerts can be found at: <http://www.makingsense.no/?p=709>

The program consisted of:

11 November 18:00 Nils Henrik Asheim: *Cello stories*, cello concerto
Trondheimsolistene, Conductor: Øyvind Gimse

12 November 13:00 Lene Grenager: *Tryllesangen*
 Eirik Hegdal: Movement from *Concerto Piccolo per violoncello et voce*
 Maja Solveig
 Kjelstrup Ratkje: *To F*, solo cello
 Ellen Lindquist: *Many Thousands Gone*
 Karin Rehnqvist: *In Orbit*, for clarinet, cello, violin and piano
 Alpaca Ensemble

12 November 20:00
 Lene Grenager and
 Marianne Baudouin Lie: *Ulvedrømmer*, a onewomanmusical

The first concert was the Nils Henrik Asheim *Cello stories* which I first performed in November 2015 with the chamber orchestra Trondheimsolistene. This is an established chamber orchestra, but not many of the members from the first concert could participate in this concert. We had only one day of rehearsal of which we lost one hour in just getting hold of a new set of parts from the composer since no one had the same version. The orchestra parts are demanding, and I could feel how this was making me very stressed and taking away concentration and surplus for the performance. On the day of the concert we had a run-through, which confirmed my suspicions that I could not count on the orchestra to follow me, but that I had to be very aware of what they were doing in case I had to jump in the score. Of course, being a relatively inexperienced orchestra soloist, this disturbed me more than I wanted, and also made me very nervous about the outcome of the concert. I tried not to be bothered by this, and to concentrate on my part and on feeling the music and presence. I think the concert all in all was relatively successful, except for me not projecting enough in some of the loudest orchestra parts.

In the performance I had a hard time “letting go” and losing myself in the music. Watching the video of the concert I can see this very clearly on the visual expression on my face, concentrated but somehow it looks like I am not engaged, or angry, which was not the case. The music is sounding ok, I just need to be more expressive towards the orchestra and the

audience. Now, watching the video afterwards, I feel like shouting to myself to enjoy and not seem so worried, even though I am fully aware that this is because I am concentrating almost too much. I have a presence in the tone and music, but by not letting go and working a bit too cognitively, I am finding the feeling of flow only in parts.

Preparing on the day before the performance, I was struggling to find the right concentration and energy. In the concert I tried to let go, and I might have seemed like I was focusing too much on posture with the result of stiffening up, but the fear of the orchestra not following me rhythmical as well as musically and dynamically kept my attention divided and stressed and I was very worried. The first story in the composition had some aspects of nervous vibrato, but in the light of the intention of creating a bit scared and ephemeral feeling in the music, it did not matter so much. The rhythmical aggressive second story worked well, but I wish I had taken more control over the tempo of the dark story at D which could have sounded much calmer and lost in the darkness. I am following the conductor instead of taking charge and deciding how I want the feeling to be. Finally in the lighter fourth story section at F, I smile!

Between rehearsal mark S and T, in the development of the themes, I noticed that the orchestra was not at all listening to my melody, and I had to jump a whole bar to “catch up” with them. The first thing the conductor did after the concert was to apologize for the orchestra drowning my dynamics. Several places which were meant to be soft and quiet, were not, and also a sense of chaos in the orchestra augmented the general dynamics. Maybe if I had been more experienced with this situation I would have reacted by trying to project more than planned, but unfortunately in the moment I was too busy to notice how the balance was working in the room. The demanding rhythmical aggressive parts are well played but should have projected a bit more. I can see in the video that the dynamics were generally ok, but especially in two of the most energetic and loud parts I could have projected more.

I admit that I did not feel that I found the right frame of mind, and I got more nervous and tense than I wished. Maybe my wish to create presence and to follow my own advice resulted in my loss of projection, but I was concentrating on trying to lose myself in the music. Worrying, instead of enjoying the experience, made my communication with the audience suffer.

Before the second day of concerts it struck me that I had a totally different concentration and was able to relax and control much better than the day before. I might have burnt off some nerve receptors which made me cope better with the nervous reactions on the second day, but also it felt much safer to perform with a group I knew would always adjust or play with me if anything should happen. This created a calmness and it was easier to feel the music and play how I wanted to, also in the first half of the concert consisting of solo works. I also realize that I enjoy talking to the audience and create a communication with both words and music.

The first work, Lene Grenager's *Tryllesangen*, has been very important for me in getting to know her and her music. I feel like the project started with this work and it felt natural to include it in the final concert. It is a very descriptive work, and it is like telling the actual fairy-tale with tones rather than words. In the video I seem a bit serious also in this performance, but at least there is a lightening up through the talking presentation of the works

Eirik Hegdal's *Movement from Concerto Piccolo per violoncello et voce*, is a work which I feel is very much like a monologue. Eirik wants me to shape the music and timing almost without directions in the score, and I bend the time as much as I dare within a rhythmical frame. The musical contrasts are very clear, with the swinging happy and talkative first part, and then the mournful and thoughtful middle and ending.

This work is a part of a project with several commissioned works, where I asked the composers to experiment with the use of the instrumentalist's voice. I wanted the voice to be an extended color of the sound of the cello. When the wordless singing starts in Eirik's piece it is almost not audible, but gradually comes more and more out of the cello sound. Maja Solveig Kjelstrup Ratkje's *To F* also uses singing without words, and whistling, and the work is like a "stream of thoughts passing by". The work was not written for me, but I love the way the music at times give a feeling of almost standing still and I can work on presence and intensity of energy, like the slow crescendo opening, and through showing the changing harmonies in the following arpeggio parts. Ellen Lindquist's work *Many Thousands Gone*, portrays the ongoing refugee crisis and how desperate it must be to take care of a child in such a situation. This 'story' for cello and voice is told from the perspective of a mother, remembering. Fragments of two folksongs, one American and one Norwegian, are woven into the piece: *Many Thousands Gone* is an American slave spiritual from the mid-1800s,

and 'Vi har ei tulle' by Margrethe Munthe is about absolute love for one's child. In this work I have several stretches with free improvised passages, and the whole work is inspired by my improvisations with the combination of song and cello sound. I have room and time in the music to really engage in using my affects. This is a touching work, filled with sorrow, despair but also hope, and I felt I was able to get this through to the audience. Finally, we performed Karin Rehnqvist's *In Orbit* for piano, violin, cello and clarinet. This work was premiered at the Stangvik Festival in 2016. It was developed via collaboration and improvisation with us the musicians, and involves different positions and movements around the concert space which leads to the feeling that the music is 'in orbit'. The individual parts are written so that we are voices orbiting in our own circles, but then we meet from time to time, both in short stretches but also in unison. At the end the violinist and clarinetist go out into the universe,

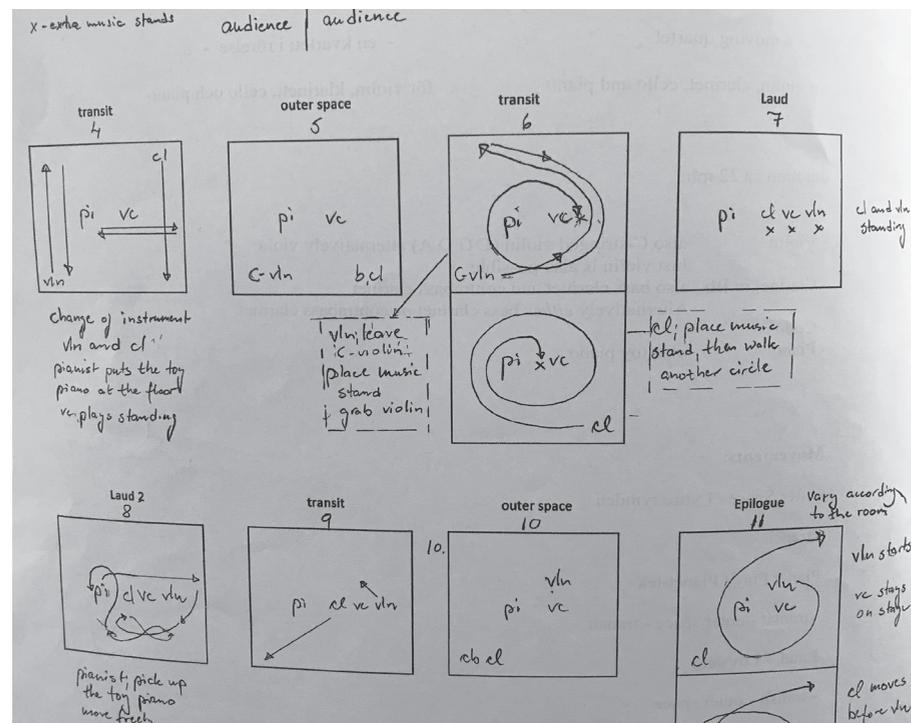


Figure 18:
The stageplan for the
ensemble movement

while the pianist with her toy piano goes out into a parallel universe. The cellist is left alone on stage, improvising. Karin Rehnqvist's plan for each movement is very specific, see figure 18.

Also here I have stretches of improvisation and the free passages sound like me talking about something. I feel like I own the music, and I realize that during the last years improvisation has gradually become a natural part of my musical practice.

The third concert or performance, was the premiere of *Ulvedrømmer*. *Ulvedrømmer* (wolf dreams) is both a conclusion of the whole project, a reflection on its own, and showing elements pointing onwards from this research fellowship. Through a more indirect textual material, I was commenting on my work through both senses and reflections. The work can be criticized for using acting/ dancing when this is not my domain, but this performative work is a part of the expression, even though I use elements of which I am not an expert. This creates a feeling of risk for the audience and for me, which can give an extra concentration and energy, and at this point I was even less tense and very focused on the tasks I had given myself, combining text, movement, energy and music. I knew this would be something unexpected and I did not feel pressure to live up to expectations like in the Asheim "concerto" performance.

I projected a commenting text on my artistic research project, taken from my written reflection, on a back screen. The texts spoken or sung by me reflect dreams, memories or lived experiences of actual failure or lost dreams, and these experiences as forming moments. The scene of the tap dance was an actual memory from I was about ten years old. The feeling of dread when realizing that you have failed, is in retrospect more comical and a moment I am actually quite proud of – even though I can still feel this immense shame of failing and an intense wish to just disappear.

In the performance I also use two of the tae kwon do patterns, Kwang-Gye and Po-Eun, to show physically how they create an inner force and another way of creating intensity and presence through concentration. Embodiment and presence is an energy in all kinds of performative work.

For me a performance is about creating magic, and here I experiment with touching the audience with a mixture of humor, rhythm, energy, music, presence, stories and showing vulnerability, and to keep the nerve of the music and the presence when I challenge myself to

move in the room and both work with and without the cello.

During the “fox” song, which is about friendship, trusting yourself and not giving away your magic, I saw tears in the eyes of several of the spectators. The tap dance was supposed to be funny, but maybe at the same time make the audience cringe a bit with embarrassment? This was a type of performance where I wanted the material to talk for itself, and at the same time explain enough so that the audience would get a kind of overall feeling of my work from the last four years and give a view on developing through an Artistic Research project. In hindsight I am surprised to see in the video how much more communicative I seem in this mix of expressions, managing to keep presence through a demanding combination of media.

This work can also be seen as a type of work within what composer Jennifer Walshe is calling “the new discipline” involving the use of performance and bodies in the compositions:

Perhaps we are finally willing to accept that the bodies playing the music are part of the music, that they’re present, they’re valid and they inform our listening whether subconsciously or consciously. That it’s not too late for us to have bodies (Walshe, 2016).

As a conclusion I feel that the three concerts gave good examples of the different results of the work I have been doing through this artistic research. The music is talking and clearly articulated, I have presence and I experiment with for me new expressions. I am surprised to see that the two last concerts which have stretches of improvisation, are the ones I am most comfortable with. I realize that I should have used more of the communication I show in *Ulvedrømmer* when performing Cello stories, instead of being worried and concentrating so much on creating presence as in internal energy. In my further work I will keep working on the inner energy creating presence, but I will also experience more with the combination of the different expressions and media. Improvisation this communicative aspect will also be an aspect I can bring into other projects and musical expressions.

PART III

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Chapter 6

FINAL REFLECTIONS

I feel like I began this project as one performer, and I am concluding it as another. I have developed my performing, but I have also developed in ways I wasn't expecting. Through the research period, I have experimented more and more with musical form, with words, music and performance and their relationship to being a performer. And I have also carried out a performing exploration of my questions both with respect to interpretation and creating presence. This exploration has given me the courage to enter into a closer working partnership with Lene Grenager to create *Ulvedrømmer*. The latter is a work that showcases the concepts and practices towards which I have gravitated during these past four years, and at the same time, it points onwards. This collaboration is a conclusion, but a conclusion that opens up new questions and pathways.

