

PARL

Platform for Art and Research Linz



SPRING LAB | 2021

Host:

Doctoral Programs of the Anton Bruckner Private University
Institute for Theory and History

The annual SPRING LAB is part of the series "PARL - Platform for Art and Research Linz", that explores the realm between art and research and its many combinations. The SPRING LAB 2021 addresses an essential topic of research, namely "methodologies" that are underlying a researcher's work. Additionally, we will discuss concepts of artistic research.

SPRING LAB 2021

Keynote:

Jennifer Torrence (contemporary performance practice, artistic research, Norwegian Academy of Music)

Talks and lecture recitals by ABPU's doctoral candidates:

Helga Arias (composition), Albert Fischer (biography research), Jorge Gomez (composition), Enrique Mendoza (composition), Christof Ressi (composition), Philipp Rist (impact research), Tania Rubio (composition), and Carlo Siega (contemporary performance practice).

Talks on methodologies by:

Annegret Huber (musicology, mdw), Kai Ginkel (sociology of practice, KUG), Lars Laubholdt (interpretation research, ABPU) and Markus Neuwirth (musicology and music theory, ABPU), Claire Genewein (artistic research, historical performance practice, ABPU, HDK Zürich), Barbara Lüneburg (artistic research, instrumental performance practice, ABPU).

Contact: Prof.ⁱⁿ Dr.ⁱⁿ Barbara Lüneburg (Professor for Artistic Research and director of doctoral programs)

Tuesday 5th-8th of May 2021, Online via Webex– On Invitation Only

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Hagenstraße 57 | 4040 Linz | T +43 732 701000 280 veranstaltungen@bruckneruni.at
www.bruckneruni.at



PROGRAM

Wednesday, 5.5.2021

- 18.00–18.10 General welcome: Barbara Lüneburg, Director of Doctoral Programs at ABPU
- 18.10–19.10 Lecture Performance – Jennifer Torrence, Percussionist and Researcher at the Norwegian Academy of Music
Plurality, Change, Reflection
- 19.10–20.00 Q&A: The audience in conversation with our keynote speaker

Thursday, 6.5.2021

- 11.00–11.15 Methodology and Artistic Research: Introduction to topics and concept of PARL–SPRING LAB 2021 by Barbara Lüneburg
- 11.15–13.00 ***Historische Diskursanalyse:*** Diskurse über das Fundament der Musik: Rameau vs. Rousseau
Impulse-Talk by Georg Nicklaus
Re-enactment: Re-enacting Embodiment
Impulse-Talk by Barbara Lüneburg
Music Analysis: Analysing Music as a Creative Practice
Impulse-Talk by Annegret Huber
Q&A Session. Responses to the talks by the audience
- 13.00–14.00 --- Lunch Break ---
- 14.00–15.00 Lecture Performance – Christof Ressi, Doctoral Candidate
The Map as a Score
Q&A Session: Responses to the talk by the audience
- 15.00–16.00 Talk– Philipp Rist, Doctoral Candidate
“Joseph Schillinger – eine kritische Auseinandersetzung: Schillinger und sein musikalisches System im New York der 1930er Jahre”
Q&A Session: Responses to the talk by the audience
- 16.00–16.30 ---Coffee Break---

PROGRAM

- 16.30–17.30 Talk – Enrique Mendoza, Doctoral Candidate
Composition of electroacoustic music in expanded sound-fields through spatialization on Hybrid Monitoring Systems
Q&A Session: Responses to the talk by the audience
- 17.30–18.30 Plenum Discussion of Henk Borgdorff's *The Debate on Research in the Arts*

Friday, 7.5.2021

- 11.15–12.15 Talk by Kai Ginkel, KUG
Music for Every Body? Research on Popular Music and Populism in Austria
- 12.15–13.00 Impulse Talk– Claire Genewein
Methods in historically informed performance practice:
Music and the chosen sound
- 13.00–14.00 --- Lunch Break ---
- 14.00–15.00 **Methods in AR** – Helga Arias, Doctoral Candidate
Combining art-based approaches and research methods
Q&A: Starting with questions by Kai Ginkel, then audience participation
- 15.00–16.00 **Methods in AR** – Jorge Gomez, Doctoral Candidate
Media transformations as methodology and compositional strategy
Q&A: Starting with questions by Kai Ginkel, then audience participation
- 16.00–16.30 ---Coffee Break---
- 16.30–17.30 **Methoden der historischen Forschung** – Albert Fischer, Doctoral Candidate
Váša Příhoda (1900-1960): Virtuouse Violintechnik
Q&A: Starting with questions by Kai Ginkel, then audience participation
- 17.30–18.30 Plenum Discussion of Henk Borgdorff's *The Conflict of the Faculties. Perspectives on Artistic Research and Academia*

