

PARL

Platform for Art and Research Linz

Music
Dance
Drama

ANTON BRUCKNER
PRIVATE UNIVERSITY
UPPER AUSTRIA

SPRING LAB | 2024

18.-20. April 2024, Sonic Lab

Host:

Doctoral Programmes of the Anton Bruckner Private University

The annual **PARL – 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 2024 addresses the topic of dissemination of research findings including lecture recitals, talks, mini workshops, poster presentations, an introduction to the research catalogue, data visualization and infographics.

On the programme:

Presentations by the Doctoral Candidates

of the 1st, 2nd and 3rd year

Poster Presentations by Doctoral Students (20.04.24, Foyer)

Athina Androulidaki, Enrico Coden, Santiago Díez-Fischer, Karin Regula Hermes, Óscar Escudero, Konstantina Polychronopoulou, Lara Stanic

At Guest at the Musicology Congress of the University of Ljubljana in Slovenia:

Keynote by Barbara Lüneburg (18.4.)

Data Visualisation and Infographics

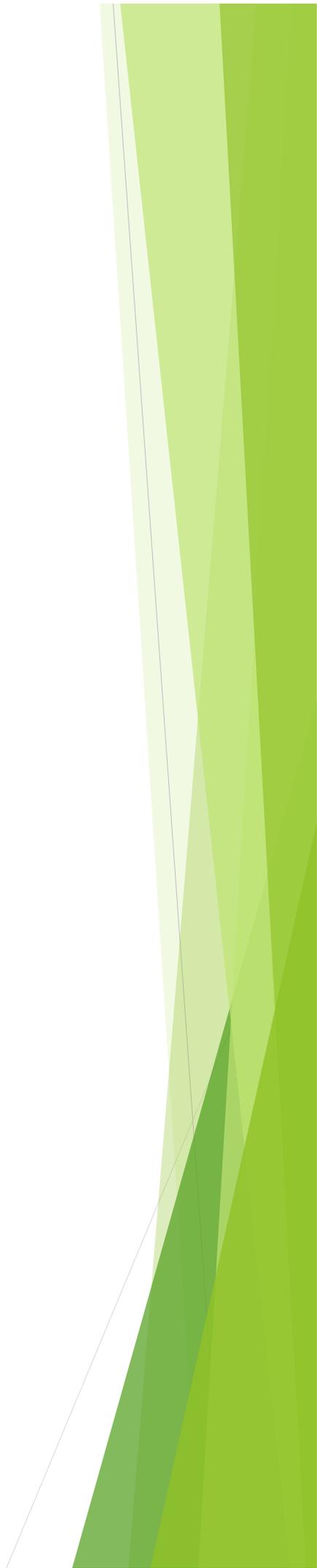
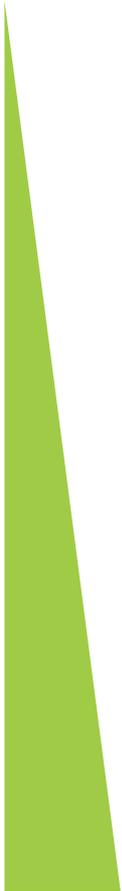
Inputs by Markus Neuwirth (19.4.) and Barbara Lüneburg (20.4.)

Webinar “Introduction to the Research Catalogue”

with guest lecturer Casper Schipper (18.4. and 20.4.)

We will take photographs at this event. The photographs will be published to showcase our activities on the website, on social media channels and in print media. For more information, please visit <https://www.bruckneruni.at/de/datenschutz>. Hagenstraße 57 | 4040 Linz | T +43 732 701000 280 events@bruckneruni.at, www.bruckneruni.at





PROGRAMME

Thursday, 18.4.2024

- 09.00-09.15 Barbara Lüneburg
General welcome from the Director of Doctoral Programs at ABPU
- 09.15-10.00 Barbara Lüneburg
Validity in Artistic Research Processes in Music
At guest at the International Musicology Symposium 38th Slovenian Music Days in Ljubljana - [Weblink to Teams-Meeting on the last page "Location & Links"](#)
- 10.00-10.15 Internal discussion of the keynote
- Short break –
- 10.30-11.15 Enrico Coden with guest performer Claire Genewein
In search of Lorenzoni. Treasure Hunts and Galant Music
- 11.15-12.00 Hazal Akyaz
Alessandro Parisotti's Earlier Career and Possible Impacts of the Academy of Santa Cecilia on the Creation of the First Volume of His Song Anthology Arie Antiche
- 12.00-13.15 Markus Neuwirth
Data Visualization in Music Research: Potentials, Challenges, and Pitfalls
(Input and Discussion)
- Lunch break –
- 14.15-15.00 Sam Erpelding
Ecoacoustic Research and its representation through intermedia sound art sonic health of protected ecosystems and anthropogenic impacts on their ecological communities
- 15.00-15.45 Lara Stanic
Das Smartphone als Performance-Tool in der Komposition
- Short break –
- 16.00-17.30 Casper Schipper – guest lecturer
Introduction to the Research catalogue of the Society for Artistic Research
[\(Webinar and Workshop – WebEx-Link on the last page "Location & Links"\)](#)

PROGRAMME

Friday, 19.4.2024

- 09.30- 10.15 Renata Kambarova
Decoding Nola – Challenges, Opportunities and Perspectives derived from my Practice-Based Research
- 10.15-11.00 Joanna Wicherek
Body = Performance
- Short break –
- 11.15–12.00 Karin Hermes
Contrasts and Ruptures, Shifting, Continuum: Time and timing in movement creation and notation
- 12.00-12.45 Athina Androulidaki
Interrelating Contemporary and Greek Traditional Dance. A preliminary research.
- Lunch Break –
- 13.45-14.30 Erin Lupardus
Characterization of the Bass Violin in Baroque Treatises: Pertinence for Historically Informed Performance Practitioners
- 14.30-15.15 Bernhard Ernst Scharl
Elementares Musizieren und Performance: Inszenierung im Spannungsfeld zwischen Prozess und Produkt
- 15.15 -16.45 Barbara Lüneburg (Input and Discussion)
Infographics
- Short break –
- 17-17.45 Konstantina Polychronopoulou and performers/co-creators Ino Riga and Marina Tsapekou
imPulse

PROGRAMME

Saturday, 20.4.2024

9.00-9.45

Óscar Escudero

COMPOSING AN ESCAPE ROOM. Designing rules and puzzles for an interactive game with live instrumentalists

9.45-10.30

Santiago Díez-Fischer

Everyday Objects as Musical Instruments: history, context, orchestration, and composition

10.30-12.00

Casper Schipper

Introduction to the Research catalogue of the Society for Artistic Research

[\(Webinar and Workshop – WebEx-Link on the last page “Location & Links”\)](#)

– Lunch Break–

13.00-13.45

Claudio Ribeiro

Performance evidence in the manuscript E.111/21 of the Museo della Musica Bologna

13.45-15.15

Poster Presentations and Discussion

by Athina Androulidaki (choreography), Enrico Coden (historically informed performance practice), Santiago Díez-Fischer (composition), Karin Hermes (contemporary dance), Óscar Escudero (composition), Konstantina Polychronopoulou (composition, choreography), Lara Stanic (composition).