Like William Pleeth once said to me in a lesson: “You have to know the cello with all its paths and byways, all its little bends and rivers”. I sat in his living room again, he was walking across the room to the other side to put some eau de cologne behind his ear. He called me pet. “Give me a new fingering, pet”, “and another one”. “Fingerings are like the soul of the music. You can do it”. “Would you like to see my Stradivarius?” He took me to the adjacent room where the Stradivarius sat in its case – an impressive sight even though it did actually look like a quite normal cello. I was impressed nonetheless. “Let’s play some more.” His grey hair. His celebrity status: the famous teacher of Jaqueline Du Pré and now he is teaching me?! I feel like I have been transported to another world, an unattainable world. He talked to me as if he’d known me forever, like he really believed I could do anything. I tried to stretch my abilities towards his wishes and expectations. He calmed me down, talked me up. And all the time taking for granted that I could do it. And I could! It was as if simply being in his presence made me a better version of myself. He made me do magic there in his living room. I remember walking down the stairs after the lesson, he waved goodbye, then closed the door. I walked down the street into the enormous city, not quite knowing what had hit me. Trying to hold on to the feeling. But over

the next week the magic gradually evaporated. The last time I played for him I felt utterly depressed afterwards, with the knowledge that this fantastic feeling of “I can do anything” wouldn’t last and I didn’t know who to ask for help in the aftermath. I couldn’t explain what had happened. I didn’t think of asking my own teacher for help with this. I just kept this faint memory of the fact that I could actually do anything, at least in his house, during those hours.

It is difficult to conclude this project by saying anything categorically about how the listener reacts to the difference in my playing, but I can make assumptions based on comments and feedback I have had and the sense I get of actual communicating with the audience during performances. I conclude after these four years of working, that my work with embodiment, and creating presence is a way to speak more directly to the listener.

The use of theories on interpretation, affects, developing presence and flow in performance, helps me put words to my lived experiences as a performer. The theory provides a foundation and an inspiration for my artistic work. The connections between my concepts come from inside my practice, and the concepts help to explain and to convey for myself and others how and why I should bring the body into performance and allow the body to take on a more central role in interpretation. Having words to explain phenomena which I before found hard to describe, has created a better understanding of my embodied knowing and the work I had started. I felt like I needed to know more about the teachings of Stanislaw, to reflect on these teachings by reading

critical theory, and to anchor this knowledge and knowing in a broader context. The project gave me the courage to trust the intuition that this could make a difference, and the courage to play with a more personal voice, step outside the conventions and start experimenting within my practice.

This whole reflection can be read as an introduction to the final conclusion of my work, which is to be experienced through my musical performances, where all my reflections wrap up into the ephemeral moment of music experience for both the performer and the listener. Developing presence, which involves intuitive, emotional and physical aspects, is a lifelong learning process, and my present four-year project only reflects this work over a limited period of time.

The body is somehow implicated in everything we do, but we rarely speak of this. The classical performing education I received is extremely traditional and conservative. We become highly skilled in performing and recreating written music, but there is not much room for creativity or questioning what we are doing. I have developed as a musician and artistic researcher, but also as a listener and teacher. I perform music to commu-

nicate directly with the listener, as a result of my work with presence, and my aims to touch the audience. The feedback received from members of the audience who approach me after a performance has served as a sort of barometer of my practice. In such situations, I ask them to send me their comments to have an idea of whether my artistic work is leading me in the right direction. One audience member, Ingun Myrstad, describes how the music touches her during my performance of Maja Solveig Kjelstrup Ratkje's *To F* at the Trondheim Chamber Music festival in September 2015¹⁹:

I don't quite know how to explain, but it is very beautiful, a little vulnerable and a little raw. It just hits me. And this feeling I sometimes get, when music touches me, and talks straight to the body, and my thoughts disappear and I close my eyes and take it in. It is incredibly beautiful, and strong! [...] Now I am here, in the music, and it is just beautiful.

Another audience member, Linn Halvorsrød, commented in similar ways after another performance. She talks about a shortcut to her heart, which I interpret as the music having a direct impact on her emotions²⁰:

[...] the tones from her and her cello go straight to my body and spellbind me. I don't care about why, she just has a short cut into my heart which I am

19 My translations, see appendix D p. 185

20 My translations, see appendix D p. 186

happy about and which always makes me anticipate the next time I have an opportunity to hear her play.

I also want to include a comment from Siri Mæland after a performance of Lene Grenager solo suite in December 2015, which indicates that interpretation can create a feeling of dialogue in the music²¹:

What makes me think there is more than just one performer? On the one hand, a large sound, and on the other I get a feeling you are engaged in a dialogue with yourself – or that you play two melody lines. I discover that I am moved by what I hear, the music touches me in the chest region, I get warm and close my eyes and let myself slide into the music. My thoughts disappear, and I listen with my entire self – I move with the melody and rhythm (without really moving the body, just a feeling of internally moving). Unfortunately it comes to an end. I feel like it's over too soon.

In *Zen and the Art of Archery* the philosopher Herrigel (1971) writes about the learning process of the archer: “[...] the desolate feeling that he is attempting the impossible! And yet the impossible will one day have become possible and even self-evident” (p. 9). I sometimes doubted the work I was doing. Was it leading me anywhere at all? But when I now look and listen back to a less introspective former

21 My translations, see appendix D p. 187

way of performing, I can see that the last years of work has influenced my sound and my musical performance. I also listen different today, to myself and to others, and the comments I get from the audience are positive, like the revue by Tor Hammerø of my recording *Khipukamayuk* (2016), with music by Lene Grenager. He comments on what I have worked toward achieving, something unique, full of expression, dynamic, melodic, fascinating and personal²²:

The result is nothing less than great, exciting and deeply personal [...] Marianne B. Lie has both the will and the ability to create something unique [...] What I know at least is that both the music of Grenager and the interpretations made by Lie – or the knots she finds the solutions to – are both expressive, dynamic, melodic, fascinating and extremely personal. This is not music I meet every day, this is music I find very challenging and heartfelt (Hammerø, 2016).

22 My translation of: Resultatet er intet mindre enn flott, spennende og djupt personlig[...] Marianne B. Lie har både vilje og evne til å skape noe unikt [...]Det jeg i alle fall vet er at både musikken Grenager har skrevet og tolkningene Lie gjør - eller knutene han finner løsninger på - er både uttrykksfulle, dynamiske, melodiske, fascinerende og ytterst personlige. Dette er ikke musikk jeg stoter på til daglig, men som jeg synes er veldig utfordrende og inderlig.

I can now interpret with a greater freedom, and I dare to use my personal voice more than before, an inner resource that didn't always get through to my listeners. Before I started this project, I was trying to be very much in control all the time. Now I aim to work more freely and passionately. I trust my intuition more, and I have an embodied approach to playing, as if the thought and the mind and the feeling from where the music stems are the center of my body.

The focus has changed from a more theoretical view on the artistic research to an understanding of the necessity to bring my body into the reflections and into my work on performance. Knowing my cello is important, but knowing myself, and knowing how to trust and develop my own knowing is essential for further development.

The researcher's mentality, approaching a phenomenon with curiosity and reflection, has created in me a better ability to learn from others' observations without taking a defensive stance – be it after a concert, in discussions or in a lesson. This has also made me ask questions or look at what I am doing without being as afraid of failure as before. Creating a constructive distance to my work, through constant reflection, creates room for experimenting more than in a setting where I felt I was being constantly judged for my personality.

The fact of reflecting on my own practice changes it. It gives me the courage to take artistic risks I would never have dreamt of before. The spiral of development that I described in chapter 2 on reflective dialogues not only develops the performer as such, but also causes the content and the expression to evolve.

It feels like I have been wearing an armor built through

all my classical education. I was so afraid of doing something wrong, afraid of showing who I am, in case someone would use it against me. I was afraid of others seeing the raw me. When I started developing through this work it felt as if I opened the armor while playing and what came out was honest and vulnerable. It feels like I am showing my inside, all of me, who I am. But I can use it in the music, creating a more direct emotional link with the listener. The audience tell me they have been touched by my playing, and that is the goal! And it is also more exciting for me. It feels like I have a better contact with the instrument, the music and myself – I get a feeling of flow when playing.

I remember my first internal exam at Barratt Due Institute of Music. I was so filled with emotions. I played it all out, felt like I did everything. But nothing really came out the way I wanted it and my body did not do what I told it to do – I was too nervous. But I still felt like my emotions were showing through everything. But from the comments afterwards I realized that the jury had not understood this, and thought I wasn't very emotional. My body and "armour" was restricting the emotional experience coming through to the audience.

The performative analysis of the compositions helps me make decisions on interpretation, and it then becomes easier to define how to shape the music in the musical performance. Professor of music Robert Woody (1999) in *The relationship between explicit planning and expressive performance of dynamic variations in an aural modeling task* claims that research on aural modelling suggests that musicians who deliberately plan expressive parameters may be more likely to realize their plans during performance, and they play the features in a more pronounced manner than

otherwise.

My project addresses the critical issues of musical rules and freedom of interpretation, connecting this to an embodied understanding of performing. The historically informed performance (HIP) movement, with its focus on the historical genres of baroque, classical and romantic music, have for me opened up potential links to contemporary music.

I asked probing questions about interpretation and now suggest another approach to the ongoing international debate on interpretation, especially with respect to contemporary music. I also see it as relevant to classical or romantic performance practices to reflect on the possibly stale role of the performer. By looking into and reflecting on these issues I also lay the groundwork for other performers who are interested in exploring these traditions and thoughts in a contemporary context.

An important focus in my project is the inner work or world of the performer, of creating presence in the moment within and around the performer. I am, of course, also aware of the physical performance in the room, how I use gestures, movements, and how I look at the audience, are important parts of creating presence on stage. In the classical concert tradition, there is little emphasis placed on the performer's actions on stage as a part of the concert experience.

The representation and recreation of a work of music have mainly been what interest musicians within the classical art music tradition. I think that there are so many overlooked possibilities within the interpretational choices of music, and of course this can also be broadened by looking at the visual, theatrical and physical aspects of a stage performance,

and the potential of the musician to be truly performative. Alwynne Pritchard in her two works, *Hospice Lazy* and *We, Three* makes us (Alpaca Ensemble) experiment with, challenge and explore the musical scene producing works with a clear multi-communicative character.

Is there room for failure and risk? According to the traditional view: In classical music there is not – a failure is just a failure, which does not leave much room for experimentation. A researching mindset would experience mistakes as the possibility for something new and inspiring to occur. What if we were to see failure as a stepping stone? Would we maybe not be so afraid of taking risks?

In my work with this inner presence and speech, the need to experiment further has arisen – to implicate myself even more as a creative performer in the work. From this came the performance *Ulvedrømmer*, with texts written by me and music by Lene Grenager. *Ulvedrømmer* is tightly tied up with my reflections, and it is also introducing new artistic parameters in my performance, showing a way forward from this artistic research project. I am not an actor, and I do not pretend to be. Creating and maintaining presence have more challenges in this setting, but when I experiment with using words, movements, and the room, I am exploring physical and theatrical potential. In our contemporary world, the art and theatre worlds challenge the conventions in performing and presenting works, while the classical music scene is still rather conservative.



I listen to a concert with a quintet of my student playing Shostakovich piano quintet, two movements. We have worked on it for four months, and I try in the session before the concert to make them believe in their performing strengths. Not to just read the music, but to listen to what they do and play from their inner voices. To talk to each other through the music. And not to care about us, the audience, and what we think, but to show us the lines of the music and their love for the music.

The small concert hall is packed with people, and my student starts the concert. I know that I'm of course more engaged than the rest of the people in the room, but I can also relax and let the music students bring me into the music. It's so beautiful, even though there are some small mistakes and some tones are out of tune, it really doesn't matter. By the time they start the slow movement, the fourth, I'm struggling not to have tears running down my face. They make magic together and I'm so proud and moved!

The same evening I go to a concert with the symphony orchestra. A world-renowned cellist is playing one of my favorite works, Dvorak cello concerto. He looks amazing in his silk shirt and masses of white flowing hair. But the music doesn't even touch me. I try to feel involved. It's so perfect, and it sounds just as it does on my CD-recording of him. The audience is ecstatic afterwards. What is wrong with me?

It feels like there is passion and perfection. But the openness and naivety of the student performance is lacking. The pure joy of the music making.