PROGRAM

Saturday, 8.5.2021

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| 11.30-12.15 | Lars Laubhold/Markus Neuwirth
<i>The Early Recorded Symphonies Project (EARS):
Reflections on the Key Methodological Challenges</i> |
| 12.15-13.00 | Barbara Lüneburg in Conversation with Jennifer Torrence:
Artistic Research in Norway on the example of the artistic research project
“Performing Precarity” |
| 13.00-14.00 | --- Lunch Break --- |
| 14.00-15.00 | Methods in AR – Carlo Siega, Doctoral Candidate
<i>The ‘Composing Performer’. Creative approaches and re-interpretation practice
after the premiere</i>

Q&A: Starting with questions by Kai Ginkel, then audience participation |
| 15.00-16.00 | Methods in AR – Tania Rubio, Doctoral Candidate
<i>Listening to bird songs as a reflective practice-based methodology to music composition</i>

Q&A: Starting with questions by Kai Ginkel, then audience participation |
| 16.00-16.30 | ---Coffee Break--- |
| 16.30-17.30 | Plenum Discussion – Final Feedback Round |

An event of the doctoral programs of Anton Bruckner Private University, Linz, Austria.
<https://www.bruckneruni.at/en/study-programmes/doctoral-studies/>

Contact:
Univ. Prof. Dr. Barbara Lüneburg, Director of Doctoral Studies
Institute for Theory and History

ABSTRACTS AND BIOGRAPHIES

Helga Arias

Abstract of the Doctoral Project

Composing the politics of musical creation: proposing alternative work interactions

The concept of the composer, in the role of author and creator, leading the musical interactions and establishing the patterns is being widely questioned nowadays. When assessing creativity within any process, it becomes noticeable that all agents involved, as well as the context and circumstances have an impact on the final result. The project at hand intends to question this traditional paradigm and aims at developing and testing alternative ways of compositional and performative practice. Studies by psychologists such as Robert J. Sternberg and R. Keith Sawyer on group flow and networking, as well as recent research on creative leadership, will set up the theoretical starting point for this research and will lay the foundations to establish novel work situations in musical composition. New technologies will play an important role in facilitating different ways of contact. For instance, programming apps and user-friendly interfaces that allow easy interactions, and search for uses of media, such as communication and exchanging platforms, that enable flat hierarchical layouts and diversification in the compositional and performative practice. Through collective, pedagogical or interdisciplinary projects, this research aims to unfold collaborative compositional approaches and non-traditional communication tools and codes that open up a space for new interactions between the agents of the contemporary music community.

Biography

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

Henk Borgdorff

Abstracts

The Debate on Research in The Arts

The current philosophical and political debate in Europe on practice-based research in the arts is sketched. After clarifying some terminological issues – especially the distinctions between research on, for, and in the arts – the question ‘when does art practice count as research?’ is addressed by looking into different aspects of art practice (i.e. product, process, context) and different definitions of research. A more elaborated discussion of the ontology, the epistemology and the methodology of practice-based research in the arts leads to a concise characterization of the intrinsic nature of research in the arts. Finally the questions of the legitimacy and PhD worthiness are addressed.

Open access: <https://bit.ly/3gqh6WL>

The Conflict of the Faculties. Perspectives on Artistic Research and Academia

Artistic research is an endeavour in which the artistic and the academic are connected. In this emerging field of research artistic practices contribute as research to what we know and understand, and academia opens its mind to forms of knowledge and understanding that are entwined with artistic practices. Henk Borgdorff also addresses how we comment on such issues, and how the things we say cause the practices involved to manifest themselves in specific ways, while also setting them into motion. In this sense, this work not only explores the phenomenon of artistic research in relation to academia, but it also engages with that relationship.

Open access: <http://library.oapen.org/handle/20.500.12657/32887>

ABSTRACTS AND BIOGRAPHIES

Biography

Henk Borgdorff is Professor emeritus of Research in the Arts at Academy of Creative and Performing Arts, Faculty of Humanities, Leiden University, and Professor emeritus at the University of the Arts The Hague, Royal Conservatoire, The Netherlands. Borgdorff was involved in the establishment of the Journal for Artistic Research (JAR)[5] and the associated Society for Artistic Research (SAR). He served as editor of JAR from 2010 to 2015, co-founded the Research Catalogue[6] in 2011, acted as president of SAR from 2015 to 2019. Borgdorff is best known for his contributions to the field of artistic research - a field also referred to as practice-based or practice-led research in the creative and performing arts (notably in the UK), or research-creation/recherche-cr  ation (in Canada and France). He works as reviewer for the Austrian Science Fund, the Swiss National Science Foundation and the BHF Forschungskommission Bern.