ABSTRACTS AND BIOGRAPHIES

Hazal Akyaz - Historical Musicology

Abstract

Historical perspectives on the pedagogical dissemination of Parisotti's *Arie Antiche*

This research project investigates the history of *Arie Antiche*'s pedagogical appreciation, a collection of baroque Italian arias rearranged by Alessandro Parisotti between 1885-98. At present, these anthologies attract the interest of music historians because they represent a romantic revival of an early repertoire. Vocal pedagogy, in turn, is interested in them because it considers them a collection suitable for beginners due to the supposed simplicity of the selected arias. However, none of the existing studies seem to address the reasons for the high pedagogical reputation of *Arie Antiche*.

The project thus aims to explain both the reception and the canonisation of the anthologies by focusing on the following questions: (1) to what extent did Parisotti's collection help to restore an image of the past, (2) to what extent did the historical authenticity that Parisotti was aiming at play a role in 19th-century vocal pedagogy, (3) what role did the *Arie Antiche* play in concert repertoires and conservatoire repertoires (until the 1960s), and (4) what features of the *Arie Antiche* might have supported the creation of a pedagogical canon?

To answer these questions, I will examine the selected arias in their historical-pedagogical context and discern the reasons for their classification as "simple". In doing so, I will draw on 19th-century treatises, as well as early manuscripts/editions and pedagogical songs composed during the Romantic period. In addition, I will identify the most frequently performed songs of the aforementioned repertoires via a descriptive quantitative analysis.

Hazal Akyaz' contribution to the SPRING LAB 2024

Alessandro Parisotti's Earlier Career and Possible Impacts of the Academy of Santa Cecilia on the Creation of the First Volume of His Song Anthology *Arie Antiche*

This chapter of my dissertation focuses on Alessandro Parisotti's previous works and his time at the Academy of Santa Cecilia. I will start by explaining Parisotti's intention with his song anthology *Arie Antiche*, based on my research from last year. The central part of the presentation will cover Parisotti's studies, including examples from his earlier articles and pieces, and will introduce his teacher, Salvatore Meluzzi. Additionally, I will describe the environment at the Academy of Santa Cecilia in the 1880s and highlight some significant teacher figures with whom Parisotti could have had better contact thanks to his occupation at the Academy. In the final part of the presentation, I will discuss the influence of the Academy of Santa Cecilia and the aforementioned colleagues on the development of Parisotti's intention in the first volume of his song anthology.

Biography

Turkish mezzo-soprano Hazal Akyaz studied singing with Alper Kazancioglu at Dokuz Eylul University (Turkey, 2012–2016) and with Dionisia Di Vico and Antonella Cesari at the Alfredo Casella Conservatory in L'Aquila (Italy, 2016–2019). During this period, she also studied song repertoire with Luisa Prayer and Maria Tomanova, participated in opera studios of Emanuele Di Muro and Enrico Arias, and worked with conductors such as Pavol Tužinský, Aurelio Canonici, and Marcello Bufalini. In the summer of 2022, she completed her studies in Lied and Oratorio at the Franz Schubert Conservatory, Vienna (2020–2022).

In addition, she attended master classes with Wieland Satter, Emma Kirkby, Roberto Scandiuzzi, Susanne Kelling, and Elizabeth Nornberg Schulz as well as workshops in historical improvisation, historical performance practice, basso continuo and rhetoric with Tina Chancey, David Garrik, Andrew Lawrence King, and Rachel Yonck. Further, she took courses in music philology and historiography at the Faculty of Musicology in Cremona and at Unipiams.

She appears on the CD "Omaggio a Giacomo Leopardi nel Bicentenario dell'Infinito. Musica e poesia" (Luna Rossa Classic, 2020) with Paola Ciarlantini's chamber opera "La storia di Piramo e Tisbe". Hazal was a scholarship holder of the Canto Vocal Program (Croatia) and worked with Sharon Mohar, Liora Maurer and Lucy Arner. From 2019–2020 she was a teaching assistant at the JAM MUSIC LAB Private University in Vienna. She has been a doctoral student at the Anton Bruckner Private University since 2022.

ABSTRACTS AND BIOGRAPHIES

Athina Androulidaki – Dance, choreography

Abstract

Interrelating Contemporary and Greek Traditional Dance – Observations on the Choreographical Procedure

In my research project I am concerned with two different styles of dance: Greek traditional and contemporary dance. In my investigation I aim to create choreographies that deal with Greek Traditional Dance on the one hand and Contemporary Dance on the other, analyse the artistic product and the process of development and compare them with selected, already existing repertoire.

This type of movement research and interrelation is in its preliminary stage, as in the last few years some choreographers started creating artistic pieces related to these two worlds.

My research questions refer to how Greek traditional and contemporary dance interrelate during the choreographical process and how the dancer's body archive affects the development and synthesis of the movement material. I use Labanotation scores and kinotypes of the morphological method of Greek traditional dance as an initial matrix for the movement synthesis combined with contemporary dance movement vocabulary and my movement improvisation. I draw data from observation, interviews, images and videos from my choreographical procedure and performance, as well as those of selected already existing repertoire.

With my research I aim to contribute to the better understanding of the choreographical practice, while exploring the limits of what is 'traditional' and 'contemporary'. This will possibly lead to the creation of a tool for movement synthesis of these two styles of dance.

Athina Androulidaki's contribution to the SPRING LAB 2024

Interrelating Contemporary and Greek Traditional Dance. A preliminary research.

I intend to present the current stage of my first case study of my doctoral artistic academic research: 'Interrelating Contemporary and Greek Traditional Dance - Observations on the choreographical procedure'. I will demonstrate how I developed up to now the movement material through images, notes, videos and live performance linked to the core literature review. Moreover, I would like to discuss with the participants of the seminar about the future steps of my research and possibly receive feedback regarding my methodology.

Biography

Athina Androulidaki is a dancer and teacher of different styles of dance and movement. She grew up in Heraklion, Crete and graduated from the professional ballet and contemporary dance school Horohronos of the Ministry of Culture in Athens. She studied Physical Education and Sport Science in the National and Kapodistrian University of Athens majoring in Greek Traditional Dance and conducted her Master research on body image in classical dance in the same institute. She also studied Labanotation Movement Analysis as part of a distance learning course of the University of Surrey and was a member of 'Laografikos horeutikos omilos Horopaideia' for Greek Traditional Dance. These different stimuli, her physical experience in different movement patterns, styles of dance and the way she experienced Greek Traditional Dance on stage led to her need to interrelate these two different styles of dance in one artistic creation. She is currently based in Vienna and teaches movement, sports and dance and is engaged in the field of movement rehabilitation.

Enrico Coden – Historically informed performance practice

Abstract

Embodying the Affects: Flute music, Rhetoric, and Expression in Lorenzoni's Vicenza of the 1770s

In my artistic-scholarly research project, I explore the impact of historical acting techniques on historically informed flute performance, particularly in the context of repertoire associated with Antonio Lorenzoni.

ABSTRACTS AND BIOGRAPHIES

Lorenzoni was an amateur flute player and author of a flute method, the *Saggio per ben sonare il Flautotraverso* (Vicenza, 1779). As a professional lawyer and expert in rhetoric, he was in line with the 18th-century belief that musicians - as orators - can express affects to move their audience.

While historical acting techniques have come to inform contemporary vocal performances and stage productions, I investigate their potential impact on musical-rhetorical expression in the instrumental repertoire of the flute. My research question is: what influence can historical acting techniques have on the performance of the flute repertoire that Lorenzoni recommends in his method?

Methodologically, I first develop and record two interpretations of Lorenzoni's favoured repertoire: once before systematically following the instructions of his method and once afterwards. I then deepen my knowledge of 18th-century acting techniques using the available primary sources, both Italian (as they are the most relevant to my topic) and English (as they contain the most practical instructions). This leads me to experiment with their possible applications to musical performance, examining aspects such as posture, punctuation, and expression of affects. I then test the effects of this process on my performance by recording the same compositions for a third time to document and analyse the results.

