

Artistic research conference:

“The Opener” – *Sharing the Performer’s Process*

**Thursday February 13, 2025, in Gunnar Sævig’s sal, Grieg Academy,
University of Bergen**

**A one-year artistic research pilot project (March 2024 - March 2025) funded by
strategic funds at the Faculty of Fine Arts, Music and Design, University of Bergen.**

Why “the opener”? The term “opener” can symbolize a three-fold meaning connected to the music performance field. The project seeks to

- see the performer as an opener of musical meaning in a performance (interpretation of musical intentions in scores and/or improvisation)
- challenge ourselves as performers as openers that share his/her artistic work (getting insight into the creative process and methods)
- finding openers as tools to reveal and show the creative process of performers (ways of showing the artistic process)

9.00 – 11.15 Dialogues between The Opener’s 8 sub-projects

Questions for each project: 1. Connections to research questions? 2. What is the essence of the project? What were the concerns/challenges? 3. Results? What did you learn in the process? 4. Perspectives/implications for future? Something to build on/develop further?

9.00 – 10.15

Ricardo Odriozola “*Back to Basic*”,

Christian Stene “*Language in Artistic Practice*”

Einar Røttingen: “Musical Spaces and Images: *Finding a New Approach to Performing Edvard Grieg’s 19 Norwegian Folk Tunes op.66*”,

Signe Bakke/Hilde Sveen: “*Relations: A Duo-Workshop-Project*”,

Diana Galakhova “*Re-discovering Franz Schubert Through the Pianos of His Time*”

10.15 coffee

10.30 – 11.15

Sergej Tchirkov: “Co-creative Virtuosity”,

Magdalena Bajuszová: “*In the Name of Style or How (not) to Play Rachmaninoff*”,

Martin Krajco: “*Bardenklänge, op. 13 – “Interpreting and the Creative Process of an Early-romantic Cycle for Solo Guitar by J. K. Mertz”*”

11.15 – 13.45 Guest lectures and lunch

11.15 – 12.00 Katharina Brand (University of Music and Performing Arts, Graz):

From Body to Brain: How Historically Informed Performance Practice Challenges Artistic Expression

12.00 – 13.00 lunch

13.00 – 13.45 Prof. Mine Dogantan-Dack (Cambridge University, UK) (online presentation):

“Rethinking the role of Artistic Research within Contemporary Higher Education”

13.45 – 17.00 Workshop

“World Café” with students and members of staff

The essential principles of the World Café process are:

- a welcoming, supportive environment that encourages dialogue and creative thinking
- essential questions and themes that are related to the focus of the participants
- encouraging each participant to share their thoughts
- linking different perspectives, including opposing views
- listening together to different ideas and opinions
- sharing common discoveries

13.45 introduction and rearranging GSS for group discussions

14.00 – 15.30 20 minutes dialogues in 4 groups

Ca. 15.30 Coffee break

15.45 – 17.00 Presentations of group findings

Ca. 17.00 break – end of conference part

18.00 – 19.30 Public concert with members of The Opener research group and students from the Grieg Academy (see program below)

Ca. 19.30 Tapas buffet for conference participants – (NB! registration in advance necessary)

Ca. 21.00 end

Katharina Olivia Brand

is a pianist specializing in both modern piano and historical fortepianos. Her interest in the field of performance practice, historical and contemporary, is a recurring theme through all her artistic and research activities. Her main focus lies in the music of the late eighteenth and early nineteenth century as well as in the music of the present. From 2004 to 2011, she taught as a lecturer at the Ruprecht-Karls-Universität in Heidelberg. Since 2006, she has been teaching fortepiano and performance practice at the University of Music and Performing Arts Graz, Austria. As guest lecturer she has been invited to prestigious institutions in Europe and Asia, e.g. Folkwang University Essen, HMDK Stuttgart, UdK Berlin, Bach-Archiv Leipzig, VNAM Hanoi, UPD Manila, Mahidol University and PGVIM, Bangkok.

Katharina is dedicated to reviving lesser-known repertoire through innovative concert programming, such as *Kreisleriana in the city!*; *Die Winterreise: A female perspective*; *Joseph Martin Kraus: Der Odenwälder Mozart*; and CDs such as *Blumenlese (Allegra)*, *Arie antique (Allegra)*, *Nachthimmel (Christophorus/SWR)*. As a soloist and as a member and founder of the ensemble *Chambre d'écoute* she has premiered a significant number of contemporary works at music festivals in Germany, Italy, The Netherlands. Since 2016 she has been commissioning composers to contribute to her project *Hammerklavier – Neue Musik für ein altes Instrument*, which has been documented by the Austrian radio (ORF). Through her lecture-recitals and articles, she promotes a critical discourse on performance practice, aiming to broaden perspectives on the artistry of performance.

Katharina received her education at the University of Music Karlsruhe, Germany in the classes of Naoyuki Taneda and Wolfgang Manz. She continued with graduate studies at the University of California at Los Angeles, USA. There she studied historical performance practice and fortepiano with Tom Beghin and modern piano with Vitaly Margulis. In 2001, she earned her Doctor of Musical Arts degree with a dissertation on rhetoric in Mozart's piano works. For her artistic contributions as a pianist and her active engagement in promoting both early and contemporary music, she has been the recipient of numerous awards and grants.

Mine Doğantan-Dack

is a musicologist and concert pianist. She studied at the Juilliard School of Music and received her PhD in musicology from Columbia University. She also holds a BA in Philosophy. Mine is internationally regarded as a leading figure in Music Performance Studies, and in Artistic Research in music performance. Her books include *Mathis Lussy: A Pioneer in Expressive Performance Studies* (2002), and the edited volumes *Recorded Music: Philosophical and Critical Reflections* (2008), *Artistic Practice as Research in Music* (2015), *Music and Sonic Art* (2018), *Rethinking the Musical Instrument* (2022), and *The 21st-Century Chamber Musician* (2022), *The Music Performers' Lived Experiences* (2 volumes, forthcoming in 2025), and *The Music Performer and the Will: Conative Processes in Music Making* (forthcoming 2026). Her article titled "Senses and sensibility: the performer's intentions between the page and the stage" won the Practice Research Prize awarded by the Royal Musical Association in 2023. Mine performs as a soloist and chamber musician and has performed most of the major piano concerti. She teaches Performance Studies at the Faculty of Music, University of Cambridge.

18.00 Public concert with members of The Opener research group and students from the Grieg Academy

Program:

Ricardo Odriozola, violin and string students:

Gurdjieff/de Hartmann: 2 pieces

Laetitia Stemp, voice and Sølve Andre Håvik, piano:

A. Zemlinsky «Irmelin Rose»

Una Kristin Sagatun Krisjansdottir, voice and Szilard Simon Pal, piano:

A. Schoenberg op. 2 no. 3; “*Erhebung*”,

Ingrid Sagabråten, voice and Sigbjørn Forland, piano:

F. Poulenc nos. 1 and 2 from «Financailles pour rire.

Magdalena Bajuszová, piano:

Ilja Zeljenka: Sonata no.2

Einar Røttingen, piano:

G. Crumb: opening measures of mvt. 11 “Dream Images” from Makrokosmos vol.1 and

E. Grieg’s Cow call (folk tune no.8) from 19 Norwegian Folk Tunes op.66

Serge Tchirkov, accordion, Christian Stene, clarinet:

Henry Purcell: O solitude, my sweetest choice, Astor Piazzolla: Oblivion