CV: <https://www.researchcatalogue.net/profile/?person=7033>

Albert Fischer

Abstract of the Doctoral Project

V  sa P  ihoda: a critical study of his life and art

One of the most important and prominent violinists of the first half of the twentieth century was V  sa P  ihoda. He was a representative of the Bohemian violin tradition and his playing was often associated with the virtuoso art of Niccol   Paganini. This research affords him – for the first time – broader scholarly consideration. His ascent to the pinnacle of elite violinists in the musical life of the interwar period underpins a special artistic potential, but today the artist goes largely unnoticed. Numerous interesting questions arise that make scholarly research in several directions apt – questions, for example, about the establishment of his career, the motives behind his activities under national socialism, and his unmistakable artistry. In addition to an in-depth study of biographical details of the artistic career and his artistic-political actions under national socialism, this work attempts to locate his violin artistry in the conflicting field of virtuoso interpretation art of the early twentieth century and, using computer-aided methods of analysis from interpretation research, to approach his artistic ideal and the question of the extent to which it was shaped by the zeitgeist, a political ideology, or virtuoso violin traditions. A multitude of surviving life and sound documents offer material for intensive discussion, new insights, and traces of an artistic concept of life in an almost forgotten epoch of virtuosity.

Biography

Albert Fischer was a member of the Vienna Chamber Philharmonic and the Chamber Orchestra Of Europe, and he held the first concertmaster position at the Augsburg/D Opera House (1989-1995). His intensive concert activities as a soloist and chamber musician in Europe and Asia represent stations in his professional career. As a soloist, Albert Fischer has performed with orchestras such as the Zagreb Philharmonic and the Bruckner Orchestra Linz; as a chamber musician, he was a member of the Salzburg piano trio, Trio Cartellieri, from 1999 to 2010, with appearances at the Salzburg Festival as well as concerts in Austria, Luxembourg, Germany, and Greece. From 1993 on Albert Fischer has taught as professor of violin at the Anton Bruckner Private University in Linz. Many of his students have successfully established chamber music and orchestral careers (e.g. Vienna Philharmonic), and have been successful in national and international competitions. Fischer's other activities include masterclasses in Asia and Europe, and since 2018 the direction of his own summer academy in Vodn  ny, Czech Republic. Since 2011 Albert Fischer has been a founding member and jury chairman of the V  sa P  ihoda international violin competition in Budweis, Czech Republic, as well as an artistic advisor to the Upper Austria Strings Association, and a member of ESTA in Austria.

Claire Genewein

Abstract

Music and the chosen sound

Decisions that a performer has to make in a work to be performed.

Pitfalls, gaps and practicality. A brief insight into the agony of choice a performer has to make regarding which instruments to pick, not only in early music.

ABSTRACTS AND BIOGRAPHIES

Biography

Claire Genewein studied modern flute at the Mozarteum in Salzburg and with Philippe Racine at the Zurich School of Music, subsequently gaining a diploma in early music at the Schola Cantorum Basiliensis specialising in early flutes, and Master of Music at the Royal Conservatory in The Hague with Barthold Kuijken. In 2014 she was awarded a PhD from the University of Leiden (NL) for her dissertation on "Vocal instrumental playing. The underlaying of text to music as a technique in the 18th century". Claire Genewein works as a flautist in various ensembles including L'Orfeo Baroque Orchestra, La Cetra, Venice Baroque Orchestra, Il Gusto Barocco, L'Arcadia and Ensemble Miroir. She has played under conductors such as Michi Gaigg, Gustav Leonhardt, Andrea Marcon, Jörg Halubeck, Jordi Savall, Geoffrey Lancaster and William Christie. As a soloist she can be heard on recordings including the op. II Sonatas by Gasparo Fritz, Mozart's Magic Flute in an arrangement from 1793 for flute quartet and Italian Rococo at the Ermitage. Since 2006 she has taught early flutes and historical performance practice at the Bruckner University in Linz (Austria) and since 2010 at the Zurich University of the Arts.

Kai Ginkel

Abstract

Music for Every Body? Research on Popular Music and Populism in Austria

My talk is based on the work of the Austrian team (University of Music and Performing Arts Graz, Institute for Jazz Research) of the international research project "Popular Music and the Rise of Populism in Europe" (Volkswagen Foundation, 2019-2022). In our work we address the connection between populist politics and popular music, a connection which may be subtle but is nonetheless palpable – in the true sense of the word: it is perceptible through the body. Our research in Austria is based on a) participant observations at public places and events where popular music and populism meet, and b) on detailed musicological group analyses of the music. This methodological approach makes the dimension of the body accessible in our research. I will focus on the question which bodies are produced by music in specific situations of performance and reception, addressing music as part of socio-material "assemblages" (Born 2011) that foster the pleasurable experience of populist body politics.

Biography

Kai Ginkel (Dr. phil.), a former PhD scholar at Vienna's Institute for Advanced Studies (IHS), has a background in sociology with a specialization in practice theory. Ginkel earned his doctorate magna cum laude in 2017 at the Catholic University of Eichstätt-Ingolstadt. This marked his first major involvement with sociological research on music, resulting in a monograph that took a praxeological look at noise music (Ginkel 2017). His work experience, which has been focused on interdisciplinary projects, includes a position as post-doctoral researcher in the research project "Popular Music and the Rise of Populism in Europe" (2019-2022, funded by Volkswagen Foundation) and (between 2016 and 2018) as junior researcher in the artistic research project "TransCoding – From 'Highbrow' Art to Participatory Culture" (funded by the FWF's PEEK program), both at University of Music and Performing Arts Graz. Recent publications include several articles on popular music (such as popular music and politics, noise music, and remix practice), as well as qualitative methodologies, with a forthcoming handbook chapter on "ethnophonography" highlighting his expertise in ethnographic methods and research on sound and music (cf. Ginkel 2021).