Enrico Coden's contribution to the SPRING LAB 2024

In search of Lorenzoni. Treasure hunts and galant music

During the Spring Lab 2024, I will present my most recent theoretical and practical findings concerning my research project *Embodying the affects: flute music, rhetoric, and expression in Lorenzoni's Vicenza of the 1770s*.

The theoretical knowledge I recently acquired is the result of two complex "treasure hunts". Through long online searches, many emails, and friendly people I was able to discover interesting information for my project, in particular for the unexplored field of rhetoric in Italy in the 18th century—proving archival analysis a useful and fascinating methodology for historical research.

From a more practical perspective, I will show my progress in practicing my case study, a set of six wonderfully galant flute duets by Johann Baptist Wanhal. I decided to play them from a 1770s manuscript which probably belonged to Antonio Lorenzoni (the author of the flute method I am investigating). I had therefore to face several challenges and take numerous choices, which I will discuss from the point of view of historically informed performance practice.

Biography

Enrico Coden is an Italian flute player, researcher, and teacher. He performs music from the Renaissance to the present day through the lens of historically informed performance practice.

He plays with ensembles such as Balthasar-Neumann-Ensemble & T. Hengelbrock, Il Gusto Barocco & J. Halubek, and Orchestra Frau Musika & A. Marcon, and made recordings for ORF, RAI, and Cinémathèque française. He is co-founder and production secretary of Orchestra Giovanile Filarmonici Friulani.

As a researcher, he focuses on Italian flute music between the 18th and 19th centuries and its performance practice. He presented his research with articles on Tibia and Falaut and lectures for the Utrecht Early Music Festival and the Indiana University Bloomington. Together with Peter Schmid, he published the critical edition of Fogliani's flute concerto for Schmid & Genewein Verlag. His composition *Introduktion, Thema und Variationen über "Es wird scho glei dumpa"* was published by Edition Walhall.

Enrico Coden currently teaches flute at the Music School of Linz at the Federal Music Schools of Bad Ischl and Mondsee, Austria. Together with U. T. Tarrès, he created the educational project *Trave(r)ssant: a time travel through historical flutes*, which was presented in Lleida (Spain) and Pordenone (Italy).

He studied flute, historical performance and flute pedagogy at the Jacopo Tomadini Conservatoire in Udine with G. Marcossi, at the Anton Bruckner Private University in Linz with N. Grlinger, J. Dömötör, and C. Genewein and at the Royal Conservatoire in The Hague with K. Clark and W. Hazelzet.

ABSTRACTS AND BIOGRAPHIES

Santiago Díez-Fischer - Composition

Abstract

Transforming an everyday object into a musical instrument: a trigger for composition

In this research project I am investigating the process of transforming an everyday object into a musical instrument and how this transformation influences the compositional process.

In recent years, my compositional process has been based on the use of everyday objects as new instruments. In Spanish there are two words for the word 'play': 'jugar' if you mean a toy, and 'tocar' if you mean an instrument. In this project, I experiment with actions and sounds by 'playing' ('jugar') with an object: When an action on the object produces an interesting sound for the composition, it is selected and systematised to make that action repeatable and standardised for sonic, compositional and performative purposes. 'Jugar' becomes 'Tocar' - playing with a toy becomes playing an instrument.

I ask: What happens in the transformation of an everyday object into a musical instrument? How does this transformation influence my compositional process? To answer this question, I will analyse each moment of the process of transforming an object into an instrument: possible actions applicable to each object, dimensions and physical forms of objects, and how these factors are transformed into a sound produced by a repeatable action on an object. I will study and analyse composers who have used objects in their search for new sounds, from Luigi Russolo to contemporary musicians.

In the course of this research project, I aim to compose four musical works based on the use of objects as new instruments and create an online library of object-based instruments that can be used by composers, performers and sound designers.

Santiago Díez-Fischer's contribution to the SPRING LAB 2024:

Everyday Objects as Musical Instruments: history, context, orchestration, and composition

This presentation proposes an in-depth and systematic investigation of everyday objects from two perspectives: first, I will propose a definition of this type of object and an explanation of the difference in the use of objects by previous composers and movements. Secondly, I will analyze possible actions on a concrete object—a rudimentary and highly restricted object—and its relation to other instruments (orchestration and organology) in the context of a musical composition.

I will start with an introduction to my research, where I will present the use of objects in contemporary music over the last 20 years. Afterward, I will analyse how my use of objects in a particular work was composed during the first year of my research. I will show how a particular object is chosen, the actions that produce sounds and how they are chosen, and an explanation of the composition process. After the discussion, we will listen to the recording of the piece.

Biography

Santiago Díez-Fischer's (Argentina) music is based on the search for an organic sonority that combines the acoustic sounds of instruments and different objects with a very personal way of using electronics: a 'tactile' music that invites the listener to explore the sculpture of his music. His music has been performed by ensembles such as Ensemble Dal Niente, Ensemble Distractfold, Eunoia Ensemble, Lovemusic, Ensemble Sur Plus, KNM Ensemble, Ensemble Soundinitiative, Vortex, Le balcon, TM+, BIT20, CAIRN and L'imaginaire. As a composer, he has participated in residencies and festivals as for instance IRCAM - CURSUS, Schloss Solitude Akademie 2011, Darmstädter Ferienkurse, Impuls Akademie, Festival Borealis. He received commissions and awards from Siemens Foundation, Pro Helvetia, Borealis Festival, the French Embassy in Argentina, Argentinian Mozarteum, Cité internationale des Arts, Clang Cut Book Berlin, Mixture Festival, Joan Guinjoan Prize, among others. Díez-Fischer is professor of composition at the Pantin Conservatory in Paris. For 5 years he was assistant professor in the composition class at the Haute Ecole de Musique in Geneva, Switzerland. He did a Master's degree in composition and in choral conducting in Argentina and studied in Germany with Rebecca Saunders and in France with Philippe Leroux.

<http://santiagodiezfischer.com/>

ABSTRACTS AND BIOGRAPHIES

Sam Erpelding - Composition

Abstract

Ecoacoustic Research and its Representation through Intermedia Sound Art: Sonic Health of Protected Ecosystems and Anthropogenic Impacts on their Ecological Communities

The focus of this artistic-scientific dissertation is ecoacoustics and ecological sound art. It investigates the relationship between soundscape complexity and biodiversity regarding urgent ecological issues. The objective was to measure and compare the presence of anthrophonies, biophonies, and independently measured biodiversity in two Austrian national parks (Donau-Auen, Kalkalpen) with adjacent human-altered landscapes. Various ecoacoustic measurements were conducted to record the characteristic soundscapes, biodiversity, and human impacts in both national parks. In order to capture a soundscape in all its dimensions, high-resolution immersive, automated continuous, and ultrasonic sound recordings were carried out. This facilitated recording avian, insect, and mammalian vocalizations alongside subterranean and aquatic organisms, including sounds emitted by arboreal structures.

Through soundscape analysis and ecological data evaluation, meaningful ecoacoustic intermedia artworks, such as immersive sound installations and compositions are being developed to represent soundscape quality, habitat ambience, species abundance, human impacts, and the spatio- and spectral-temporal dynamics of natural soundscapes. Combining socio-ecological research with artistic approaches shall enhance the communication of complex ecological results to the public, and in doing so, raise awareness of the uniqueness, complexity, and fragility of the acoustic environments of these protected ecosystems.