I find the symphony orchestra concert empty, not talking to me, in its perfection.

My ultimate goal is to create transformative musical moments and a communication with the audience. For this I need an active inner energy, to listen to my body, to use intuition, and to have courage to break with conventions. Then performing can be deeply energizing and an existential experience for me as a performer.

From this project I will keep working on developing new works in close cooperation with composers, the next one will be the composer Bente Leiknes Thorsen. I am also going to record Jon Øivind Ness' *Marmæle* for Lawo records in the coming year, and I work on performing *Ulvedrømmer* again in other locations. I hope to be able to keep researching and delving deeper into questions of performance, of being a musician and how to develop. I am also working on creating a textbook presenting more specifics on the teaching of Stanislav.

In a society where time seems to run short on a day-to-day basis, this project has given me the opportunity to delve into something much deeper than I would be able to in my 'normal life'. The possibility to think, to feel, and to reflect, and let the process guide me forwards and take on new challenges along the way. At the same time, the words have come to me - words and discussions with which I was unfamiliar before. I am now a part of a bigger debate, my voice and meanings matter. It has also given me an altered, lovingly critical view of the musical world I come from.

Sometimes all the pieces fit together, but then something falls down and everything is chaos again. To find myself I have to let go of myself. I need to pass through the chaos to find myself. I have to let go of knowledge to find another knowing. My brain doesn't have to control everything. And then I realize that everything I have learnt from before is still with me, I just find a more efficient way of using it. I never lost it even though it might have felt that way.

I start at one point in the world and walk from there. I cannot sit down and be happy with the knowledge I already have, I need to think further. Through encounters with other people, theories, music and understanding, my project moves in its own directions. Like a rhizome, again creating new connections and results.

I follow the path along which the research project leads me. I document and reflect. I go from a more analytical explicit interpretation to a more embodied performing. I have changed my own perceptions about music and performing.

Every time I break my own boundaries a new encounter can happen. I can never go back to whom I was. Through artistic creation and meeting I'm recreated, relocated.

APPENDIXES

A

TIMELINE ACTIVITIES 2013-2017

2013

7 - 10 October	Research fellowship seminar#1
October	Artistic Research Forum in Trondheim
November	Composer workshop with Trondheim Sinfonietta

2014

3 January	Presentation of my project at NTNU Department of Music
January	Participated as cellist in Bodø Sinfonietta's recording of Lene Grenager's music. Conductor Peter Szilvay
February	Research fellowship seminar#2
7 February	Poster session at NTNU Day of language
March	Discussions with Olav Anton Thommessen on rhetoric and analysis
8. April	Solo concert Trondheim, music by av Lene Grenager, Ellen Lindquist, Trygve Broske and Lera Auerbach. Pianist: Else Bø
March – May	Performative analysis, working on Grenager's <i>Solo suite</i> and <i>Khipukamayuk</i> together with Ellen Lindquist and Odd Johan Overøye
April	Concert with Trondheim Barokk, Mozart Grosse Messe
April -	Joined a course in writing for PhDstudents at NTNU
April	Research stay in Germany with Hatto Beyerle

May	Research fellowship seminar#3
May	Concerts with solo and chamber music by Ellen Lindquist, with Alpaca Ensemble
June	Score exhibition and concerts with Pauline Oliveros
June	Workshop with Alwynne Pritchard, for performance concert in November with Alpaca Ensemble.
August	SAAR, 9 days Summer Academy of Artistic Research
31 August	Concerto: Soloist with Trondheim Sinfonietta premiere of Lene Grenagers cello concerto <i>Khipukamayuk</i>
September	Following the Master classes with Hatto Beyerle during Trondheim International Chamber Music Academy, followed by three days intensive working together.
September	Concert with Ellen Lindquist solo piece <i>Gaia</i> , Trefestivalen, Trondheim
October	Workshop with Alwynne Pritchard, for performance concert in November with Alpaca Ensemble
October	Artistic Research Forum in Tromsø
24 November	<i>Hospice Lazy</i> , concert performance with Alpaca Ensemble and Alwynne Pritchard
9-10 November	Workshop with Nils Henrik Asheim with <i>Cello stories</i>
26 November	PhD Seminar Dragvoll
4 December	Video editing course Sprettert Media
17 December	Wordpress course – website design
 2015	
26 January	Concert George Crumb <i>The Song of the Whale</i>
January	Seminar with Olav Anton Thommessen
29 January	Workshop with Nils Henrik Asheim on <i>Cello stories</i> .
5 -6 February	Course in use of Qlab for liveperformance presentations
9-10 February	Artistic Research Seminar, presentation of project
February	Theories of Science course
March	PKU Artistic Research Forum with presentation of challenges in my project.
March	Theories of Science
April	ECMA (European Chamber Music Academy) and Interpretation festival at Norwegian Academy of Music, as observer

30 April	Open Strings Masterclass, Paris, presentation of project
April	Theories of Science
17-24 May	<i>iSpill</i> , a contemporary music concert for children, with Alpaca Ensemble
6 June	Concert with <i>Khípkamayuk</i> av Lene Grenager, soloist with TSi, at Ringve Museum, organized by Ny Musikk Trondheim
8- 9 June	Recording of <i>Khípkamayuk</i>
22-23 June	Workshop with Lene Grenager developing new work, <i>Ulvedrømmer</i>
July	Uppop festival, <i>To F</i> by Maja S. K. Ratkje and <i>Tryllesangen</i> by Lene Grenager
28 July	Olavsfestdagene, Trondheim Sinfonietta premiere of <i>Mass for a Modern man</i> by Ståle Kleiberg
10-16 Aug	SAAR Stockholm 2 presentations, workshops and concert
28-29 August	Workshop with Karin Rehnqvist
2 September	Concert serie Blank, <i>Tryllesangen</i> Lene Grenager and premiere of <i>Concertino</i> by Eirik Hegdal
10 September	Presentation for Master students at NTNU
25 September	Recording Maja S. K. Ratkje solostykke: <i>To F</i>
September	Solo concert Gråmølna, Maja S. K. Ratkje: <i>To F</i> , Trondheim Chamber Music Festival.
28. September	Working with Nils Henrik Asheim on <i>Cello stories</i> .
October	Concerts at Kongsvold, Trondheim Chamber Music Festival.
19 October	Working with Nils Henrik Asheim on <i>Cello stories</i> .
October	PKU Artistic Research Forum.
3-4 November	Workshop with Trondheimsolistene and Asheim.
26 November	Concert at Dokkhuset, soloist with Trondheimsolistene, new premiere of <i>Cello stories</i> by Nils Henrik Asheim.
10 - 11 December	Recording of Grenager <i>Tryllesangen</i> and <i>Solo suite</i>
17 December	Arranged Internal conference on different artistic research projects at NTNU Department of music, with concert
2016	
14-17 January	Hannover – working with Hatto Beyerle
19 January	Workshop for the composer students on instrument knowledge of the cello, and performing their compositions.

28-29 January	Recording more of Lene Grenager's music
15-19 February	Project at Department of music, contemporary compositions inspired by Bach
8 March	Presentation of project for Akademi for Yngre Forskere
15-16 March	Artistic Research Forum, Asker
27 March - 2 April	Tour with Trondheim Jazzorchestra with Joshua Redman
18 April	Concert with music by Crumb and Ellen Lindquist, Alpaca Ensemble, Rissa.
May	Member of FOU-utvalget (research group), NTNU Department of music
26-30 May	<i>Khipukamayuk</i> CD launch– concerts in Trondheim, Stockholm, Arendal, Oslo, Veierland
15 May	<i>Khipukamayuk</i> on radio, Spillerom, P2
26 May	Soloist with Trondheim Symfoniorkester with <i>Marmæle</i> by Jon Øivind Ness
June	Juba Juba festival, <i>iSpill</i> , a contemporary music concert for children, with Alpaca Ensemble
June	Workshop with Alpaca – <i>In Orbit</i> by Karin Rehnqvist
1-6 July	IMS International Musicologist Society Stavanger, conference and presentation
23 July	Improvisation concert Alpenglow Styria meets Ny Musikk Trondheim
25 -31 July	Stangvikfestivalen, several concerts with a.o. <i>In Orbit</i> , Rehnqvist
16 September	Concert Ren Rehnqvist, with Alpaca Ensemble, Dokkhuset
26 September	Masterclasses and talks at TICC, with Hatto Beyerle
September	Interview on the project in Ballade.no, repeated in Gemini, november
1-4 October	Working with Hatto Beyerle
6 October	Presentation for Master students at NTNU
17-18 October	ARForum – my final presentation
21 October	Specs On festival Berlin, music by Karin Rehnqvist
4 November	<i>Mekatonia</i> , music by Eirik Hegdal, Alpaca Ensemble
11 November	Presentation and concert Sintef, opening of research centre NCCS
14-19 November	Concert with Trondheim Sinfonietta, premiering <i>Mantra</i> by Ellen Lindquist
10 December	Workshop and show of Work in progress <i>Ulvedrommer</i> , with Lene Grenager
13-15 December	<i>For Folk Flest</i> , work by Trygve Bröske inspired by Norwegian folk tunes, Alpaca Ensemble
	Workshop with <i>We, Three</i> , new production by Alwynne Pritchard inspired by Beckett
19-21 December	Recording of <i>For Folk Flest</i> , Trygve Bröske

2017

January	<i>Khupukamayuk</i> nominated for the Spellemannspris 2016, Norwegian Grammy
February	<i>In Orbit</i> by Karin Rehnqvist, concert, workshop and presentation at Arctic University, Tromsø
February	Researchers presentation and concert, Dokkhuset, Trondheim
February	Concerts in Rissa and Brekstad with solo project “ <i>Cello’n og stemmen</i> ” with premiere of Ellen Lindquists <i>Many Thousands Gone</i> , and Eirik Hegdal <i>Concerto</i> , Maja Ratkje <i>To F</i> and Lene Grenager <i>Ulvedrøm</i> .
March	<i>In Orbit</i> by Karin Rehnqvist, concerts in Arendal and Stockholm
March	Beckett*111 festival Freiburg <i>Hospice Lazy</i> and <i>We, Three</i> Alwynne Pritchard
April	Entreprenørskapskonferanse, NMH
May	Vårsøghelg festival, Surnadal, solo concert “ <i>Cello’n og stemmen</i> ”
May	V:NM festival, Alpenglow Styria meets Ny Musikk Trondheim in Graz, – improvisation concert in Graz
May	Beckett happening in Trondheim; <i>Hospice Lazy</i> and <i>We, Three</i> , Pritchard
July	Molde jazz festival TJO and Espen Berg/ TJO and Pat Matheny
August	Trondheimsoloists, two concerts at Oslo Chamber Music Festival
September	<i>Beginning</i> and <i>In Orbit</i> by Karin Rehnqvist at the Ultimafestival, Oslo and Koncertkirken, Copenhagen
September	Trondheim Chamber Music Festival, quartet concert playing Beamish and Per Hjort Albertsen
October	<i>We Three</i> , at Arena Festival in Riga, Latvia
October	TJO and Espen Berg, concerts in Trondheim, Oslo, Hamar and Umeå
11. and 12. November	<u>Final artistic presentation</u>

TRONDHEIM SINFONIETTA
RESPONSKONSERT : LENE GRENAGER

Khipukamayuk ny cellokonsert
+ musikk av Hurel og Andriessen

Solist: **Marianne Baudouin Lie**
Dirigent: **Torodd Wigum**



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Figure 20:
From the performance of
Khipukamayuk

APPENDIXES

B

SHORT FORM ANALYSIS

with performing comments of the main works –

video examples are to be found on

www.makingsense.no

LENE GRENAGER: *KHIPUKAMAYUK CELLO CONCERTO*

<http://www.makingsense.no/?p=202>

In the concerto, Grenager experiments with the use of electronic effects in an acoustic setting.

The music starts in the orchestra with the arpeggio lines, my part starts with the percussion lines from bar 8:



Figure 19:
Bar 8

This section is full of unrest and contained energy, with a melodic feel to the percussive lines. Like having an inner dialogue but not even understanding the words, just the feeling. Between this and the next part, the orchestra takes up again the arpeggio theme.

Then the next section from bar 34 to 95 is the crazy conversation with the three different voices. In the following example from Lene Grenager's *Khipukamayuk* I have marked the three different types of affect or voices with a color each. This part has many different expressions in short motives, changing very quickly between the three. Violet is for the proud

and happy melodic lines going up, and later also down, as proud statements, in an energetic anabasis (see next paragraph). Yellow is for the percussive effect from the opening, giving a reminiscence feeling of the first part, with a feeling of uneasiness and restlessness. Green is for the mysterious and dark col legno lines, giving a sense of danger and repressed anger.