Jorge Gomez

Abstract of the Doctoral Project

Orchids & Wasps: Composition as an Aesthetic of Change

In the growing upheaval in the field of multimedia composition, numerous practical and theoretical discourses have emerged that approach musical composition with the observation that sound alone is no longer sufficient to express musical ideas. The myriad compositional materials and forms used to explore musical ideas range from microcontrollers, YouTube, sound installations, performance strategies, VR, everyday objects, AI, and an ever-growing list that composers, performers, and audiences confront. My research project is concerned with the systematized practice and theory of composing works conceived as a cycle in which multimedia transformation processes are emphasized. I compose a cycle of works, magnifying an identifiable characteristic feature of an initial composition, and articulate the work through various multimedia possibilities. I understand these repetitions as a system of difference through repetition that consolidates a continuous state in the state of flux.

ABSTRACTS AND BIOGRAPHIES

The recurring orchid and wasp in the writings of Deleuze and Guattari illustrate richly interconnected concepts - rhizome, lines of flight, multiplicity, becoming, deterritorialization, among others - that I employ in my artistic practice as a fundamental part of the creative process. My concept of multimedia composition relates to this double figure and its associated concepts as the multiple ways in which media relate to each other in unexpected ways and set processes in motion.

Research questions that arise are: How can I develop new approaches to musical composition through an aesthetic of change, in the form of a cycle of works that differentiate themselves through the use of various media? What strategies can I come up with to create these differentiating pieces? What happens to the idea when it is actualized through a different multimedia configuration?

Biography

Jorge Gomez constantly reinvents himself as a composer. His work meanders through composition, sound art, performance, music theatre, and the exploration of the resulting interactions. Recurring themes of his work are appropriation, perspective, duality, narrative theory, improvisation, and everyday life.

Gomez studied composition in Monterrey (UANL, Bachelor), and music technology in Mexico City (UNAM, Master) with Ricardo Martínez and Roberto Morales, and completed a Master's in composition at the Anton Bruckner Private University with Carola Bauckholt. From 2013 to 2016 he was university professor at the Autonomous University of Nuevo León (UANL) and at the Technological Institute of Monterrey (ITESM) in Monterrey, Mexico. He received scholarships from the Composer Center of Nuevo Leon (2007, 2010, and 2012-13), the Postgraduate Department of UNAM (2011-2012), the Mexican Center for Music and Sound Art (2010), and a scholarship for his Master's in Composition in Linz from FONCA-CONACYT. His composition *Anamnesis* for solo violin won first prize as an international composition at the International XI New Music Festival 2014 in Mexico. Gomez's Music has been performed by Ensemble PHACE, Ensemble Recherche, Vertixe Sonora, Phoenix, Oerknal! Liminar, the Schlagquartett Köln, Toyen Fil øg Klafferi and the Norwegian Cornett and Sackbuts in concerts and at international festivals such as Wien Modern, Biennale für Neue Musik und Architektur in Basel (Switzerland), Konsertserien Periferien (Oslo, Norway), Festival Internacional Cervantino, (Mexico), Correspondencias Sonoras (Spain), Delian Academy for New Music (Greece), Ars Electronica, and Leicht über Linz (Austria).

Annegret Huber, mdw

Abstract

Analysing Music as a Creative Practice

Most commonly, music-analytical practices are considered the sub-field of musicology through which music-related research gains scientificity and contributes to its justification as a discipline. However, this is based on the premise that 'exact' statements about music are possible without any significant room for interpretation and that there is a fairly close image-like relationship between analysis and its object. But if one has to concede that the analysers merely develop an inner image of the analysed through their analysis, which they in turn can only communicate to others through a variety of non-musical media - from spoken/written language, metaphors, diagrams and other visualisations to much more - we must draw the conclusion that an analysis is a multimedial artefact that owes its existence to the perceptions, decisions and practices of the analysers. This paper will explore the creativity of analysers' practices associated with the use of such media.

Biography

Annegret Huber is a professor at the Institute for Composition, Electroacoustics and Tonmeister Training at the mdw, where she teaches musicology with a special focus on the analysis of music.

