

Informazioni cronologiche	Name:	Logistics:	Content of the collaboration
25/01/2024 12.02.26	Jasper de Bock	5, All the practical things were there, communication etc. We met less after the summer which was also useful because the project was a bit more on a low fire anyways because of other projects. So I think that helped. And the sessions were always planned well, and the materials were there. So nothing to complain about.	4, in general I think I got what I wanted. I learned a lot about the flute, what things work, what things don't. And also what is "natural" and difficult. Even when something is possible it's not always equally natural for the instrument. Maybe there could have been more about the composition process, but that was also the way things turned out. The repertoire helped, maybe could've done more of that, like modern pieces, but that's also on me for not asking.
25/01/2024 12.05.19	Petra (Jasper)	4: It was alright, some problems with recordings sometimes from my side but overall okay. Some last minute room bookings too but never problematic.	5: I enjoyed the sessions, especially after the summer: I was more prepared and less stressed, but also felt more comfortable in sharing or suggesting personal ideas.

<p>Atmosphere/mod in the collaboration:</p>	<p>Work outside the sessions (enjoyment in devoting time to this project)</p>
<p>5, very good. Was always very open and non judgemental. So yeah, nothing to note here.</p>	<p>4, it was very fun to work on these smaller pieces, but sometimes I was wondering what was going to happen with all the pieces/ideas. Of course that's just the process of composition, but maybe a few clear concerts to work towards, apart from the final recital of course.</p>
<p>4: I always feel in a constructive environment. The relationship we have is on a professional/artistic level and sometimes brings very cool insights.</p>	<p>4: the practice is interesting and often challenging. Sometimes, I procrastinate the organisation part because it bores me a bit.</p>

<p>Time/mental space (weight of the amount of time requested quantitative and qualitative-wise)</p>	<p>How has this project been compared to your expectations?</p>	<p>Do you feel that this project has been fruitful and a learning experience for you personally and artistically? Please motivate your answer.</p>
<p>4, the time asked was always real "composing time" which is always going to be quite intense (hopefully rewarding as well). It didn't take too much time or anything, just some intense thinking.</p>	<p>4, i was expecting to learn a lot about the flute. Which i did. So nothing to complain there. Maybe the repertoire thing which i mentioned before could've helped a bit to make it even more comprehensive. The composition proces as well was how I expected it. Maybe it was a bit one sided (which i kind of did since that's really how i like to work), which is just different from my expectation, but not a complaint. If that makes sense.</p>	<p>Yes. It has helped a lot with understanding the flute obviously, but on a more interesting level, it has helped understand close collaboration. Testing out stuff, bringing sketches etc. Which is even more useful than any specific knowledge. On a compositional level, it has been really interesting to try and write for a solo wind instrument. Composers often say this is the most difficult form, and for good reason. Thinking about the problems has really helped with getting to the essence of things, and is also a good "excercise".</p>
<p>4: I am not too involved in the organisation (as I was in the beginning) but that's probably good for my mental health. I find the sessions interesting and energising, but I don't overthink about them; I think it has to do with the habit or routine of meeting and collaborating becoming more and more natural for me, but honestly it's also due to a general state of tiredness that prevents me from engaging too much</p>	<p>It was in many ways different from my expectations: I was looking for the possibility of a more horizontal workflow but given the difference in backgrounds the result was realistically balanced. Each one of us did something based on their skills and knowledge and brought ideas and meaning with their own way. Since the beginning, I knew I wanted to experiment with collaboration and whenever something involves other people the outcomes are more unpredictable: I was open to any direction the collaboration would have taken and from this point of view it matched my expectations.</p>	<p>I think this collaboration gave me very interesting insights on a composer's perspective on flute. It was interesting to see an external point of view and to be exposed to Jasper's very personal ideas on composition. I was definitely enriched by it and my interpreter's skills were often challenged by his requests, making me grow both personally and artistically. (Examples: use of voice, German pronunciation, technical passages, new techniques)</p>