Figure 21:
Bars 34 - 47 from
Khipukamayuk

I imagine that these different affects also represent three different conversations going on at the same time, probably not talking about the same thing. It is a challenge to swap between the different techniques – percussive left-hand slapping with bow relaxed on the string, to cantabile contact with the bow and singing lines, and then the col legno with the bow turned.

At the end of the section it is the mysterious and dark col legno lines, with quartertones, that wins:

Figure 22:
Bars 93 - 94,
mysterious and dark

The next section from bar 96 to 116 are the arpeggio harmonic chords. These are a key element in the whole concerto, but this is the first time it comes in the solocello. The feeling is atmospheric and beautiful, with only the solo cello playing.

Figure 23:
Arpeggio harmonic chords
from bar 96

Figure 24:
The harmonic chord progres-
sion of Khipukamayuk

The orchestra comes in blowing rhythmic patterns on bottles reminding of the percussive part from bar 8. There is a gradual but not very big build up with the solo part and the orchestra till the next section which starts at bar 117. The tempo feels like it stops, 52 per crotchet and the winds playing quiet long notes on the second beat. Creating a macabre waltz:

117 $\text{♩} = 52$
Alto Flute
1. *pp*

Cor Anglais
1. *pp*

Bass Clarinet
in Bb
1. *pp*

Contrabassoon
1. *pp*

The score shows four staves for woodwinds. The Alto Flute, Cor Anglais, Bass Clarinet in Bb, and Contrabassoon all play a similar melodic line starting in bar 117. The dynamic is marked *pp* (pianissimo).

Figure 25:
Macabre waltz from bar 117
Khipukamayuk

In bar 122 the cello brings in a singing dark melody starting soft:

122
mp

The score shows a single staff for the cello. It begins in bar 122 with a melody starting on a low note, moving upwards. The dynamic is marked *mp* (mezzo-piano).

Figure 26:
Bars 122 - 127

And then building up to:

141

147

The score shows two staves for the cello. The first staff starts at bar 141 and the second at bar 147. The melody becomes more complex and rhythmic, featuring triplets and sixteenth notes. The dynamic is not explicitly marked but the text indicates it builds up.

Figure 27:
Bars 141 - 151

This repeats, but next time with a fuller sound, more outwards and with added distortion and octave. The climax is the double stops melody in *ff* – ref 17 June, with the orchestra voices incorporating elements from the former sections and becoming more and more active. Till a sudden change in 231, leaving the string section playing the doublestopped melody pizzicato in pianissimo. From 246 the solocello comes in with a bassline melody similar to the one in 122, but this time it never builds up but stays singing in the deep register. I work on keeping a high inner activity and not let go of the intensity of the lines or the notes, using my temperament.

246 [VOL UP]
mp

251

256

Figure 28:
Melody from bar 246 - 263

From 264 the strings reintroduce the arpeggio chords, and from bar 272, the solocello takes over the line with the arpeggio harmonic chords again. From there the rest of the concerto is a gradual and long build up towards a huge climax at the end. I try to stay in the feeling of the chord developments, at the same time as building more and more energy while being gradually joined by more and more of the ensemble instruments.

The musical score for the ending of a piece, starting at measure 374. The score is arranged in a standard orchestral format with the following parts from top to bottom: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Trumpet (tr.), Trombone (bn.), Horn (Hr.), Piano (pno.), Violin (Ve.), Viola (v.), Cello (C.), and Double Bass (Db.). The score is written in a key signature of one sharp (F#) and a common time signature (C). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The piano part has a prominent bass line with a repeating eighth-note pattern. The strings play a rhythmic accompaniment with eighth notes. The woodwinds have melodic lines with various articulations and dynamics. The score concludes with a final chord in the piano and a rest for the other instruments.

Figure 29:
The ending

MAJA SOLVEIG KJELSTRUP RATKJE'S TO F

<http://www.makingsense.no/?p=276>

Ratkje's work has an overall form of A B B with variations. The first part, the A section, work starts from nothing, a C with an overtone trill from *ppp*, and *sul tasto*. The tempo is slow, and I need to create a very slow and gradual crescendo to forte. I have to force myself not to cut the time short, but to stay in the slow build up. I just concentrate on being inside the tone, feeling the contact of the bow. The room is growing more and more quiet while I play.

♩ = 40
sul tasto (gradual change)
 (♯) press the finger half-way down on the string
legato
pppp

Figure 30:
 Bars 1 - 3 of To F

From bar 15 I whistle the overtones I can hear in the ponticello tones there, while keeping playing.

In figure 32 you can see an example of how I have made an analysis of the form of the two B parts with it's dynamic and tonal variations to try and give myself an overview of the shapes, both smaller and larger. It also helps me to visualize the score.

The section starts in bar 22, with the chord section where I sing from time to time, in a "simple and straight-forward manner" on an *f*

23
 sing; simple and straight-forward, not too loud
 A...
f

Figure 31:
 Bar 22 in To F

MAJA RATKJE To F

The image shows a handwritten performance analysis of Maja Ratkje's 'To F'. The analysis is written on a black background with yellow and pink markings. It consists of several staves of musical notation. The first staff is marked 'mf' and has a '22' above it. The second staff has a 'p' annotation. The third staff is marked 'f' and '48', with 'sul tasto' and 'ord' annotations. The fourth staff has 'mp' and 'sul tasto' annotations. The fifth staff has 'mf' and 'pp' annotations. The sixth staff has 'mf', 'p', 'mp', 'f', and 'pp' annotations. The seventh staff has 'p', 'mf', and 'pp' annotations. The eighth staff has 'pp' and '100' annotations. The ninth staff has '100' and 'dim' annotations. The tenth staff has '110' and '125' annotations. The eleventh staff has '125', '100', and '125' annotations. The twelfth staff has '100' and '125' annotations. The thirteenth staff has '100' and '125' annotations. The fourteenth staff has '100' and '125' annotations. The fifteenth staff has '100' and '125' annotations. The sixteenth staff has '100' and '125' annotations. The seventeenth staff has '100' and '125' annotations. The eighteenth staff has '100' and '125' annotations. The nineteenth staff has '100' and '125' annotations. The twentieth staff has '100' and '125' annotations. The twenty-first staff has '100' and '125' annotations. The twenty-second staff has '100' and '125' annotations. The twenty-third staff has '100' and '125' annotations. The twenty-fourth staff has '100' and '125' annotations. The twenty-fifth staff has '100' and '125' annotations. The twenty-sixth staff has '100' and '125' annotations. The twenty-seventh staff has '100' and '125' annotations. The twenty-eighth staff has '100' and '125' annotations. The twenty-ninth staff has '100' and '125' annotations. The thirtieth staff has '100' and '125' annotations. The thirty-first staff has '100' and '125' annotations. The thirty-second staff has '100' and '125' annotations. The thirty-third staff has '100' and '125' annotations. The thirty-fourth staff has '100' and '125' annotations. The thirty-fifth staff has '100' and '125' annotations. The thirty-sixth staff has '100' and '125' annotations. The thirty-seventh staff has '100' and '125' annotations. The thirty-eighth staff has '100' and '125' annotations. The thirty-ninth staff has '100' and '125' annotations. The fortieth staff has '100' and '125' annotations. The forty-first staff has '100' and '125' annotations. The forty-second staff has '100' and '125' annotations. The forty-third staff has '100' and '125' annotations. The forty-fourth staff has '100' and '125' annotations. The forty-fifth staff has '100' and '125' annotations. The forty-sixth staff has '100' and '125' annotations. The forty-seventh staff has '100' and '125' annotations. The forty-eighth staff has '100' and '125' annotations. The forty-ninth staff has '100' and '125' annotations. The fiftieth staff has '100' and '125' annotations.

Figure 32:
Performance analysis of the
form of Maja Ratkje's To F

I concentrate on the lines not getting too percussive. To take care of the bottom note, and then also the top notes, and the ones in-between. And when there is a change I try to make it clear. When the chords change, I can also use timing to create the shapes.

It is very difficult to keep singing only F, especially when it is dissonating with the chords played. I suppose it will get easier the more my voice knows where the note physically should be placed. In the second round when the theme starts over again it is interrupted with small harmonic gestures:



At bar 76 the music suddenly goes into only “air” chords. The audience is so still, I can only sense a contained energy coming from them.

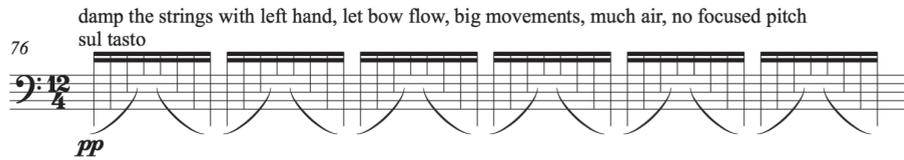


Figure 33:
Bar 76

When the ordinary chords come back it's like a sigh of relief. This idea is also used similarly in bar 81, and the whole work ends with these two gestures:

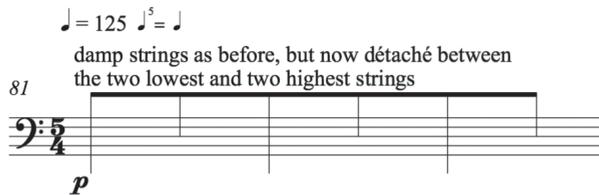


Figure 34:
Bar 81



Figure 35:
From the concert at Gråmølna,
To F

The next story, 3, starts at D (bar 54-84), it should be like playing in the darkness blind-folded. The sounds are muffled and the harmonics and quarter tones rub against each other creating differing rhythmical vibrations. It's floating and quiet, but with a disturbing feeling. Tempo is 48 per crotchet, so this is the slowest section, or story.

Figure 39:
Bars 54 - 59

Then at F, (bar 94-112) comes the happy playful 4. part. Starting with quasi flautando slow vibrato glissandi, giving a melancholic and somehow a bit comical feel, and then a large interval tune in 7th's spanning over two octaves. This part has the same tempo marking as D, but the feeling is still a lot quicker and lighter.

Figure 40:
Bars 94 - 100

After the first two sections have been presented, the atmospheric introduction 1 is developed from B, bar 28-44, getting more and more active, before again the percussive battle, 2, rages on at C, bar 45 – 53, and the moments of stillness have gained activity:

Figure 41:
Bar 48

The introduction, 1, keeps developing, waking more and more up – next part comes at E, bar 86 – 93. Introducing more vibrato in the little gestures like the one in bar 88.

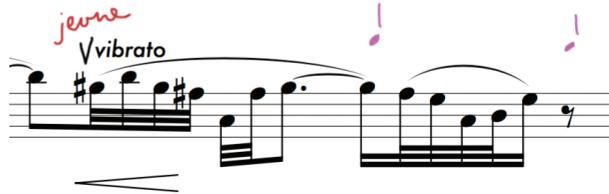


Figure 42:
Bar 88

At G we return to the fight, 2, but something is happening. It is not as aggressive, but maybe swinging a bit more, and elements are being added, both these double voicing,



Figure 43:
Bar 116

and then a melodic passionate line coming out of the aggression:



Figure 44:
From bar 118, and next from
119, and 124

This intertwines with the double voiced melodies:

Figure 45:
Bar 121



And the energy is constantly augmenting till the culmination of all the three different aspects:



Figure 46:
Bars 129- 134

At H we come back to the happy expression 4, with the big intervals.

At bar 159, I, meet the introduction again, this time reminding me somehow of a bird, having a dialogue with the violinists:

Figure 47:
Bar 170-171



Then follows a short version of 3, at J. Back to 2 from bar 188, K, still with the elements of double voicing and melodic pathos. At L we return to playfulness, 4. M is a clearer part of number 3, with more active rhythmical patterns than the last.

It feels like the different stories start interfering more and more with each other, colouring each other. Like at N we get a mix of 1, but in a faster tempo, 72 per crotchet. At the same

time, as small aggressive outbursts and the orchestra playing constant sextuplets. At the end of that section, bar 290-296, the aggression has won:

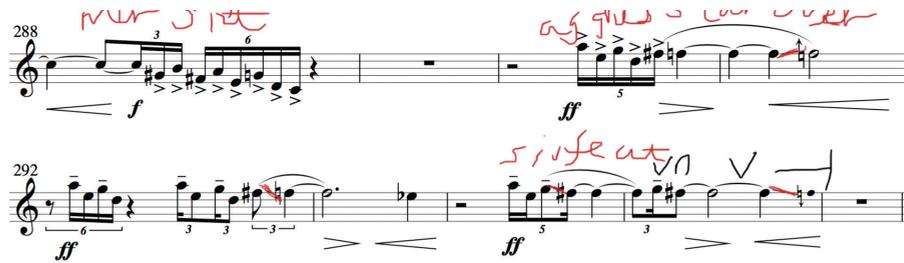


Figure 48:
Bars 288-296

O is the orchestra's intermission developing the motive of sextuplets, big intervals and also a melodic line in the first violins. I feel P being a mix of the double voicing from G and K story 2, together with the 7th playful melody rhythm of story 4.