Her academic training combined artistic (piano, organ, singing), pedagogical (school music, instrumental pedagogy), and scientific (music theory, musicology) fields. Her dissertation deals with "The 'Song without Words' as an Experiment across the Arts. A Comparative Study of the Intermediality of Instrumental Song 1830-50" (Wiener Veröffentlichungen zur Musikwissenschaft 41), Tutzing 2006. As a pianist, world premieres of contemporary music were already a major concern for her during her studies; today she devotes herself (as far as her time budget allows) to the re-performance of music that has been passed over - for example, by 19th-century women composers. Research interests arise from epistemological problems of music analysis in cultural-scientific contexts (intermediality, interculturality, gender, etc.) related to the music of the 19th-21st centuries as well as the history of teaching music-theoretical subjects. In the process, the question of what we can know through music analysis became, not least, a focus on her basic research in the field of Artistic Research.

ABSTRACTS AND BIOGRAPHIES

Lars Laubholdt, ABPU (joint talk with Markus Neuwirth)

Abstract

The Early Recorded Symphonies Project (EARS): Reflections on the Key Methodological Challenges

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Biography

Lars E. Laubhold studied trumpet at the Hanns Eisler Academy of Music in Berlin (1988–1990) followed by an 1990 apprenticeship as a brass instrument maker in Markneukirchen (Saxony) in 1990. Afterwards he was employed as teacher and led a restoration workshop at the Musical Instrument Museum in Schloss Kremsegg (1997–2000). In 2000, he started his studies in musicology at the Paris Lodron University Salzburg and worked between 2001–2005 as freelancer at the Research Institute for Salzburg Music History. In 2007, he earned his diploma with a thesis on early modern trumpet music (*Magie der Macht*, Würzburg 2009), followed by a period as research assistant at the University of Salzburg in the years 2007/08. From 2008 to 2014 he was a researcher in two FWF-funded projects that investigated the “Musik am Salzburger Dom vom 17. bis ins 19. Jahrhundert”. In 2013, he completed his PhD with a thesis on the history of Beethoven's 5th Symphony (*Von Nikisch bis Norrington*, Munich 2014). From 2014 to 2016 he worked as research assistant at the International Mozarteum Foundation.

From 2016 on Laubhold has been employed as university professor with a focus on interpretation research and instrumental studies at the Anton Bruckner Private University Linz; in 2018 he organized the international symposium *Eduard Steuermann und die Aufführungspraxis der Wiener Schule*. Various publications as author and co-editor on interpretation research (including *Herbert von Karajan 1908–1989*, Salzburg 2008) and Salzburg's music history (including *Klangquellen*, Munich 2010; *Keine Chance für Mozart*, Lucca 2013; *Musik am Dom zu Salzburg*, Vienna 2018).

Barbara Lüneburg, ABPU

Abstract

Re-Enacting Embodiment

"Re-enacting Embodiment" is an innovative method developed by Lüneburg that enables instrumentalists to examine embodied techniques and performative gestures in instrumental performance from an interior perspective. It serves as a tool to access the body knowledge of other players and explore a repertoire of embodied expression, gender, and charisma that goes beyond what performers have acquired through longstanding individual routines and practices. By systematically and consciously addressing issues of embodiment in confrontation with the physicality of other performers, instrumentalists simultaneously expand their personal repertoire of embodiment techniques and build awareness of gender and value systems in performance.

Biography

Between performance and research, teaching and composition: Barbara Lüneburg's artistic worlds are rooted in the classical and extend deeply into contemporary music and multimedia performance. Lüneburg has appeared as a soloist and composer across Europe, both Americas, Asia and New Zealand, and worked as artistic director and violinist of ensemble *Intégrales*, an ensemble for contemporary chamber music, for almost twenty years. Countless compositions were written for and in collaboration with her. Barbara Lüneburg has featured on many CDs documenting the versatility and highest standard of her performing abilities. Critics have described her playing as 'viciously virtuosic, passionate, translucent, nuanced, expressive and gripping'. Her solo CD *Beyond* with works by Johann Sebastian Bach and Giacinto Scelsi was awarded five stars by BBC Music Magazine.

Her interests in artistic research are as diverse as her artistic work: she investigates creativity, collaboration, charisma, concert aura, participatory art and the effect of game elements in audiovisual works. From 2014 to 2018 she led the artistic research project “TransCoding - From Highbrow Art to Participatory Culture” funded by the Austrian Science Fund, in which she involved an online community in the creation of a multimedia work via social media. Lüneburg is Professor of Artistic Research and director of the doctoral programs at Anton Bruckner Private University.

ABSTRACTS AND BIOGRAPHIES

Enrique Mendoza

Abstract of the Doctoral Project

Electroacoustic composition for hybrid diffusion systems

In my research, I focus on combining sound diffusion systems to create expanded 3D sound fields for the composition of electroacoustic music. As part of my methodology, I use a hybrid diffusion system meaning a mixture of headphones, speaker arrays and physical environments to create interconnected layers of sound fields. Of particular interest for my investigation are the affordances that interactions between natural or artificially constructed sound field layers produce concerning creation and perception. The development of hybrid diffusion systems offers many possible set-ups and applications, in addition to artistic and technical ramifications that I will explore. Advances in 3D audio technology open new spaces for perceiving spatialized music making it more accessible for me as a creator and a wider audience.