Sam Erpelding's contribution to the SPRING LAB 2024

Ecoacoustic Art and socio-ecological research

This presentation is about an ecoacoustic study in the Kalkalpen and Donau-Auen National Park, as well as the artistic interpretation of the findings. At the beginning, an introduction to the current research and essential analysis methods of ecoacoustics will be presented. The audience will learn about important research methods and questions as well as ecological-artistic approaches for sonic intermedia science communication. In the main part, initial results, compositional sketches and sound examples as well as case studies in the form of audio-visual recordings will be presented. The focus will be on the presentation of the soundscape sculpture "Zur toten Pappel", which will be presented at the National Park Visitor Center in Orth an der Donau from 8th of May 2024.

Biography

Sam Erpelding (*1992, Luxembourg) is a sound engineer, composer, sound artist, field recordist and soundscaper and builds his own acoustic elements and experimental musical instruments. As an electric guitarist he performs in various formations, including the trio "ARGON", with whom he has toured Central Europe. Under the pseudonym "Dankwart" Sam publishes his compositions mostly by himself, but also on various labels. He works as a freelance sound engineer and produces sound recordings and concerts in the fields of classical music, jazz, rock and electroacoustics.

Erpelding completed his studies in sound engineering at SAE Vienna with distinction and produced a sound documentary about the nature reserve "Pränzeberg" in Luxembourg. Furthermore, he studied music theory and basic harmonic research with Kurt Haider in Vienna. In 2018 he completed the course in Computer Music and Electronic Media at the University of Music and Performing Arts Vienna. In 2019, he completed the master's programme in Digital Media Technologies at the University of Applied Sciences St. Pölten and conducted an Ambisonic Soundscape investigation in the Donau-Auen National Park as part of his master's thesis.

In 2018, he was artist in residence at the Kunsthalle Groß-Siegharts in Lower Austria and published his sound installation "Pränzeberg". In 2020, he won the ORF Art Radio Art Competition together with the language artist Elif San. He is co-founder of the Luxembourgish art collective "D'Kréiennascht" and since 2021 member of the radio art network of the Greater Region "Radiôme". He is currently doing his doctorate at the Anton Bruckner Private University in Linz, Austria.

ABSTRACTS AND BIOGRAPHIES

Óscar Escudero – Composition

Abstract

Composing an escape room: test of an interactive music theatre model

In commercial "escape room" games, participants must escape from a locked room by solving challenges before the time runs out. Participants win when they solve all the puzzles necessary to escape. The design of these real-life games incorporates a multidisciplinary approach, combining elements such as cooperation between individuals, the creation of puzzles that require both physical and mental skills, the design of real-world settings and props, or the integration of different multimedia resources.

Over the last few years, escape room techniques have been adopted in a variety of fields including education, tourism, and training for individuals in high-pressure job settings. Nevertheless, there is a gap regarding the implementation of these strategies in the context of Western contemporary music theatre.

With this artistic-academic research project, I investigate methods, problems and outcomes arising from the application of escape room methods in the composition of real-life music theatre works. To this end, I will examine the key constructive tactics used in escape rooms by reviewing literature, academic sources, conducting interviews with designers and players, and documenting my own experiences as a gamer. I will then create two escape rooms of different dimensions and characteristics. Subsequently, I draw data from the documentation of each stage in the production process, rehearsals with performers, interviews with all actors involved, and documentation of the game sessions.

My main interest is in how these investigations can lead to the emergence of new forms, interactive dimensions, and aesthetics in contemporary music theatre.

Óscar Escudero's contribution to the SPRING LAB 2024:

COMPOSING AN ESCAPE ROOM. Designing rules and puzzles for an interactive game with live instrumentalists

In my first SPRING LAB presentation I want to present the general guidelines of my project and its current status in relation to other similar case studies, to which I draw some parallels. I will conceptualise my approach to the escape room format as a composer and would like to discuss the methodological challenges that await me when studying relations, tensions and feedback between the different agents involved in the artworks, such as creator, game master, instrumentalists and gamers.

Biography

In his works, composer Óscar Escudero plays with augmented sound, video and virtual spaces. His productions address social networks as ideology, the mutation of formerly analogue concepts of 'body', 'time' or 'stage' into total virtual representations, digital archaeology and SPAM creation as resistance to the 'algorithmization of social life'.

Escudero's artistic productions have been commissioned by ensemble mosaik (DE), Sarah Maria Sun (DE), United Instruments of Lucilin (LU) or Quartet Gerhard (ES), among others, and performed at international festivals such as Munich Biennale (Munich), ECLAT Festival (Stuttgart), Rainy Days (Luxembourg), Wien Modern, Kunstfest Weimar, Warsaw Autumn.

His work has been recognized with several international prizes such as the Prix Ars Electronica 2021 (Honorary Mention for Subnormal Europe) Giga-Hertz Spezialpreis 2018 (ZKM, EXPERIMENTALSTUDIO), Busoni Förderpreis 2017 (Akademie der Künste, Berlin), Premio Jóvenes Compositores SGAE-CNDM 2015 (Spanish Ministry of Culture).

Escudero studied oboe with Francisco Gil and composition at the Conservatorio Superior de Música de Aragón with Jesús Rueda and Agustí Charles, at the Royal Academy of Music Aarhus with Niels Rønsholdt and Joanna Bailie and at the Anton Bruckner Private University with Carola Bauckholt.

From 2014-2016 he was a faculty member of the Master's Degree in Music Research at the International University of La Rioja and from 2021-2023 he was a lecturer in the Composition Department of the Conservatorio Superior de Música de Aragón in Zaragoza. He collaborates with the composer and music dramatist Belenish Moreno-Gil, with whom he co-directs the company CLAMMY, dedicated to the creation and production of musical theatre pieces.

ABSTRACTS AND BIOGRAPHIES

Karin Hermes – Contemporary dance

Abstract

Re-interpreting Dance Heritage. Between Choreographic Practice and Notation Theory

In the course of postmodern dance forms, artistic dance experienced diverse and dynamic expressions. Dance artists such as Kurt Jooss (1901-1979) and Sigurd Leeder (1902-1981) are representative of the departure into modernity, for they created links between work and person, between choreography and pedagogy, between analysis and creativity, between dance practice and theory. The confrontation with their works challenges us to face the questions of their interpretation from today's perspective and to include praxeological methods. The latter reflect an understanding of dance and performance that conceptually integrates the diversity of different interpretive approaches. For choreographies from other epochs, cultures or training conditionings confront us with questions of freedom of interpretation and open up creative scope. I am investigating these questions in my artistic research. In the first part of my research project, I deal with the dance score *Danse macabre* (1935), choreography by Sigurd Leeder. In dialogue with this dance score, I choreograph *Fünf Versuche des Tanzes mit dem Tod* ("Five Attempts to Dance with Death"). I then notate my choreography using Laban's kinetography, incorporating digital notation options. *Aussen eins, innen unzählig. Der Granatapfel und die Transformation* ("One on the outside, countless on the inside. The Pomegranate and Transformation") is the working title of the second part of my artistic research. Here I focus on different notations of *Pavane auf den Tod einer Infantin* (1929), choreography by Kurt Jooss. My guiding question is: What liberties and spaces do I claim when notation signs are transferred into dance re-interpretation, and this presupposes that the current context is integrated?