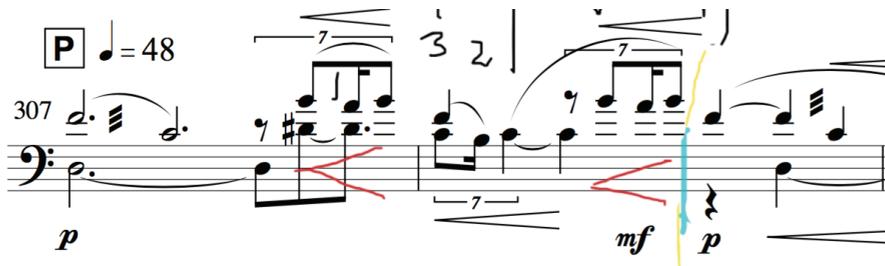


Figure 49:
Bars 307-308

Then Q from 314, the active battle story 2, takes up what the orchestra has done in O, and the aggression is now more tonal and less percussive. Melodic and with a lot of double voicing. This story is here reaching a new potential of sound.

At R we are back in the first story from 332 till 342, the solo cello having a secondary role in the total sound, more accompanying, very soft. At 343 comes melody and the happy 4. Story:

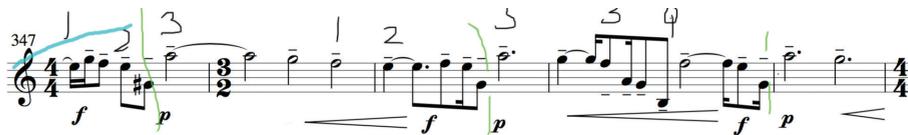


Figure 50:
Bars 347- 351

Going all the way to T in bar 374. Where the violins have big forte glissandi, preparing the ground for the Cadenza in bar 381. The cadenza has elements from all the stories, from the sextuplets, the double voicing, the aggressive 2. story

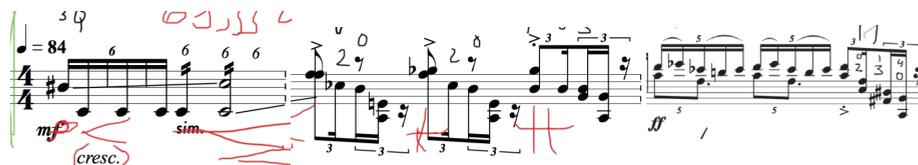


Figure 51:
Different elements in the
cadenza

Ending up in bar 401 with a quasi-improvised atmospheric part, such a contrast after all this energy and activity.



Figure 52:
Bars 400 - 402 from
the cadenza

The V, bar 406-410 is still with a quasi-improvised timing, and melodic material from the 4. Story, ending up in the very first story at W. At the very end of the cadenza I hold the long note and I can feel the audience in there with me. It is as if I can just keep this note for however long, and they will listen attentively.

26 MAY 2016: PREMIERE OF JON ØIVIND BYLUND NESS CELLO
 CONCERTO *MARMÆLE*, WITH TRONDHEIM SYMPHONY ORCHESTRA.

<http://www.makingsense.no/?p=378>

In the music, the orchestra is the sea, and the solo cello line is the song of this little creature.
 The work starts with the orchestra alternating with long tones in “waves”, and in quartertone
 dissonances between the different instrument groups:



Figure 53:
 Opening in the orchestra parts

The very first entrance of the solo cello is on a single long a from *pp*, just barely coming
 through the sound of the orchestra (the sea),

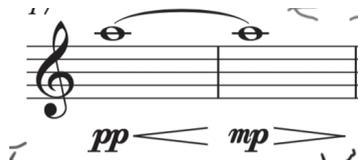


Figure 54:
 Cello solo opening

but from bar 20 the magic song develops:

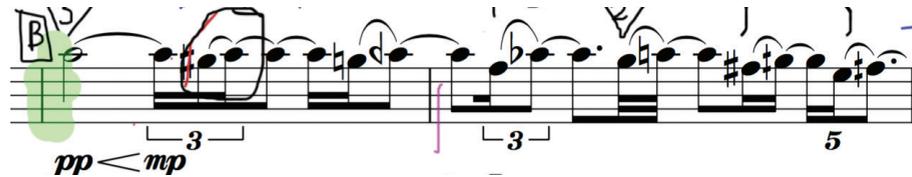


Figure 55:
 Marmæle bars 20 - 21

TRONDHEIM SYMFONIORKESTER – TRONDHEIM SINFONIETTA – NTNU

SAMTIDSFEST

26. MAI

KL. 19.00 VORSPIELKONSERT PÅ BAKSCENEN
STUDENTER FRA NTNU

KL. 19.30 KONSERT OLAVSHALLEN STORE SAL
TRONDHEIM SYMFONIORKESTER OG TRONDHEIM SINFONIETTA
Dirigent Kai Grinde Myrann | **Solist** Marianne Lie, cello | **Tekster** Marianne Meløy

KL. 21.30 NACHSPIELKONSERT I TSOs KANTINE
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I suppose the queerness of this creature results in its song mostly consisting of quartertones, and very often starting in the deep registers and climbing up high before falling down again. From bar 77 to 118 the line has this rising and falling with variations in dynamic and rhythms:

The image shows three systems of musical notation for Marmæle bars 77-118. The first system (bars 92-97) is in bass clef and features quartertones, triplets, and dynamic markings like *ff*. The second system (bars 98-103) is in treble clef and includes a *ff* dynamic marking and a blue handwritten note "hold on v shift". The third system (bars 104-109) is in bass clef and shows dynamics ranging from *f* to *ff*. The score is heavily annotated with red and blue markings, including slurs, accents, and performance instructions.

Figure 56:
Marmæle bars 77 - 118

From bar 121 to 128 comes a strong rhythmic Bartok pizzicato section alternating between orchestra and soloist:

The image shows a single system of musical notation for Marmæle bars 121-128. It is in bass clef and marked "pizz." (pizzicato). The notation features a strong, rhythmic pattern of eighth notes with accents, starting with a *fff* dynamic marking. The score is annotated with red and blue markings, including slurs and accents.

Figure 57:
Marmæle bars 121 - 128

Before again the wavy lines from the deep and up, and down again. From bar 155 comes the quartertone deep melodic song, also mentioned on the 25 May. I want it to be singing and filled with energy, with very clear directions in the music.

Figure 58:
Bars 155 - 158

Bars 197 to 230 is a mix between the long quiet notes filled with contained energy and small gestures, like small monologues:

Figure 59:
bars 197 - 230

This leads into the birdlike section lasting from bar 230 till 334. The cello line is at times more accompanying than solistic, and I imagine it as a birdsong, keeping it swinging and taking place in the sound frame of the orchestra from nothing to fortissimo:

Figure 60:
Bars 230 - 334

From bar 278 I think of the birdsong as very melodic, and try to bring out all the little changes in melody:

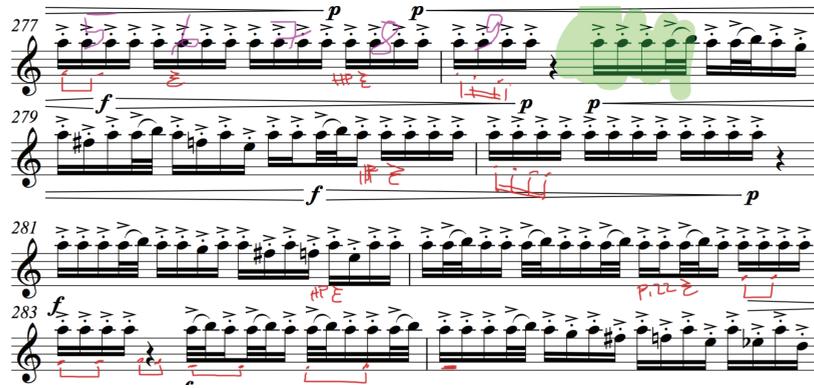


Figure 61:
Ness Marmæle Bars 277 - 284

When reading the orchestra score it strikes me how the waves are written into the music - so that the alternating lines are physical “drawings” in the score:



Figure 62:
Orchestra score bars 317 - 323

Then the orchestra returns to the long notes with wavy dynamic from the start, and the cello solo sings a legato quartertone scale up and down, starting on a deeper note for each line. At the end spanning over three octaves.

The ending is a very energetic part, still using the waves going up and down, but now in a fast rhythm, strong and wild.

Figure 63:
Bars 389 - 391

And the very last bars go back into the deep, the cello line on its own, going from a high a and more than two octaves down. I am sure the Marmæle is happy being back in the deep of the sea.

Figure 64:
Marmæle The end

Figure 65:
Performance of Marmæle by
Jon Ø. Ness





APPENDIXES

C PRESENTATION OF COMPOSERS, and their works in this project:

LENE GRENAGER

www.grenager.no

Tryllesangen, solo cello work (1998)

Solo suite, solo cello work (2012)

Khipukamayuk, Solo concerto, performed with Trondheim Sinfonietta, September 2014, released on CD 2016.

Ulvedrømmer, with cello, voice and movement by Lene Grenager and M. B. Lie (2017)

Lene Grenager (b. 1969), grew up in Halden and studied cello and composition at the Norwegian Academy of Music. Since 1995, she has worked professionally as both cellist and composer. As a composer, she has written for ensembles such as Oslo Philharmonic Orchestra, Cikada, Bit 20, Trondheim Sinfonietta, Trondheim Symphony Orchestra, Alpaca, Ensemble Zwischentöne and Duo Ego and has collaborated closely with soloists such as Rolf Borch, Tanja Orning, Håkon Stene, Michael Francis Duch and Marianne Baudouin Lie. She has had portrait concerts at Ultima and Borealis festivals, and her music has been performed at events such as Huddersfield Contemporary Music Festival, Novembermusik, Sound of Stockholm, Ilios and Kalvfestivalen.

Grenager is interested in notation and how different ways of notation influence the musician and the sounding result. She collaborates with musicians from different traditions and

this results in scores ranging between precise notation and graphic notation. Electronics and samples are an integrated part of several of her works. She has worked as producer, musician and composer on a number of recordings, including solo release "Slåtter, slag and slark", "Smilodon", "Affinis suite" and "Systema Naturae" with Alpaca Ensemble – which was nominated for a Norwegian Grammy Award in two categories in 2013. In the years 2002-2004 and 2009-2013 she had an annual work grant from the Arts Council. She was also awarded the Lindeman Price for Youth in 2002.

Marianne Baudouin Lie says about working with Lene and the music:

My work with Lene Grenager began with the playing performance of Tryllesangen at the Stangvik festival in Nordmøre in 2002, where we met for the first time. Since then there have been numerous meetings, concerts, commissions and even a Norwegian Grammy nomination for our collaboration.

Tryllesangen is based on the book «Josef and the Magical Fiddle» by Janos. The books tell the story of Josef who is tiny, but can play a magic song on his fiddle which, when played forwards, makes people grow bigger and feel happy. The tune can also be played backwards, which has the effect of shrinking those who hear it. This is a very rhetoric work. It is easy to imagine the music describing the fairy-tale the work is built upon.

Like the boy riding on his enlarged ant, the ride is bumpy, but you cannot avoid it with so many feet:

Figure 66:
From Lene Grenager Tryllesan-
gen V movement

And the army chasing them in the 7th movement, and getting closer and closer (crescendo), while they try to escape (bar 3-5):

Forfølgelse! VII

metto vibrisco *hans m/ystere hammer etter*

con vib. norm. *con vib.*

mp *pp* *p* *mf* *f*

more febrile *con vib. norm.* *marcato* *con vib.*

RED FULL FART

Figure 67:
From Tryllesangen L. Grenager
VII movement

The Solo suite was written for me in 2008, to be played together with the Bach solo suite in c-minor, both with the A string tuned to G. This scordatura gives the instrument a darker and richer tone. The Solo suite is demanding and I have worked on it for a long time, and played several concerts. I still have to direct my attention and remind myself of using the body, so that the technically demanding parts do not mess up.