Some of the questions raised by these concepts are: What are the sonic traits produced by listening layers of sound-fields through a hybrid diffusion system and what are the interactions with my compositional practice artistically and technically? What audio mixing techniques and monitoring systems set-ups generate a more detailed sound localization within the different diffusion systems and how these systems influence each other to achieve interconnected sound-fields? What is an audio mixing method that gives a consistent framework to make the compositional process more fluid and creative? What are the challenges of presenting the music live and broadcasting it? Employing practice-based research, I aim to address these questions systematically through my practice as a composer. I will create compositions of automated electroacoustic spatialized music experimenting in hybrid sound diffusion systems to achieve new immersive listening experiences.

Biography

Enrique Mendoza from Mexico City is a musician specialising in acousmatic music and live electronics. His electro-acoustic composition and performance put into play DIY analog oscillators, lo-fi mini-synths, custom software, production music technology, and multi-channel systems. He works alongside performers to break new ground and gain specific insights into the instruments and the performer's expression.

In 2020, he was invited as Artist-in-Residence at the Museums Quartier to compose a multi-channel piece for the Tonspur Kunstverein Wien. KulturKontakt Austria and AIR-Niederösterreich in cooperation with the Federal Chancellery of Austria selected Enrique as Composer-in-Residence in 2017 and 2019. In 2014, Mendoza released the Album "Below Sea Level", edited by Future Music Records in London. The Independent Music Awards in New York nominated his piece "Cassiopeia" as "Best Instrumental Song 2014". He represented Mexico in the 51st International Rostrum of Composers held at Unesco in Paris, as well as in the 59th edition, organized by the International Music Council in Stockholm. Enrique has received commissions, awards, and grants from Institutions and Ensembles around Europe, USA, Asia, and Mexico.

Since 2005, Mendoza has taught composition, sound and image, and music production in several Universities and Institutions in Mexico. From 2019 on, he has been a professor at the National Cinematographic Arts School, UNAM, MX. Enrique has a Master's degree from the Conservatorium van Amsterdam, and he is currently undertaking an artistic doctorate at the Anton Bruckner Private University in Linz, Austria.

<http://enriquemendoza.net>

ABSTRACTS AND BIOGRAPHIES

Markus Neuwirth, ABPU (joint talk with Lars Laubholdt)

Abstract

The Early Recorded Symphonies Project (EARS): Reflections on the Key Methodological Challenges

Biography

Markus Neuwirth is Professor of Music Analysis at the Anton Bruckner Private University Linz (since 2020). Previously he held postdoctoral positions at the Digital and Cognitive Musicology Lab of the École polytechnique fédérale de Lausanne (EPFL) and the University of Leuven, where he obtained his PhD in musicology in 2013. His research on digital corpus analysis and sonata-form theory has been funded by the Volkswagen Foundation (2018–20) and the Research Foundation Flanders (2008–12 and 2013–16), respectively.

Neuwirth is co-editor of the peer-reviewed journal *Music Theory and Analysis*, as well as one of the main editors of the *GMTH Proceedings*. In addition, he has been co-editor (with Pieter Bergé) of the volume *What is a Cadence? Theoretical and Analytical Perspectives on Cadences in the Classical Repertoire* (Leuven University Press, 2015), which received the Outstanding Multi-Author Collection Award 2018 from the Society for Music Theory. Most recently, Neuwirth has co-edited a special issue on “Open Science in Musicology” (to appear in *Empirical Musicology Review*, 2021) and co-authored (with Felix Diergarten) a musical *Formenlehre* (Laaber, 2019).

Hans Georg Nicklaus, ABPU

Abstract

Historische Diskursanalyse: Diskurse über das Fundament der Musik: Rameau vs. Rousseau

The composer Jean-Philippe Rameau and the philosopher Jean-Jacques Rousseau (who was also a music theorist and composer) publicly argue about the origin and theoretical foundation of music. For one, harmonic laws are the foundation of music, for the other, melody. This dispute seems completely unobjective and pointless as long as one does not understand it discourse-historically.

Biography

Hans Georg Nicklaus is an award-winning music editor at Radio Ö1 (ORF). He teaches music history, cultural history and music education as a university lecturer at ABPU and he has been director of the Institute for Theory and History since 2018. He studied violin, as well as philosophy, German language and literature, and musicology in Düsseldorf and Vienna. He received his doctorate from the University of Vienna with a thesis on sound cosmologies and sound creation myths (*Die Maschine des Himmels*, Fink Verlag 1993[2]) and habilitated there with a thesis on voice and song in the context of politics and pedagogy in the second half of the 18th century. Hans Georg Nicklaus' main research interests include topics at the border between the history of music, aesthetics and culture. In several publications he has devoted himself to theories and discourses that position music as a universal transcending time and culture, such as the mathematical-pythagorean tradition of music theory and philosophy (*Die Maschine des Himmels*, Fink Verlag 1993[10]) or theories of music as a naturally given universal language (*Weltsprache Musik. Rousseau and the Triumph of Melody over Harmony*, Fink Verlag 2015[11][12]). Other research topics of his are in the field of music education such as music on the radio, methods of music moderation, or history of music education.