Karin Hermes' contribution to the SPRING LAB 2024:

Contrasts and Ruptures, Shifting, Continuum: Time and timing in movement creation and notation

The presentation gives insights in the creation of the choreography *Five dances with death* (working title), focussing on the parts *Contrasts and Ruptures, Shifting, and Continuum*. Time and timing are an important link between the artistic and the scientific research of the project *Tanzerbe re-inteprieren, between choreography and notation theory (Re-interpreting dance heritage, between choreography and notation theory)*. Excerpts of the research and its notation will be demonstrated, including examples of historical analysis influencing the artistic creation. Furthermore, multiple questions arising in the process of notation and notation theory will be discussed focussing the topics relativity and framing in relation to timing.

Biography

Karin Hermes graduated from the Zurich Ballet Academy (director: Herta Bamert). She worked as a stage dancer at the Staatstheater Stuttgart, Schauspielhaus Zurich and in independent ensembles. After years of professional dance work, Karin studied dance pedagogy at the Institute for Stage Dance at the Cologne University of Music, later continuing her studies at the Conservatoire National Supérieur de Musique et de Danse de Paris and completing the Cycle de perfectionnement in movement analysis and notation (Laban system), specialising in reconstruction, with distinction. Since then, Karin Hermes has been researching the intersections between dance practice and theory and has been exploring methods of interpreting historical dance works, among others at The Place in London, Ballet du Rhin, Cité de la Musique Paris and Centre National de la Danse (CND) in Pantin, Paris. Her choreography *Betwixt and Between, dialogue with Rooms* by Anna Sokolow premiered at CND in 2008 and was recorded in the film *Tanzrebellin* by Ralph Ströhle for ARTE. From 2011-2015 she chaired the Research Panel of the International Council of Kinetography Laban. In 2007 Karin Hermes founded her ensemble hermesdance and performed in France, England, Brazil, Israel, Germany and Switzerland. She has always been committed to dance education and has realised countless projects with children and young people. Karin Hermes received the Canton of Bern's Cultural Education Award in 2017 and was awarded two Swiss Dance Prizes, Cultural Heritage Dance, in 2015 and 2019. She is currently co-director of hermesdance, lecturer at the Bern University of the Arts for dance practice, theory, work analysis, specialised didactics and dance mediator at the Bern Ballet of the Bühnen Bern.

ABSTRACTS AND BIOGRAPHIES

Renata Kambarova - Contemporary performance practice, Flute

Abstract

Approaching Nola, Shashmaqom, and Western contemporary art music through intercultural exchange and artistic research

In her doctoral research project, Renata Kambarova, flutist born in Uzbekistan, explores ways to create a transformative relationship to one's perceived musical 'national heritage' through her own example, while conducting an intensive study of the technique of nola, the traditional ornamental technique used in both vocal and instrumental performances in Shashmaqom. With Shashmaqom she means the classical genre and pieces that are mainly played and taught in Uzbekistan and Tajikistan. At the same time, she investigates the transverse nay, researches its most representative repertoire within the tradition of Shashmaqom from experts in the field, as well as its history and nowadays practice.

Her guiding questions are: How can a Western-trained instrumentalist approach Shashmaqom and the tradition of nola and blend it with Western contemporary music in a balanced and respectful way? In doing this, how can the sonic/musical exchange between actors of both genres be mutual and imply a learning process based on instrumental practice and an artistic creation process that runs in two directions between two cultures? What will the result look like in newly created repertoire in either genre?

Methodologically she mixes situational analysis conducted through field research, interviews, and mapping, with artistic research conducted through improvisation, electro-acoustic composition, and collaboration with musicians and composers from Belgium and Uzbekistan.

Renata Kambarova's contribution to the SPRING LAB 2024

Decoding Nola - Challenges, Opportunities and Perspectives derived from my Practice-Based Research

In this short presentation, flutist Renata Kambarova will discuss challenges, opportunities and perspectives she encountered during the first three years of her doctoral research project. These have shaped her practical perspective on what it means to learn to play the nola, a set of vocal and instrumental techniques used in several musical genres in her native Uzbekistan. Through the interplay of sound, text and live-performance on the nay –the wooden transverse flute traditionally played in her country of birth– and the Western concert flute, the presentation aims to take the audience on a journey through her practice-based research that has opened up many perspectives on her identity as a researcher and as a performer in this project, as well as the role nola can play in the construction of ethnicity and gender, and the challenges posed by more traditional models of creation in Western Contemporary Art Music.

Biography

Renata Kambarova was born in Tashkent, Uzbekistan. At the age of six she began her music studies at the V. A. Uspensky Music School in Tashkent, Uzbekistan. In 1999 she moved to Belgium where she continued her training on the baroque recorder and studied the flute. Early on, she won prizes at various competitions: she was a finalist at the Dexia Classics Competition (2009), received third prize at the Jmusiciens Competition (2001) and won the prize of the Concerts Permanents association (2007).

In 2015, she graduated cum laude in flute and pedagogy at the Brussels Conservatory in the class of Baudoin Giaux. She obtained a second Master's degree in music at the Fontys Hogescholen voor de Kunst in Tilburg (Netherlands) with Valerie Debaele. She then studied a specialised Master's degree in contemporary music at the Conservatoire Royal de Liège (Belgium) with Ine Vanoeveren.

Renata is a member of various classical and contemporary music ensembles and develops art projects that include improvisation, electronics and visual media. She has recorded several albums of chamber and electronic music.

Renata leads an active international career: she has performed with various ensembles and orchestras in many countries and has participated in renowned international festivals such as the Biennale de Venezia, reMuisk or Ars Musica. With her own ensemble "Ensemble Fractales" she premieres works by young and internationally acclaimed composers from all over the world.

ABSTRACTS AND BIOGRAPHIES

Barbara Lüneburg– Artistic Research, Violin, Composition

Abstract

Validity in Artistic Research Processes in Music – Keynote at the Concerence *Musical Interpretation: Between the Artistic and the Scientific*. Ljubljana – 38th Slovenian Music Days.

This lecture on the validity of knowledge production in artistic research in music emerges from my practice as a performing musician and artistic researcher. In my current three-year research project "Embodying Expression, Gender, Charisma - Breaking Boundaries of Classical Instrumental Practices" (funded by the FWF as project AR-749), my team and I are investigating what constitutes expression, gender and charisma in the bodily work of an instrumentalist. The central method that my team and I use comes from artistic research and is deeply embedded in our own instrumental practice as musicians. We need to ask ourselves how we can combine the personal, unique interpretation of our data with credibility and validity when our method is so rooted in our own experience and practice.

Not only as an artistic researcher, but also as head of the doctoral programme at the Anton Bruckner Private University, Austria, and as a reviewer and consultant in artistic research, I am confronted with the challenges associated with establishing validity criteria in artistic research. The issue is so difficult because in artistic research we need to include both creativity and rigour, and subjectivity in our research process, which is also an artistic process. This can lead to a tension that could jeopardise both our position as artists and as researchers.

What I would therefore like to think about is how methods of academic research can be put at the service of artistic research, so that they offer us a framework in which researching artists can move freely and yet with the necessary consistency and rigour? And in which the combination of interdisciplinary methodological approaches can unfold a greater research potential than each on its own? I will illustrate and deepen these theoretical considerations using a case study from above mentioned research project.

Input talk:

Infographics for beginners

In this short lecture I provide a first introduction into the topic of infographics as part of representation formats in research. The talk is based on the handbook "Praxisbuch Infografik" by Stefan Fichtel which is available in the library of ABPU.