<p>What were and are your thoughts about our collaboration during this project?</p>	<p>Were there moments of disappointment? Please describe them and how you felt</p>
<p>A very good collaboration. Apart from all the things I already said, it was also very nice that the project took as much time as needed at that moment, also having times where it was less intensive.</p>	<p>Hmm, perhaps sometimes if you were too busy to practise. Not so much blaming you for it, there's always too much to do. But was sometimes sad of course. Especially cause sometimes the sketches were quite difficult and then you don't know if it's not possible or just difficult.</p>
<p>I feel that this collaboration has been always very respectful, with a good exchange of ideas. It was a "classical" performer-composer collaboration with the characteristic of being quite regular, especially in the beginning (until summer). I think it worked artistically because we are both satisfied with the outcome(s), and the experimental part was rich in sketches and drafts, which in my opinion adds value to the process.</p>	<p>I think I was never deeply disappointed by the collaboration, maybe also because it stayed always on a quite professional level, not too formal but also not developing in a close friendship. I sometimes was disappointed by my own lack of time and energy to practice properly, but I hope it didn't affect the outcomes, since the experimental part would mainly happen during the sessions themselves.</p>

<p>What was the best moment for you during this collaboration? Please describe it (could be even more than one moment, if you want)</p>	<p>Are there elements of collaboration that you discovered during this project and might be useful for your future collaborations?</p>
<p>Hmm, probably during the working on Psalm compared to the other pieces. Cause then you also had a lot of input on how to play it etc. And we could really work on tiny details. The piece lends itself for that as well of course , but it was still a very nice moment of real "collaboration". Same thing with the other pieces, going in depth was always a very good feeling. Oh, and the berio colour coded with things that make it difficult was also amazing.</p>	<p>Well, i wasn't very used to collaboration, so yes. A lot of elements were new to me, or at least done in a more intensive way. Bringing sketches, of course. But looking at repertoire, and especially the analysing of what makes the berio difficult in every moment was really useful. I will definitely use that in the future as well.</p>
<p>I enjoyed many moments in the collaboration, but one of my favourites was when we "discovered" a new sound which could be described as "bad and goat-like vibrato on a flat sound", but which in my opinion also has some expressive potential (crying/sobbing-like feeling). Also, more in general, in some moments I felt we were on the same page and we were going somewhere very interesting by joining the flute playing with some musical ideas by Jasper.</p>	<p>I think I wanted to test, among other things, how much an interpreter could be active in the compositive process, and with Jasper I was mainly developing some already existing ideas of his. In a composer-performer collaboration, in order to keep the balance, I think it is right if the ideas stem from the composer and are developed or refreshed by the interpreter's suggestions, but if the compositive creative ideas were equally distributed, the balance would be corrupted. I think that the research and acceptance of balances is something I learnt from this collaboration. Also, I learnt that people always have interests that make them unique, it's just about being curious enough to know them.</p>

<p>Are you overall satisfied with the process and its outcomes? Please elaborate</p>	<p>What would you do differently if you were starting a new project similar to this one?</p>	<p>Please add any further comment or suggestion! Anything is welcome and precious for both research purposes and my personal and artistic growth :)</p>
<p>Yes! I think the process was very good. The outcome in composition is always kind of small, and it is a bit sad that a lot of the pieces are now a bit thrown away. But that's just the way it goes, especially with a difficult instrumentation. I think writing in the future for solo wind will now be much "easier". So the outcome is also the things i've learned, which i'm very happy with.</p>	<p>Hmm, perhaps structure it a bit more even, or have some deadlines in a way. Sounds strange maybe, but I think deadlines can (not for everyone) really push creativity. But it depends on the person perhaps.</p>	<p>Hmm, just a crazy suggestion which i only think of now, but maybe it could be interesting for you to write something and me to look at it, to reverse the roles as if were. Maybe could be interesting to really get into the shoes of a composer. I don't know if that's really part of the research, but in general that's interesting to do when playing newer pieces I think to also get a better understanding of what makes a piece, a piece, and what problems you (and therefore other composers as well) run into. In any case, thanks for the collaboration! It was really nice working with you!</p>
<p>I am satisfied and I am looking forward to future developments. (I will elaborate more)</p>	<p>I would probably be more active and propositive since the beginning and practice more consistently.</p>	<p>Thank you so much!</p>