Christof Ressi

Abstract of the Doctoral Project

Open form in computer game environments for audiovisual artworks

The aim of my research project is the development of computer game environments based on the open-world game principle, which exclusively serve the realisation of interactive audiovisual artworks. The starting point for my research interest is my personal dissatisfaction with the lack of immediate sensory perceptibility of many musical open form concepts - especially for the audience. My initial thesis is that audiovisual artworks based on a computer game environment, due to their highly interactive and non-linear nature, are particularly suited to realising the idea of Open Form in a form that is comprehensible to the audience in real time. My central research questions are: How can clearly identifiable aesthetic results be achieved with the help of targeted rule design without providing the performer with concrete playing instructions, for example in the form of a score. How can an overarching artistic identity of the work be guaranteed despite the extensive interpretive freedom given to the performer?

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How can the spontaneous decision-making activity of the performer(s) be elevated to a performative element and the space of possibilities available to them be made directly tangible to the audience? The compositional process shifts from the design of concrete sonic and visual phenomena within a timeline to a higher level, namely the design of abstract systems of rules that evoke complex patterns of interaction and emergent behaviour.

I will test, analyse, document and evaluate musical computer game environments in different settings. The works will be created in close collaboration with performers and in iterative work phases, so that insights gained in the rehearsal process and performance can be fed back into the work. One of the important things here is to record the audience's reaction in relation to their perception of the space of possibility. My evaluation is based on qualitative as well as quantitative methods.

Biography

Christof Ressi is an Austrian composer, arranger, media artist and software developer. He studied composition and music theory with Gerd Kühr, Dieter Ammann and Alexander Stankovski, jazz composition and arranging with Ed Partyka and computer music with Marko Ciciliani. He works and lives in Graz (Austria). His artistic work spans various genres including contemporary classical art music, jazz, experimental electronics and media art. He produces music, sound design and video for theater and dance productions and arranges music for all kinds of ensembles and instruments, including big band and orchestra.

Ressi's music has been performed in many countries around the world and his computer music work has been presented at international conferences such as NIME and Linux Audio Conference. He is a recipient of the "Andrzej Dobrowolski Composition Scholarship of the Province of Styria" (2017) and a laureate of the "SKE Publicity Prize" (2018). In 2020 he was one of the two prize winners of the 8th International "Johann-Joseph-Fux" Opera Composition Competition. He shares an intensive collaborative relationship with clarinetist Szilard Benes. As a duo they perform both audiovisual compositions and improvisations. In 2019, they were invited to New York for a two-week residency (MISE-EN_PLACE Bushwick). Since 2020, they have been supported by "New Austrian Sound of Music," a program of the Austrian Ministry of Foreign Affairs for international concert activities.

As a software developer, Ressi often helps with the technical implementation of art projects and regularly contributes to open-source projects such as Pure Data and Supercollider. He publishes his own software under open-source licenses.

www.christofressi.com | www.vimeo.com/christofressi

Philipp Rist

Abstract of the Doctoral Project

Joseph Schillinger - a critical examination: Schillinger and his musical system in New York in the 1930s

The scholarly dissertation project „Joseph Schillinger - a critical examination“ deals with the biography of Joseph Schillinger (1895-1943), his compositional system "The Schillinger System of Musical Composition" and its influence on music in New York in the 1930s, especially incidence, dance, and film music. His students reportedly included composers such as George Gershwin, Benny Goodman and Glenn Miller.

Joseph Schillinger's work is to be understood as a combinatorial compositional system that attempts to parameterise basic musical principles through mathematical conditions as well as combinatorial elements. Schillinger's compositional techniques open up new dimensions and perspectives for the discussion process as well as the practical process of composing. However, the exact position and reception of Schillinger in the context of his life and work in the USA has not yet been clarified. Contrary to the glorifying traditions of his students and widow, a critical examination of Schillinger's person based on well-founded archival research as well as an unbiased musical analysis of incidence music with the aim of a music-historical and impact-historical contextualisation is necessary. If such influences can be proven, the question also arises to what extent Schillinger influenced the development of US stage and film music of the 1930s. The focus of the work is thus on the relevance of Schillinger's work and his influence on central works of the time.

Biography

Philipp Rist was born in Innsbruck, Tyrol in 1993. After his first autodidactic attempts at the piano, he received first classical and later jazz piano lessons from the age of 10. In the summer of 2011, he began his studies in jazz piano as a concert subject as well as instrumental and vocal pedagogy with an additional focus on keyboards & electronic sound production at the Anton Bruckner Private University Linz with Prof. Dejan Pecenko. He completed a master's degree in instrumental and vocal pedagogy. His thesis dealt with Ernst Levy and his complex theory of harmonic structures as well as their adaptation in the jazz context.