Biography

Barbara Lüneburg is a performing artist und researcher of international reputation in the fields of contemporary music, violin, and multimedia. She has appeared at international festivals and concert series across Europe, the USA and Asia.

Lüneburg's arts-based research focuses on instrumental performance studies with an emphasis on embodiment, collaboration, creativity, charisma, participatory and game-based art, and artistic research. In 2022, she was awarded the multiple year artistic research project Embodying Expression, Gender, Charisma – Breaking Boundaries of Classical Instrumental Practices. Between 2014 and 2021, she was principal investigator of the artistic research project TransCoding – From 'Highbrow Art' to Participatory Culture and main investigator in the artistic research project gappp.net. All projects were funded by the Austrian Science Fund. For her research, she composes artworks, realises performances, writes articles, monographs, and anthologies.

Lüneburg holds a professorship for artistic research at the Anton Bruckner Private University and leads the university's doctoral programmes.

Websites: www.barbara-lueneburg.com | <http://embodying-expression.net>

ABSTRACTS AND BIOGRAPHIES

Erin Lupardus – Historical musicology

Abstract

The Violoncello in the Austrian Realm before the Viennese Classical Period: Context, Originalities und Rediscovery

Recent research emphasizes that the vision of *the* baroque violoncello that is always similar in size to its current-day cognate, held with the legs, strung with 4 strings (C and G wire-wound, D and A unwound), and bowed overhand is misguided, but our current understanding of this mythical monolith still draws heavily on physical aspects extracted from a few noteworthy treatises without acknowledging the textual and contextual dimensions of the writing itself. Through reexamination of the primary texts, my research seeks not to ‘fill in the gaps’ of what is assumed ‘missing’ from these descriptions or to pluck out the obvious features toward which we have gravitated, rather to survey these texts as they are: precious insights into the characterization of bass violins and other bowed basses. I employ an explanatory sequential mixed method consisting of an initial analysis wherein I filter specifiable data from the written sources—what the texts indicate about the instruments—followed by a closer analysis wherein I trace identical content amongst sources and qualitatively examine the discourse—how the instruments are linguistically and subjectively described. The primary objective is to provide a deeper understanding of the historical context and discursive patterns surrounding bass violin descriptions, allowing for a more nuanced exploration of historical perspectives on these instruments.

Erin Lupardus’s contribution to the SPRING LAB 2024

Characterization of the Bass Violin in Baroque Treatises: Pertinence for Historically Informed Performance Practitioners

Though I am pursuing an academic doctorate, my research on the characterization of the bass violin/baroque violoncello according to historical treatises can be highly relevant to HIPP practitioners, which I intend to demonstrate in this presentation. Through short video examples of my own practice, I will show how the perspectives provided by a few treatise excerpts offer the performer various lenses of interpretation that can enrich the depth of their performance. The question during the doctoral seminar of WS23 of the relevance of my research for baroque cellists, an underlying motivator for my academic research, prompted this exercise. Finally, I will discuss how the anticipated insights from the completion of my research could be integrated into artistic practice.

Biography

Erin Lupardus is a cellist, researcher, and English teacher hailing from Oklahoma, USA. She has performed with various ensembles in Carnegie Hall, the Strathmore Music Center, the Oklahoma Civic Center, the Midwest Clinic in Chicago, and the White House. Alongside artistic projects, she researches in the field of baroque performance practice.

Erin earned her Bachelor of Music in Cello Performance and German, magna cum laude, at DePauw University in Indiana. Following a Fulbright US Student grant to research historical performance practice for the 2018–2019 academic year, she completed her Master of Arts in Baroque Cello Performance at the Anton Bruckner Privatuniversität in Linz, where her master’s thesis on the influence of Italian cellists in 18th-century England was nominated for the UNIsone Masterpreis. She has studied cello with Claire Pottinger-Schmidt, Catherine Jones, Guy Fishman, Joanna Blendulf, Eric Edberg, Josef Luitz, Tomasz Zięba, and Jonathan Ruck.

ABSTRACTS AND BIOGRAPHIES

Markus Neuwirth – Music Theory

Abstract

Data Visualization in Music Research: Potentials, Challenges, and Pitfalls

This impulse talk deals with a representative selection of data visualizations in the field of music research, illustrating their various functions as well as their challenges.

Biography

Markus Neuwirth is Professor of Music Analysis at the Anton Bruckner University Linz (since 2020). Previously he held postdoctoral positions at the Digital and Cognitive Musicology Lab of the École polytechnique fédérale de Lausanne (EPFL, 2017–21) 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. At EPFL, Neuwirth also co-conducted the CROSS-funded one-year project »Models of Musician Mobility and Migrating Musical Patterns« (2020–21, together with Michael Piotrowski from UNIL). Neuwirth is editor-in-chief of the peer-reviewed journal *Music Theory and Analysis*. From 2017–2023 he was one of the main editors of the GMTH Proceedings.

In addition, he co-edited (with Pieter Bergé) 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 (SMT). In 2019, Neuwirth co-authored the textbook *Formenlehre* (with Felix Diergarten).

Neuwirth's next research project (*Towards a Unified Model of Musical Form: Bridging Music Theory, Digital Corpus Research, and Computation*, 2024–2028), to be carried out jointly with Martin Rohrmeier and Friedrich Eisenbrand (EPFL, Lausanne), is funded by the Swiss National Science Foundation through the Sinergia program.

Konstantina Polychronopoulou – Composition, Choreography

Abstract

Visible Music: between dance, choreography and composition

In my artistic-scholarly doctoral project, I examine the relationship between composers and choreographers and explore how both can work together and respond meaningfully to each other's artistic disciplines. Further, I am interested in how the bodily expression of dancers depend on music and content.

There exists only a limited amount of documentation that follow the creative exchange between composer, choreographer and dancer. In an artistic research approach, I aim to collaborate with different choreographers, of varied ages and personal artistic style using different genres of music in my compositions for their choreographies.

I document the emerging synergic creative process between the choreographer and myself as composer and monitor the process in both directions. I test my findings systematically and professionally by videotaping sessions, using research journal, conducting interviews, analysing and evaluating the data material in a systematic process. Later, the findings feed back into the artistic practice and pedagogical approach.

I intend to develop a database to further explore the dynamics of these different entities, to bring them into a larger dialogue and to search for new relationships. To this end, I analyse choreographies and compositions of well-known performances in a comparative process.

My aim is to develop a theory that brings musicians, choreographers and dancers into a closer relationship and raises awareness of each other to create a strong connection between their worlds.

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Konstantina Polychronopoulou's contribution to the SPRING LAB 202

Discovering the dynamics of collaboration: Composer-Dancer Interaction in Performance.

I will present a 30-minute performance "imPulse" with two Greek dancers Ino Riga and Marina Tsapekou, illustrating a case study that is an integral part of my research. We will delve into the collaborative interaction between composer and dancers, exploring how they navigate and respond to each other's artistic perspectives. I will explore the essential skills composers need to translate music into movement and vice versa. During the performance, I will engage the audience with a QR code questionnaire, promoting the active participation that is vital to my research. After the demonstration, we will hold an open discussion where the audience can ask questions and share their concerns, providing valuable insights into our creative process. This interactive session aims to explore the relationship between audience engagement and performance dynamics, offering valuable insights into my research project.

imPulse

The performance "imPulse" includes two bodies, a piano, a console, a computer and headphones. It explores the question: "Am I a pulse or an impulse?" The choreography is guided by the musical composition, translating the music into physical expression. This fusion of dance and music reflects the composer's vision, where the choreography is influenced by musical elements such as melodies and dynamics. The goal is to evoke emotions and narratives through movement and sound. The dancers act as intermediaries between the score and the audience, composing their own sounds based on their personal impressions. Audience members are encouraged to actively participate through a QR code questionnaire during the performance, providing valuable feedback to the director to refine the artistic vision. This dynamic interaction enhances the overall impact of the performance, creating a unique experience where audience participation shapes the artistic journey.