Lene says about the work: “I wrote this three-movement work, Prelude, Sarabande and Gig, inspired by Bach’s 5th Cello suite for unaccompanied cello because these suites are music to which all cellists have a strong relationship. At the same time, my work has a “gothic” dimension, inspired by the writers Charles Dickens, Sir Arthur Conan Doyle, Sarah Waters, and Tim Burton’s animated films. It is dark, English, and cold, possibly in the moor or in the stinking mediaeval town. The people have dirty clothes in many layers and are constantly experiencing the most peculiar things. For

me, this is programmatic music with a touch of old fashioned colour”.

Khipukamayuk was written for me and the Trondheim Sinfonietta in 2014. Grenager says about this work:

This piece is a cello concerto for solo cello and sinfonietta. The title refers to the Inca- kingdom. To be able to maintain the cohesion of their vast society and control taxes and happenings, the Incas needed a simple yet detailed communication system that could be transported from village to village. The Incas invented a system of knots, the Khipu, which involved groupings of colourful threads which then created meaning based on colour combination and knot positions. This way, it was possible to record both numbers and text. But the system was not for everyone to learn. It was the work of the Khipukamayuk to learn how to tie and read this language. As a composer I find I do the same; I tie the knots and the musician interprets my language.

Khipukamayuk,”the one who can read the knots”, is referring to the person in the village who could read and interpret the advanced knot language, and I feel honoured that Lene allows me to be the one who interprets and reads her musical knot language.

The works have been funded by The Norwegian Composers Fund (Det Norske Komponistfond) or the Arts Council Norway.



Photo: Jo Ranheim

NILS HENRIK ASHEIM

www.nilshenrikasheim.no

Cello Stories, Solo concerto, performed with Trondheim Soloists, November 2015

Nils Henrik Asheim, (b. 1960, made his debut as a composer at the age of 15, when his wind quintet *Octopus* was performed at the Nordic Youth Music Festival in Helsinki in 1975. When he was 18 years old, he was awarded second prize in the under-35 category at the European Broadcasting Union's Rostrum in Paris for the work *Ensemble Music for Five*. The following year he began his studies at the Norwegian State Academy of Music, where he took degrees in church music and composition. Asheim is also an active organ improvisator and performs frequently both solo as well as in ensemble settings.

Asheim has received the Norwegian Society of Composers' "Work of the Year" award on two occasions. 2002 saw the composer awarded the Edvard-prize for *Chase*. Central works include *Mirror* for orchestra as well as *Turba* for orchestra, choir, soloists and electronic parts (the work was nominated to the Nordic Council's Music Prize). Asheim's works have been featured at several official ceremonies such as the 1994 Lillehammer winter Olympics and the 2001 Royal Wedding. His production consists mainly of chamber music, church music and orchestral works as well as pieces for music-theatre and pedagogically inclined music.

One can sense a shift in compositional methods in Asheim's newer works – his post-2000 compositions mark a depart from the linear thought of development. Asheim's work is now centered on compositions that are constructed as various "rooms" which he enters and exits throughout the piece. Listening to his works takes the form of absorption of possibilities rather than a continuous process through new stages. Asheim's improvisational experience inspires his compositional approach – performers are often challenged to stretch the written material's limitations, thus bringing the performance into a musical "no-man's-land". Another indication of the improvisational influence found in Asheim's works is the composer's use of parallel, non-synchronized layers that are joined at calculated but not controlled intervals. Nils Henrik Asheim was president of the Norwegian Society of Composers from 1989 to 1991.

Asheim says about *Cello Stories*:

Cello Stories is basically a concerto for cello and string orchestra. But from there it starts to be different. I built it up thinking of four almost filmatic stories that are interlaced. By calling them “stories” I don’t mean to say they have a plot - rather that they possess a filmatic character, a situation or tableau which I feel is striking, epic and expressive. They also ask for very different quality of sound from the solo instrument, like different personalities. One is shy, talking in short, crystal clear phrases, drawing itself back in between. Another one is abundant and generous, with flowing sound filling a large span of pitch. A third one is hectic, on the edge between chasing and being chased. The fourth one is totally paralyzed, holding its breath, searching a strange slow pulse between nuances that almost don’t change. As these stories come back, they undergo variations. Still without approaching each other in any attempt to synthesis. The sudden leaps between the contrasting stories are a characteristic feature of the work. The role of the solo instrument versus the orchestra could be described in this way: Everything that happens in the orchestra is born from ideas that start in the cello. You could maybe say that the cello dreamt the whole thing.



Photo: Emile Ashley

JON ØIVIND BYLUND NESS

www.jonoivindness.com

Marmæle, Solo concerto, commission, performed with the Trondheim Symphony Orchestra, May 2016

Jon Øivind Ness (b. 1968) is a Norwegian composer from Inderøy. As a child he played flute, violin and clarinet, but he started at the Norwegian Academy of Music as a guitarist in 1987. From 1989 he went to composition studies at the same teaching place, with Olav Anton Thommessen, Lasse Thoresen, Bjørn Kruse and Ragnar Söderlind as teachers.

Ness got his breakthrough as a composer with the work *Schatten* for 23 musicians, which received the award Work of the Year 1993 from the Norwegian Composers' Association. He has since been awarded the Edvard Prize twice, for the works *Cascading Ordure* in 1997 and the *Dangerous Kitten* in 2000. Oslo Philharmonic Orchestra recorded the album *Low Jive* in 2009, devoted to music by Jon Øivind Ness, which was awarded the Spellemann award (Norwegian Grammy) for this release. His works have been performed in Australia, Canada, Denmark, Estonia, Finland, France, Germany, Iceland, Malaysia, Poland, Sweden, Switzerland, United Kingdom and the United States. Ness was in the concert season 2012/13, the composer profile of Oslo Philharmonic Orchestra. Ness has often used references to other musical works through humorous slanting in his music. In recent years, he has increasingly wanted to express himself through music that communicates alone as music, without cryptic references to external phenomena.

The concerto is written as an orchestra work with a solo cello – so a bit different from a “solo concerto” in that the orchestra has almost as big a role. Ness says about *Marmæle*:

It is written out of concern about what we do with nature. *Marmæle* says: “Do not mess with the Ocean!”. It is written as a kind of parody on romantic tone poems, but I hope it works just like romantic tone poems. I have definitely moved in a romantic direction in recent years, but it is a romantic that is as much inspired by the so-called “organic modernists” (Haas, Sciarrino, Grisey) or sound images from

ambient pop music, as it is of Sibelius or Mahler. *Marmælen* is a creature that lives in the ocean and which creates havoc if you do not treat it well. In this piece, I explore the microtonal landscape I have worked on harmonically for some years now, but also melodically. The cello voice is based on impulses from folk music and perhaps Arabic art music, but without the tonal center. The interval of the $\frac{3}{4}$ tone, which occurs in folk music from around the world and Arab art music keeps reoccurring, but it is moving around all the time. The ever-modulating microtonal solo part was a big challenge for soloist Marianne Lie, but she mastered it masterfully and delivered a striking result.

Funded by The Norwegian Composers Fund (Det Norsk Komponistfondet).



KARIN REHNQVIST

www.karin-rehnqvist.se

In Orbit, Piano, clarinet, violin and cello quartet, commission (2016)

Karin Rehnqvist (b. 1957) is one of Sweden's best-known and widely performed composers. With regular performances throughout Europe, USA and Scandinavia, her range extends to chamber, orchestral, stage, and vocal music. Above all, she enjoys working with unusual, cross-genre forms and ensembles. One strong characteristic feature of her work is her exploration of the areas between art and folk music. Both elements are integral and never merely used for effect or as a nostalgic element.

Karin Rehnqvist has received many prizes for her music: In 1996 Läkerol Arts Award “for her renewal of the relationship between folk music and art music”. The same year she was awarded the “Spelmannen” prize by the daily newspaper Expressen, and in 1997 she received the Christ Johnson Prize for Solsången (Sun Song). In 2001 she was awarded the Kurt Atterberg Prize and in 2005/06 the Rosenberg Award. Also in March 2006 Rehnqvist was accorded the honour of a major retrospective by the Royal Stockholm Philharmonic Orchestra. In 2007 Karin Rehnqvist was awarded the Hugo Alfvén Prize. Future plans include an opera, commissioned by The Stockholm Royal Opera. It is expected to be premiered during the 2019/20 season. Karin Rehnqvist is Professor of Composition at the Royal College of Music in Stockholm and this makes her the first woman to hold a chair in composition in Sweden.

In 2016 Alpaca Ensemble celebrated their 20th anniversary by commissioning a new work from Karin Rehnqvist. *In Orbit*, for piano, violin, cello and clarinet, was premiered at the Stangvik Festival in 2016. It was developed via collaboration and improvisation with the musicians, and involves different positions and movements around a space which leads to the feeling that the music is ‘in orbit’. It has been performed in Stangvik, Trondheim, Tromsø, Stockholm, Oslo, Copenhagen, Arendal and Berlin.

The work has been funded by the Arts Council Norway.



MAJA SOLVEIG KJELSTRUP RATKJE

www.ratkje.no

To F, solo cello piece by Maja Solveig Kjelstrup Ratkje (2011)

Maja Solveig Kjelstrup Ratkje (b. 1973), composer and performer from Trondheim, Norway, finished composition studies at the Norwegian State Academy of Music in Oslo in 2000. Her music is performed worldwide by performers like Ensemble Intercontemporain, Klangforum Wien, Oslo Sinfonietta, The Norwegian Radio Orchestra, BBC Scottish Symphony Orchestra, Fretwork, TM+, Cikada, Mivos and Bozzini string quartets, Quatuor Renoir, crashEnsemble, Pearls for Swine Experience, Torben Snekkestad, Marianne Beate Kielland, SPUNK, Frode Haltli, POING. Portrait concerts with her music has been heard in Toronto and Vienna, she has been composer in residence at festivals like Other Minds in San Francisco, Trondheim Chamber Music Festival, Nordland Music Festival in Bodø, Avanti! Summer Festival in Finland, Båstad Chamber Music Festival and Huddersfield Contemporary Music Festival.

Ratkje has received awards such as the International Rostrum of Composers in Paris for composers below 30 years of age, the Norwegian Edvard prize (work of the year) twice, second prize at the Russolo Foundation, and in 2001 she was the first composer ever to receive the Norwegian Arne Nordheim prize. Her solo album *Voice*, made in collaboration with Jazzkammer, got a Distinction Award at Prix Ars Electronica in 2003. In 2013 she was nominated for the Nordic Council Music Prize for her vocal work.

The work *To F* was composed to Tanja Orning in 2011 and dedicated to Maja's oldest daughter Frida. Maja says about the piece:

To F is a cello piece which floats past as a mindstream, but with the cellist's participatory awareness in every tone and in the big waves, the cellist comments on her own play with whistling and vocal that blends in with the sound of the cello. The work is thought of as a bright and easy moment, albeit a little melancholy, stretched out in time, where we get close to the musician without getting any history behind.

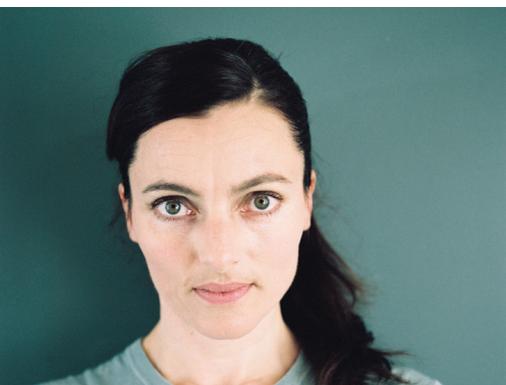


Photo: Ellen Lande Gossner

ELLEN LINDQUIST

www.ellenlindquist.com

Many Thousands Gone, for cello and voice, commission by Ellen Lindquist (2017)

The music of Ellen Lindquist is performed regularly throughout the United States, Canada, and Europe (Sweden, Norway, England, Scotland, the Netherlands, Belgium, Germany, Austria), and has also been performed in Australia, Cuba, South Korea, the Philippines, and South Africa. Discovery of unique sound-worlds through collaboration is central to Ellen's work; several of her pieces involve dance, theater, poetry, and performance art. Ellen's work has been heard at venues such as Carnegie Hall, The United Nations, and The Cathedral Church of St. John the Divine (New York). Past commissions range from solo and chamber pieces to choral and orchestral works. Currently, Ellen is working on a new piece for music-theatre, *Drömseminarium*, produced by Companion Star, based on the work of Swedish poet Tomas Tranströmer. She has served as composer-in-residence at Mälardalen University (Sweden), and has been invited for multiple residencies at the Visby International Centre for Composers (Sweden), the Banff Centre for the Arts (Canada). She now lives in Rissa, Norway and teaches composition at NTNU Department of music.