In 2016, he travelled to Sri Lanka to teach piano as a guest lecturer at "Musicmatters" in Colombo for three months. He is active as a composer and arranger, especially in the context of his own concert projects with the bands "Bye Maxene" (www.byemaxene.com)

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"Hikey Bikini" (www.hikeybikini.com) and in collaboration with the New York jazz guitarist Adam Rafferty (www.impdadimp.com). As a sideman, Philipp Rist can be heard regularly as the pianist of Jo Strauß (www.jo-strauss.at). Furthermore, the conception, composition, and production of film music in various fields is also one of his core competences. His concert activities have taken him to stages such as the Colombo Jazz Festival, the International Festival of Jazzpiano in Prague, the Tschirgart Jazz Festival and the Volksschauspiele Tirol. Since 2019, Philipp Rist has been a Senior Lecturer in Instrumental Pedagogy at the University Mozarteum and teaches the subjects jazz/pop piano as well as band practice for the training of pedagogues in the field of school music. Since 2020 he has been a doctoral candidate in musicology at the Anton Bruckner Private University with the dissertation project "Joseph Schillinger - a critical examination".

Tania Rubio

Abstract of the Doctoral Project

Biomusic: From animal communication to music composition

The aim of my project is to find new perspectives for musical composition through the transfer of findings from bioacoustics and eco-acoustics. My research focuses on the last fifty years of developments in music and science, in which technology has a fundamental significance for the progress of sound studies in the fields of electroacoustic music, sound art, zoomusicology, biomusicology, bioacoustics, and eco-acoustics. I intend to transfer results from scientific studies in the field of bioacoustics and eco-acoustics to another perspective, namely that of art. I analyse and describe the acoustic phenomena of ecological relationships in certain soundscapes and use them as tools to find new approaches to composing.

My methodology makes use of mixed research strategies: firstly, listening to, recording, and analysing natural soundscapes; secondly, collecting and analysing compositions from 1970 to the present that relate to this theme; thirdly, to study these analyses in the light of scientific findings in the field of bioacoustics and eco-acoustics. On the basis of these experiences and insights, I will create new compositions that will extend the listening experience. Through my artistic research I intend to understand animal communication as a living and changing acoustic phenomenon, and to create new imaginary and poetic worlds in which nature and humans are understood as equals.

Biography

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

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

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

Carlo Siega

Abstract of the Doctoral Project

The 'Composing Performer.' Creative approaches and re-interpretation practice after the premiere

This research is based on emerging practice in classical contemporary music that questions the role of the performer as being exclusively an interpreter of existing scores. My aim is to expand the engagement and scope of performers in creative interpretation

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and decision-making beyond what is initially provided by the written score. To this end, I challenge the performer's creativity qualities, encouraging them to reach beyond purely instrumental and performative tools.

In my methodological approach, I combine theories of historically-based performance practices in the field of classical contemporary music with non-academic approaches of re-actualization from pop-culture. In each case study, I will look for creative ways to re-actualize existing works using new technologies and instrumental investigations.

For my research it will be necessary 1) to stimulate performers' new instrumental competencies in relation to new technologies, improvisation, and compositional thinking within the performative context, and 2) to re-evaluate existing approaches to interpretation practice in New Music. By doing so, I aim to reshape the understanding of a performer's tasks and identity, and to develop a new form of engaged performance practice, as well as the new potential for (extended) interpretation.

Biography

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

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

Jennifer Torrence

Abstract

Plurality, Change, Reflection

The nature of artistic research methodology is, in my experience, incredibly difficult to pin down. Artistic research methods are often singular to the artist and her practice, and a single project often requires and exhibits a plurality of methods across its trajectory and duration. Artistic research is also particular in the fact that there is no constant, external, observable object being studied. The research takes place in and through the researcher herself, and thus change is a basic behavior of the research: as the researcher embarks on her questions, the act of questioning (the very heart of research) changes her and her practice, and thus the research methods and the project often must undergo fundamental change as well. An important aspect of artistic research methodology is reflecting on the turning points in the project that spawn new methods and motivations, especially those born of failure and unresolvable tensions. In my experience, it is exactly these turning points where the essence of a project can be found. In this lecture-performance, I will unfold my own experiences with plurality, change, and reflection with a focus on the research projects Percussion Theatre: A body in between (PhD) and Performing Precarity (group research).

Biography

Jennifer Torrence is a percussionist, performer, artistic researcher, curator, and teacher based in Oslo, Norway. Her practice is built upon collaborative, performative, improvisatory, and multimedia work, and explores themes such as the body, noise, precariousness, queerness, and collective making in experimental music. She has performed in diverse settings in twenty-four countries across four continents and is currently a member of Pinquins and an artistic researcher and percussion teacher at the Norwegian Academy of Music. For more information, work examples, and texts, please visit www.jennifertorrence.com.