Concept, Direction: Konstantina Polychronopoulou

Performers-co creators: Ino Riga, Marina Tsapekou

Composer/pianist: Konstantina Polychronopoulou

Biography

Konstantina Polychronopoulou is a versatile artist who completed her piano studies with honours and graduated cum laude from Hellenic American University, in Music Theory and Composition. She holds a master's degree in "Science of Education-Music Education" from the University of Nicosia. Her studies abroad include piano and chamber music lessons at the Malmö Music Academy, Sweden. Engaging in a diverse range of seminars, including piano, composition, singing, musical improvisation, vocal music therapy, and music therapy; she also pursued acting and kinesiology lessons.

She is an adjunct faculty member of the Hellenic American University and works as a piano and theory teacher for the Ph. Nakas Conservatory at the Associated Board of the Royal Schools of Music. Since 2013 she has been teaching music theory and history to dance students, primarily through movement development at professional dance schools. In 2022, her book *Music and Body*, a handbook on music for dance students and performers was published by Nasos. In 2019 she created *LINK*, a music/dance performance based on the principles of musical composition.

Polychronopoulou composes music for choreographies and dance videos by renowned choreographers. Her compositions have been performed at international festivals by distinguished ensembles such as the Aeolos Woodwind Quintet, the String Quartet L'anima and the Hellenic Group of Contemporary Music.

As a doctoral student in the artistic-academic doctoral programme at the Anton Bruckner Private University, she draws on her wealth of experience, allowing her to understand and establish relationships between the disciplines of dance and music.

ABSTRACTS AND BIOGRAPHIES

Claudio Ribeiro – Historically Informed Performance Practice

Abstract

The Italian harpsichord in the early 18th century: a study of technique and performance based on historical sources

Within the field of historically informed performance, the Italian repertoire written for solo harpsichord between 1690 and 1740 is still largely unexplored and rarely performed. Through archival research I have been able to find a considerable amount of new material, thus adding to the repertoire already accessible.

My research question is: how can I perform this repertoire? I cannot rely solely on historical treatises from regions outside of Italy because they represent different styles. Research on relevant primary sources is therefore needed.

Continuing on my previous research pertaining to fingering (with important clues in scores by Alessandro Scarlatti and Pergolesi) and the addition of notes to the left-hand accompaniment of solo music, a reemerging practice still largely unresearched, I will also address aspects such as harpsichord types and registration, pitch and temperament, general technique, ornaments (e.g., trills, mordents, appoggiaturas, slides), also applied to chords (acciaccaturas and mordents), rhythmic alteration (rubato, timing), dynamics and the musical delivery as a whole. By studying and experimenting with the perspectives offered by primary sources, I aim to assemble a comprehensive overview of the performance of this repertoire as a guide for today's historically informed performer.

Claudio Ribeiro's contribution to the SPRING LAB 2024

Performance evidence in the manuscript E.111/21 of the Museo della Musica Bologna

In this short lecture-recital at the SPRING LAB 2024 I will talk about the instruction manual housed at the Museo internazionale e biblioteca della musica in Bologna under catalogue number E.111/21. I will discuss its possible date and origin, present the evidence found on harpsichord tuning and fingering, discuss the methods used in order to analyze this evidence and connect it to practical application, and perform a few pieces using the evidence drawn.

Biography

Claudio Ribeiro is a harpsichordist, conductor and researcher. He works with a variety of orchestras and ensembles, as a regular guest at the major concert venues and festivals in Europe, and records for labels as Ramée, Ricercar, Ambronay Éditions, ORF, Brilliant and Passacaille. He combines music making with an intense research activity focused on performance practice and the discovery and promotion of unknown baroque repertoire, and is also an active harpsichord and early music teacher.

Claudio teaches at the Royal Conservatoire in The Hague and at the Institut für Alte Musik und Aufführungspraxis der Kunstuniversität Graz and is regularly invited to teach harpsichord and early music at international summer/winter courses. He is a member of the lectorate 'Music, Education & Society' of the Royal Conservatoire, conducting a joint research project with Dr. Inês d'Avena on the performance practices of Italian baroque music, and is a PhD researcher at the Anton Bruckner Privatuniversität in Linz, researching the performance practices of early 18th century Italian harpsichord music. www.maestroalcembalo.com

ABSTRACTS AND BIOGRAPHIES

Bernhard Ernst Scharl – Music Pedagogy

Abstract

Inszenieren Elementarer Musikperformances – Im Spannungsfeld zwischen Prozess und Produkt

Dieses Forschungsprojekt untersucht Inszenierungsprozesse Elementarer Musikperformances aus Sicht Elementarer Musikpädagog*innen.

Elementare Musik ist nie Musik allein, sondern stets mit Bewegung und Sprache verbunden. Als eigenständige Musizierform ist Elementares Musizieren, die Praxisform der Elementaren Musikpädagogik, voraussetzungs Offen, also für jede*n erlern- und erlebbar und somit für Menschen aller Altersstufen unabhängig von musikalischen Vorerfahrungen möglich. Durch intensives Wahrnehmen, Erleben und Begreifen der Musik in ihrer Vielfalt eröffnet sie Erfahrungsräume auf körperlicher, emotionaler und kognitiver Ebene.

Eines der leitenden Prinzipien ist dabei Prozessorientierung. Jedoch kommt es in Kontexten der Elementaren Musikpädagogik zu Aufführungssituationen verschiedener Formen von Performances. Diese bedürfen, wie jede Form von Aufführung, einer Inszenierung. Für die diesen Prozess leitenden Personen ergeben sich durch die Aufführungssituation vor dem Hintergrund der Überlegungen zur Prozessorientierung des Elementaren Musizierens spezifische Herausforderungen. Im Gegensatz zu Inszenierungen im Umfeld institutioneller Theater, in denen in der Regel eine Aufgabenteilung bei den Zuständigkeiten für die einzelnen theatralen Mittel gegeben ist, sind Elementare Musikpädagog*innen bei Planung, Umsetzung und Durchführung von Performances in Kontexten der Elementaren Musikpädagogik für eine Vielzahl von Aufgaben verantwortlich.

Ausgehend von diesen Überlegungen wird in dieser Dissertation anhand einer qualitativen Interviewstudie den Fragen nachgegangen, wie Elementare Musikpädagog*innen den Inszenierungsprozess Elementarer Musikperformances gestalten, welche Rolle Überlegungen zur Aufführungssituation und Elementarem Musizieren spielen sowie welche Herausforderungen sich dadurch ergeben und wie diesen begegnet wird.

Bernhard Ernst Scharl's contribution to the SPRING LAB 2024

Elementares Musizieren und Performance - Inszenieren im Spannungsfeld zwischen Prozess und Produkt

Im Rahmen des Spring Lab 2024 möchte ich mögliche Evaluationsmethoden für mein Promotionsprojekt diskutieren.