Lindquist says about *Many Thousands Gone*:

It is my response to the ongoing refugee crisis. This 'story', told with music and fragments of folksongs, is based on the enormous diversity of stories which I have learned from refugee friends, and read in the media. Those of us who have grown up in relatively peaceful countries cannot truly understand what it means to have to flee from one's homeland. The closest I have come to understanding comes from my deep empathetic response — having a young child myself — to mothers who have fled with infants and young children. What must it be like to undertake such a journey while also doing your best to care for your children? I cannot imagine. This 'story' for cello and voice is told from the perspective of a mother, remembering. Fragments of two folksongs, one American and one Norwegian, are woven into the piece: *Many*

Thousands Gone is an American slave spiritual from the mid-1800s, and 'Vi har ei tulle' by Margrethe Munthe about absolute love for one's child.

Funded by The Norwegian Composers Fund (Det Norsk Komponistfondet).



EIRIK HEGDAL

www.eirikhegdal.com

Concertino piccolo per violoncello et voce, commission (2016).

Eirik Hegdal (b.1973) is a Norwegian saxophonist and composer, living in Trondheim. He was artistic leader of the Trondheim Jazz Orchestra 2002-2017, and he is now teaching jazz and composition at NTNU Department of music. He has had a long running collaboration with Alpaca Ensemble. Eirik says about the collaboration:

The ensemble has resulted in many musical highlights in my career, so far. My first composition for this ensemble was *Skråpanel* (2002). A quartet, for the trio and me. We released the piece in 2007, the same year as we released a quintet piece (together with the great drummer/percussionist Tor Haugerud) *Tapet Tapet!*. In 2010 we recorded a tentet piece, live from Trondheim Chamber music Festival. This was called *Elevator*, and the fantastic stunt poet/poet/singer Matt Burt wrote the story. For the same festival, in 2012, a new piece, called *Mekatonia* was performed on top of a gigantic double bass! This is the work of the brilliant Gilles Berger at Cirka Teater, in Trondheim. The album *Moving Slow* was released in 2014. This edition is a sextet, playing both old and new music (by me), celebrating 12 years of happy collaboration. In 2017 we release two more Cd's together, and I also wrote this solo piece for cello and voice in 2016. As a composer I have also written pieces for Dingobats, Team Hegdal, Trondheim Sinfonietta, Trondheim Symphony Orchestra, Krøyt with Vertavo string quartet, Cirka Teater/Trondheim Voices, Bodo Sinfonietta, and Bodo Sinfonietta with Saxwaffe, Oslo Philharmonic Orchestra, Midtnorsk Kammerensemble, Arctic Guitar Trio and Marianne Baudouin Lie.

Commission funded by the Arts Council Norway



ALWYNNE PRITCHARD

www.alwynnepritchard.co.uk

Hospice Lazy, a commissioned performance work for Alpaca Ensemble by Alwynne Pritchard (2015).

Alwynne Pritchard is a British performer, composer, artist and curator based in Bergen, Norway. She is co-founder of the music-theatre company Neither Nor and Artistic Director of the BIT20 ensemble. In her recent work, she has increasingly explored relationships between musical expression and the human body and has appeared as an actor, vocalist and physical performer in a number of stage productions, as well as developing choreography for performances of her own pieces.

Over the past two decades, Alwynne's music has been performed in America, Belgium, Canada, Denmark, Finland, France, Germany, Great Britain, Holland, Indonesia, Ireland, Italy, Poland and Norway, and has been broadcast on BBC Radios 3 and 4, as well as abroad. She has worked with leading musicians and ensembles across the globe, including the Alpaca ensemble, Arditti String Quartet, Apartment House, asamisimasa, Athelas Ensemble, BBC and BBC Scottish Symphony Orchestras, The Bournemouth Sinfonietta, The London Sinfonietta, New Music Players, Nieuw Ensemble, the Schubert and Uroboros Ensembles.

Pritchard says about *Hospice Lazy* and our collaboration:

My relationship with Alpaca Ensemble started in 2013, when I created the music-theatre miniatures collectively called *Oh no love, you're not alone* for their David Bowie project. This was performed at several venues in Norway and recorded for CD. We thoroughly enjoyed working together and all found the experience rewarding. My requests for the musicians to try many unusual and often tricky approaches to playing and performing were always embraced open-heartedly, and with enthusiasm and professionalism. It is a quality in the ensemble that I value greatly, and have benefitted from hugely as a composer. In 2014, the trio then asked me to create the 60-minute music-theatre piece *Hospice Lazy*. This has since been performed twice in Trondheim, twice in Freiburg

(Germany) and will be presented by nyMusikk in Bergen, in January 2018. For this piece, I worked intensively with the trio over many months, and together, we developed new approaches to playing and performing, based on physical exercises and breathing practices drawn from yoga and Butoh (among other things). Over the course of these projects, I have established a trusting and adventurous working relationship with the members of Alpaca, that has changed the direction of my work. The trio has undertaken many new challenges in performance, including playing from inside supporting pulley mechanisms, playing from audio scores, wearing ear protectors during performance to focus attention towards internally directed breathing and other exercises and exploring touch and smell as performance initiators. These investigations continued in *We, three*, a trilogy of Beckett-inspired music-theatre pieces.

The work has been funded by The Norwegian Composers Fund (Det Norske Komponistfond).



APPENDIXES

D REVIEWS AND AUDIENCE COMMENTS

TOF / komponert av Maja Ratkje, fremført av Marianne Baudouin Lie / Partiturutstillingen
Finale / Dokkhuset / Trondheim kammermusikkfestival 26.9.2015

Jeg er en visuell person, så ofte når jeg er på konsert setter jeg meg foran, for å kunne se godt. På denne konserten satt jeg på første rad midt på raden, med god kontakt til Marianne, som spilte. Dette stykket var dedikert til Majas datter, som jeg kjenner godt and hun satt like ved meg, noe som forsterket opplevelsen min, tror jeg.

Stykket er nydelig, og vart. Og når Marianne, som ikke er sanger, først plystrer og så synger i duett med sin cello, så er det med en, jeg vet ikke hvordan jeg skal forklare det, men det er veldig nydelig, litt sårbart og litt rått. Det bare treffer meg. And denne følelsen får jeg av and til, når musikk berører meg, snakker rett til kroppen, and tankene forsvinner litt og jeg lukker øynene and tar det inn. Det er utrolig fint, and sterkt! Og så henter jeg meg litt inn, kommer tilbake and kan lytte, åpne, and legger merke til hvor konsentrert hun er, blikket som hviler på et punkt foran henne på gulvet, and ansiktet som er rolig and tilstede i musikken. Hun spiller det uten noter, og kjenner stykket, noe som er helt imponerende (det tenker jeg ikke på før etterpå). Nå er jeg her, i musikken, og det er rett and slett vakkert. Virkelig en god musikkopplevelse!

Ingun Myrstad
95022250

Det er noe med meg and celloen. Jeg har en cd med Yo-Yo Ma som spiller Vivaldis cellostykker. Den har jeg hørt en gang i måneden, minst, siden jeg kjøpte den i 2005. Det er noe med lyden i celloen and det tenker jeg at hver gang jeg har hører Marianne Baudouin Lie spille. Om det er som solospiller, med Alpaca Trio eller som en del av en større konstellasjon så går tonene fra henne and celloen hennes rett i kroppen at meg og den trollbinder. Og jeg gidder ikke prøve å finne ut av hvorfor det, hun har en snarvei inn i hjerte her som jeg er glad for og som gjør at jeg alltid gleder meg til neste anledning jeg har til å høre henne spille.

-Linn Halvorsrød lightsuit@gmail.com 22.10.2015

Siri Mæland, konsert desember 2015Gig: *Devils Den* av Lene Grenager

Hei Marianne!

Mitt i mitt eget stress med å få skrevet ut innlegget, som jeg glemte igjen hjemme, kommer jeg inn i kammersalen litt for sein til konserten. Jeg prøver å liste meg (noe som er vanskelig), and stopper oppe i galleriet ved en søyle and titter ned, håper at jeg ikke har laget for mye støy for verken publikum eller deg.

Jeg har en fornemmelse av at det er flere aktører som spiller, and blir svært overrasket over at når jeg titter over rekkverket så er det bare du Marianne. Jeg kjenner meg litt flau, men samtidig undersøkende, hva gjør at jeg hadde en følelse av at flere spiller? på den ene siden en stor klang, på den andre siden opplever jeg at du har en dialog med deg selv – eller at du spiller to melodilinj. Jeg slipper «utforskningen», tenker samme det – jeg trenger ikke å forstå dette intellektuelt i min trøtte tilstand. Jeg oppdager nemlig at jeg blir beveget av det jeg hører, musikken berører meg i brystregionen, jeg blir varm and jeg lukker øynene and lar meg gli inn i musikken. Tankene opphører, and jeg lytter med hele meg – jeg beveger meg sammen med melodien and rytmen (uten å egentlig bevege meg ytre sett, jeg beveger meg inni meg).

Dessverre var stykket på slutten. Det oppleves som du avslutter for fort (jeg kom jo inn midt i).

Siri, som har vanskelig for å skrive bare 2 linjer 12.01.2016



Grenager *Khupukamayuk**,
Tryllesangen, Prelude, Sarabande & Gig
Marianne Baudouin Lie (cello),
*Trondheim Sinfonietta,
dir. Trond Madsen
Øra fonogram OF094
(64 minutter) 1 2 3 4 5 6

Av alle platene i bunken, var den nye utgivelsen med cello-musikk av Lene Grenager den jeg gledet meg mest til. Grenager er en av Norges mest dynamiske komponister for tiden. Jeg hadde stor glede av de konsertene jeg anmeldte tidligere i år, inkludert den for cello, og fordi hun selv er cellist, kjenner Grenager instrumentet så å si fra innsiden. Det er en ny konsert her også: *Khupukamayuk* (som iflg Grenagers webside betyr: «Den som kan lese knutene»; 2012) – en bemerkelsesverdig, atmosfærisk levendegjøring av inkaenes spesielle knuteskrift

på 1400-1500-tallet. Den er skrevet til Marianne Lie, som spiller med stor virtuositet (behendig akkompagnert av Trondheim Sinfonietta), og som viser hva hun duger til i de to uakkompagnerte stykkene. *Tryllesangen* (1998) er opprinnelig fra musikken til et barnestykke, mens *Prelude, Sarabande & Gig* (2011) er en pendant til Bachs 5. *Cellosuite*, med en undertekst som kaster lys over undertittelen på hver enkeltsats: *The Gorge, The Plunge* og *Devil's Den*.

Fra Klassisk Musikkmagasin nummer 2 2016

HØYST PERSONLIG, KHIPUKAMAYUK ANMELDT AV TOR HAMMERØ

http://torhammero.blandg.no/1464796197_hyst_personlig.html

Høyst personlig
01.06.2016

Cellisten and komponisten Lene Grenager har skrevet musikk for en annen cellist, Marianne B. Lie. Resultatet er intet mindre enn flott, spennende and djupt personlig.

Marianne B. Lie har både vilje and evne til å skape noe unikt.

Lene Grenager and Marianne Baudouin Lie har samarbeida siden. 2002. Hver for seg har de vist oss at de har vært sjangersprengende musikanter som vi har støtt på både sammen med den unike kvartetten Spunk, i Trondheim Jazzorkester and i Alpaca Ensemble, blant annet sammen med Eirik Hegdal.

Med «Khipukamayuk», som er en betegnelse i inkaspråket på en som kan løse opp knuter, tar de samarbeidet et steg videre. Her har Lene Grenager skrevet to verk spesielt for Lie mens det tredje, «Tryllesangen», blei bestilt av Rikskonsertene i 2002 og er et verk Lie har spilt mye siden. To av verkene blir spilt sammen med Trondheim Sifonietta – et ypperlig kammerensemble med samtidsmusikk som sitt speciale. Det tredje verket, «Prelude, Sarabande, Gig», består av tre satser and er en solokonsert for cello som Grenager beskriver som et søsterverk til Bachs femte solosuite for cello.

Det er tydelig at Grenager and Lie har truffet hverandre noe voldsomt musikalsk. De er begge sterkt tiltrukket av et samtidsmusikalsk uttrykk og de skammer seg heller ikke over å utforske bruk av elektronikk and muligens også improvisasjon – hva vet jeg?

Det jeg i alle fall vet er at både musikken Grenager har skrevet and tolkningene Lie gjør – eller knutene hun finner løsninger på – er både uttrykksfulle, dynamiske, melodiske, fascinerende and ytterst personlige. Dette er ikke musikk jeg støter på til daglig, men som jeg synes er veldig utfordrende and inderlig.

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APPENDIXES

E INTERVIEW IN BALLADE

FINNER FLYTEN MELLOM MUSIKK AND SPRÅK

Da Marianne B. Lie oppdaget at hun kjedet seg på klassiske konserter, ble hun redd. – Det er skremmende når du har bygget hele livet ditt på noe du ikke blir berørt av lenger, sier cellisten.



Marianne Baudouin Lie, fra innspillingen av Khipukamayuk Foto: Privat

Av Maren Ørstavik

Marianne Baudouin Lie grubler litt på ordene. Hun er kunstnerisk stipendiat ved NTNU and forsker på hvordan samtidsmusikk kan kommuniseres bedre, gjennom å trene på sterkere

tilstedeværelse i musikken, and ved å sammenligne musikk med språk. Å finne de riktige begrepene er viktig, men ikke alltid så lett. Bare tittelen på prosjektet hennes krever nennsom oversettelse: *Making sense, not meaning*.

– Det handler om å skape en følelse av mening, som ikke nødvendigvis har en bokstavelig betydning, sier hun.

Blant musikktenkere går ideene om språklighet and musikalsk nærvær langt tilbake. Å se på musikk som språk var utbredt allerede at1700-tallet, gjennom arbeidet til blant andre Leopold Mozart, Johann Quantz and Carl Philipp Emmanuel Bach.

Tanken om musikalsk tilstedeværelse kan spores enda lenger bakover. Lie trekker på eldgamle asiatiske ideer om *chi* – en idé om en energi eller aktivt nærvær i det man gjør. Det knytter hun til nyere begreper, som *flow* eller *flyt* – tilstanden der den intuitive kroppen and den analytiske hjernen spiller somløst på lag.



Fra *Khipukamayuk*, Lene Grenager, konsert på Dokkuset sept 2014 med Trondheim Sinfonietta
Foto: Privat

STILLER STORE SPØRSMÅL

For Lie handler begge tilnærmelsene om å sette musikeren i en situasjon der hun kan kommunisere bedre med publikum. Ved å bruke språk som metafor for seg selv som utøver, and å trene på tilstedeværelse, ønsker hun å bli bedre på å kommunisere sin egen mening med musikken til publikum.

De store spørsmålene kommer med en gang: Hvis musikk er et språk, hva sier det? Hvilken mening er det snakk om? Kan musikk uttrykke noe annet enn seg selv?

– Det kan hende, men det er ikke det viktigste for mitt prosjekt. Jeg jobber mer med tanken om språkets melodi, med artikulasjon and betoning, intonasjon and dynamikk. Det handler om å skape en kroppslig følelse av mening, en opplevelse av meningsfull deltagelse i samtidsmusikk, som mange oppfatter som vanskelig tilgjengelig, mener hun.

VEIEN TIL FORSKNINGEN

For 42-åringen har veien til musikalsk forskning vært en naturlig utvikling. Kulturinteressen ligger i familien – oldefaren var musikkloytnant i Divisjonsmusikken i Trondheim and spilte både kornett og cello, besteforeldrene på morssiden var begge habile amatørmusikere, and moren skjønnlitterær forfatter and litteraturprofessor ved NTNU.

Det ble musikkundervisning i hjembyen Trondheim med talentskole på lørdager, konservatoriet på Barratt-Due, and siden universitetsstudier ved NTNU and master i kammermusikk ved Royal College of Music i London med trioen Alpaca .

Men selv etter mange år på skolebenken and siden flere som frilanser både i Storbritannia and Norge kjente hun fortsatt draget mot dypere studier.

– Når man er vanlig frilanser eller orkestermusiker er det vanskelig å finne tid til å søke, å lete.

Det krever mye å utvikle seg videre på egenhånd. Men jeg har alltid hatt et ønske om å lære mer. Komme dypere, liksom. Finne noen flere svar. Da jeg oppdaget det kunstneriske stipendiatprogrammet ble jeg veldig ivrig, sier hun.



Marianne Baudouin Lie i studio Foto: Privat

KJEDET SEG PÅ KONSERT

Og ivrig er hun. Lie snakker fort, intenst, and tydelig. I et lydoptak fra en prosjektpresentasjon hun gjorde i Stavanger i juli i år både snakker and spiller hun for å vise deltagerne hva det handler om. På inntrengende engelsk snakker hun om "energy", "tension" and "presence" samtidig som hun spiller – presentasjonen er en performance i seg selv.

Men engasjementet er ikke bare iboende interesse. Det er også en måte å møte presset om den polerte, feilfrie fremførelsen mange klassiske musikere føler på. Som klassisk utdannet musiker oppdaget hun at besettelsen for virtuositet og forestillingen om å spille rent og riktig var i ferd med å ødelegge gløden hennes.

– Jeg kunne sitte på konsert og lytte, men jeg synes det var kjedelig. Mye av dagens fremføringer handler om å gjøre ting feilfritt og flinkt. Jeg kunne tenke wow, det var flott spilt. Men det var bare en vegg av lyd som ikke egentlig berørte meg. Det er skremmende når man oppdager at man har bygget livet sitt på noe man ikke blir berørt av, sier hun.

Savnet etter å kjenne musikken, føle at den griper, at den tilføres mening gjennom musikerne som spiller, ble mer og mer tilstede.

– Jeg elsker jo musikk. Det er ingenting mer fantastisk enn en konsert hvor du blir fanget av musikken og det føles som om tiden opphører, understreker hun.



Marianne Baudouin Lie, fra Hospice Lazy av Alwynne Pritchard Foto: Privat

FANT FREM GAMLE IDOLER

Hun begynte å lete etter alternative måter å spille på. Tidligmusikkbevegelsen fenet henne, med sine nye innfallsvinkler til tolkning. Men det var samtidsmusikken som fascinerte mest.

Sammen med Alpaca-ensemblet oppsøkte hun komponister for å bestille nye verker. Blant dem hun har samarbeidet mye med er komponisten Lene Grenager.

– Vi oppdaget at vi hadde en stor glød for å formidle den musikken som lages i dag. Jeg var veldig stolt den dagen jeg fikk mitt første soloverk av Grenager. Selv om det medfører et stort ansvar overfor komponisten, så gir et slikt verk utrolige tolkningsmuligheter, sier hun.

Til og med den senromantiske spillestilen, med stor personlig frihet i timing og uttrykk, begynte hun å lytte til igjen – selv om den har vært ansett som ganske umoderne de siste tiårene.

– Cellisten Pablo Casals var mitt store idol da jeg var liten. Da jeg ble eldre skjønte jeg fort at det var helt feil, gammeldags og romantisk. Men det er en plastisitet der, en personlighet i musiseringen som jeg liker veldig godt. Nå er jeg kanskje gammel nok til å stå for det, sier Lie.

Casals ble dessuten en inngang til forholdet mellom musikk og språk.

– I mesterklasseopptakene hans sier han alltid “Speak the music!”, og han får elevene til å artikulere tydelig. Man hører så tydelig forskjell når han spiller, kontra studentene. Det er virkelig en sense i det han spiller, sier Lie.

TRENER TILSTEDEVÆRELSEN

Som veiledere har Lie den anerkjente tyske bratsjisten Hatto Beyerle, grunnlegger av European Chamber Music Academy, og Stanislaw Kulhawczuk, bassist i Trondheim Symfoniorkester.



Formanalyse Gig Grenager fra Solosuite Foto: Privat

Med Beyerle jobber hun med musikk som kommunikasjon og retorikk – for å få musikken til å “si noe”. Med Khulhawczuk handler det om å utvikle evnen til å være “tilstede” i musikken.

– Hvordan jobber du med disse tingene? Hvordan ser arbeidsuken din ut?

– Jeg har eget kontor – det er så luksus for en musiker. Der over jeg mye, leser mye, og jeg prøver å skrive jevnlig. Refleksjonen rundt det jeg gjør er viktig, både i forberedelse til konsert, og hva som skjer under og etter konserten. Å lese og sette seg inn i andres måter å tenke rundt musikk på endrer hvordan jeg forholder meg til musikk. Det forandrer hvordan jeg spiller.

Å lese og sette seg inn i andres måter å tenke rundt musikk på endrer hvordan jeg forholder meg til musikk. Det forandrer hvordan jeg spiller.

KAN VI HØRE RESULTATENE?

Nå er hun tre år inn i prosjektet, som hittil har resultert i en rekke konserter og urfremføringer av blant andre Jon Øivind Ness, Nils Henrik Asheim, Eirik Hegdal og Ellen Lindquist, platen Khipukamayuq med musikk av Lene Grenager, et lass med analyser og tekstrefleksjoner, en nettside og en bokidé. Om et snaut år skal det avsluttes.

Som kunstnerisk forsker trenger ikke Lie levere en avhandling i tekst. Det gir stor frihet og kunstneriske muligheter, men har også noen utfordringer. Hvordan kan man sikre at kunnskapen blir gjort tilgjengelig for andre som kommer etter?

– Det er et viktig spørsmål. Noe av det fine med de kunstneriske forskningsprogrammet er at resultatet av arbeidet skal være nettopp kunstnerisk. Dokumentasjonen ligger i konserter, innspillinger og utøvelse, men vi må også legge frem en refleksjon over arbeidet vårt – i en selvvalgt form, sier Lie.

Selv ønsker hun å skrive en bok der hun presenterer refleksjonene, diskusjonene og verktøyene hun har brukt i arbeidet sitt.

– For meg er skriving en måte å tenke på. Tankene mine om musikk utvikler seg gjennom skriving, sier hun.

Lenge var jeg veldig opptatt av å være “flink pike”, å spille riktig, gjøre riktig, å sørge for at folk skulle like meg. Jeg spilte Mozart etter reglene. Nå driter jeg i det.

– *Er det mulig for publikum å høre noe av arbeidet som ligger bak dette gjennom konsertene eller innspillingene dine?*

– Jeg håper det. Gjennom å jobbe med dette har jeg blitt bedre på å sette meg selv i flow-tilstand. Jeg er blitt bedre til å bruke intuisjon, og stole på at jeg har noe viktig å si når jeg spiller. Lenge var jeg veldig opptatt av å være “flink pike”, å spille riktig, gjøre riktig, å sørge for at folk skulle like meg. Jeg spilte Mozart etter reglene. Nå driter jeg i det. Jeg er blitt slem pike nå, sier hun og ler.

Hun er opptatt av at man ikke trenger å kjenne til forskningsarbeidet hennes for å få noe ut av musikken. Men hun tror likevel at mange hører det hun prøver å formidle.

– Jeg har fått flere tilbakemeldinger fra folk som ikke kjenner til prosjektet mitt, som trekker frem nettopp det at de blir fanget eller grepet av øyeblikket, tilstedeværelsen. Hvis jeg kan berøre noen er jeg lykkelig. Men jeg kan jo ikke garantere det.



Noter, musikk og teori Foto: Privat

KJEMPER FOR KUNSTNERISK FORSKNING

Lie er begeistret for mulighetene som ligger i programmet for kunstnerisk utviklingsarbeid. Men det er stadig under press for å bevise sin samfunnsrelevans. Forrige uke holdt Norges musikkhøgskole seminar om hvorvidt kunstnerisk utviklingsarbeid var “samfunnsnyttig”.

– *Opplever du press på å produsere noe “samfunnsnyttig”?*

– Jeg opplever at det blir større og større aksept for såkalt artistic research. Vi er nok veldig redde for å ikke bli godtatt, men det er så dumt å gå å slå hverandre i hodet med at “mitt er bedre enn ditt”. Jeg har møtt folk som synes at det jeg driver med er tull, men jeg opplever samtidig at programmet er bygget på en enorm tillit til at jeg produserer noe interessant, sier Lie.

Hun understreker dessuten behovet for å vise hvordan musikk og kunst kan være en viktig stemme i samfunnet.

– Mange mener at musikk ikke er en viktig del av samfunnet. Jeg mener det utsagnet bare gjør kunstnerisk utviklingsarbeid enda viktigere. Nå, kanskje mer enn noen gang, er det viktig at vi viser hvorfor musikk er relevant. Jeg føler at min oppgave er å vise at musikk kan stille spørsmål, gjøre deg sint eller glad eller trist, å få deg til å reflektere. Det er et viktig arbeid. Men det er ikke alltid like lett å bli hørt.

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