Nach einer Darstellung des aktuellen Forschungsstandes, bestehend aus dem Forschungskontext, den Erhebungsmethoden und der Präsentation erster Ergebnisse aus bereits durchgeführten Studien, stehe ich nun vor der Aufgabe einer adäquaten Auswertung. Die zentrale Methode ist dabei die inhaltlich-strukturierende qualitative Inhaltsanalyse nach Kuckartz/Rädiker. Hierfür wurden bereits a priori Kategorien aus dem Kontext abgeleitet. Im Anschluss an die Präsentation bitte ich um eine Diskussion zum Forschungskontext, den bereits gebildeten Kategorien sowie Möglichkeiten und Gefahren für die weitere induktive Analyse der Interviews.

As part of Spring Lab 2024, I would like to discuss possible evaluation methods for my doctoral project.

After a presentation of the current state of research, consisting of the research context, the data collection methods and the presentation of initial results from studies already conducted, I am now faced with the task of adequate evaluation. The central method here is the content-structuring qualitative content analysis according to Kuckartz/Rädiker. For this purpose, categories have already been derived a priori from the context. Following the presentation, I ask for a discussion on the research context, the categories already formed as well as possibilities and challenges for the further inductive analysis of the interviews.

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Biografie

Bernhard Ernst Scharl ist Performer sowie Musik- und Theaterpädagoge. Seine wissenschaftliche, pädagogische und künstlerische Arbeit bewegt sich stets in den Schnittfeldern Musik - Theater - Pädagogik. Diese Bereiche sind in seiner Wahrnehmung nicht nur gleichberechtigt, sie ergänzen einander.

Bernhard Ernst Scharl begann bereits während der Schulzeit ein Studium am Konservatorium für Kirchenmusik St. Pölten („Lied.Messe.Oratorium.“). Weiters studierte er Sologesang, Musiktheaterregie und Gesangspädagogik in Wien und Berlin. Letzteres schloss er unter anderem mit einer Masterarbeit über die politischen Dimensionen der Opern Hans Werner Henzes („Hans Werner Henze im Diskurs mit seinen Librettist*innen - Die Oper als politisches Medium“) sowie den Schwerpunkten „Musiktheaterpädagogik“ und „Musik.Theater.Film.Gender.“ mit Auszeichnung ab.

Engagements als Sänger brachten ihn auf diverse Bühnen und Konzertpodien in Österreich, Deutschland, Italien, Spanien und Japan. Er arbeitete sowohl an professionellen Theatern als auch in der freien Szene als Performer, inszeniert Musik- und Sprechtheater und tritt regelmäßig mit verschiedenen Formationen als Improvisationstheater-Spieler auf.

Pädagogisches Handeln sieht Bernhard Ernst Scharl als künstlerische Tätigkeit, wobei Arbeit mit Menschen im Kleinkind-, Kindes-, Jugend- und Erwachsenenalter sowie Integrationsgruppen gleichermaßen im Zentrum seines Tuns stehen. Ein besonderes Anliegen ist ihm, allen Menschen, unabhängig von Alter, sozialen, kognitiven und körperlichen Voraussetzungen, die Teilnahme an künstlerischen Prozessen zu ermöglichen.

Bernhard Ernst Scharl unterrichtet Musik- und Theaterpädagogik insbesondere an Kollegs für Elementar- und Sozialpädagogik St. Pölten und promoviert derzeit an der Anton-Bruckner Privatuniversität-Linz.

Casper Schipper – guest lecturer, computer musician, expert in the research catalogue

Webinar and workshop in two parts (Webex links can be found on the last page of the programme book)

In the Research Catalogue's editor, authors can combine different media and tailor the structure in which these materials are presented, depending on the needs of the project. In the RC:

- * images and sounds can be used not just to illustrate a text, but demonstrate knowledge produced in artistic practice.
- * possibility of non-linear presentation of results
- * authors can present work-in-progress and publish without review (or submit to one of the 5 peer reviewed journals)
- * collaborate on expositions with others online
- * the Research Catalogue is the largest online platform for its field, with a highly relevant audience to present your work to.
- * all content and media hosted in one place, less worry about broken links or maintenance

With RC's graphical layout, objects can be freely positioned and even on top of each other, aiding in the creation of detailed, non-linear and structured documents. This allows you to create maps, timelines, diagrams, staged presentations, clouds, mind-maps, networks etc. In addition to the graphical editor, there is also a block-based editor, optimised for efficiently publishing more traditionally structured research articles.

Biography

Casper Schipper is an artist active in the field of computer music. He has assisted in the technical realization of many projects for a wide variety of composers and collectives. His work focuses on the composition of music from a low level (algorithmically composed waveforms) using various home-brewed programming languages.

He functions as the main managing officer for the Research Catalogue which is an online platform for the documentation of artistic research provided by the Society for Artistic Research. He is also a board member for The Game of Life Foundation (<https://www.gameoflife.nl/>), which enables composers and sound artists to create works for the world's first mobile Wave Field Synthesis system.

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Lara Stanic – Composition

Lara Stanic Beitrag zum SPRING LAB 2024

Das Smartphone als Performance-Tool in der Composition

In der Präsentation stelle ich mein Forschungsprojekt vor. Ich erkläre meine Anliegen sowie die bisherigen Erkenntnisse beim Einsatz von Smartphones als Performance-Tool aus eigener kompositorischer Praxis. Ich erläutere die Kategorien: physische Mobilität, mobile Surround-Situationen und hybride Formen. Die ersten Ergebnisse meiner künstlerischen Forschung zeige ich in Form von Text-, Video- und Fotobeispielen. Es ist ebenso denkbar, eine kurze partizipative Performance zu machen.

Biography

Lara Stanic is a musician, composer, media and performance artist. She was born and raised in Belgrade in the former Yugoslavia and lives and works in Zurich, Switzerland. She studied classical music at the Musikhochschule Zürich and at the Hochschule für Musik und Theater Bern/Biel and graduated with a concert and teaching diploma in flute. This was followed by the "Open Music Diploma" with a focus on new music theater and performance art as well as the "Music and Media Art /Sound Arts" diploma at the Bern University of the Arts.

Lara Stanic works as a composer and performer in the fields of contemporary music, electronic music, sound art, music theater and performance art. She develops stage performances and composes for soloists, ensembles and electronics. The combination of digital media with the bodies of musicians and the classical concert situation are frequent themes in her work. In her experiments with electronics, she tries to give technology a playful effect. By using modern media, Lara Stanic often gives classical concert situations an unexpected twist.

Stanic is co-founder of the GingerEnsemble. The composer-performer ensemble focuses on historically informed performance practice of experimental electronic music. As a flautist and composer, Lara Stanic is a member of the ensemble metanoia, Zurich, as well as the ensemble Funkloch, which presents the concert series "FunklochOnAir" with radio broadcasts on Radio Lora Zurich.

Lara Stanic was a long-standing board member and president of IGNM Zurich. She is currently president of the board of the IFMZ "Initiative freie Musikszene Zürich" and on the board of SME Schweizer Musikedition. Lara Stanic teaches flute and is a lecturer for the module "Performing New Technologies" in the Master Contemporary Arts Practice at the Bern University of the Arts.

Joanna Wicherek– Contemporary Performance Practice, Piano

Abstract

Gestural expression - exploring the performative and expressive potential of intermedial theatrical piano music

How does an intermedial artwork that combines music with gestural expression and other media influence the way we perceive musical composition? Can pianists and other performers gain a new perspective on musical interpretation through the impact of such artworks? Can inspirational tools in the form of expressive videos be created for performers to liberate them from a preconceived way of performing? I explore combinations of different media and how they can influence communicative clarity and performance expression in theatrical piano music, and how the potential of these intermedial spaces can be explored and developed. I look at how different media can be used as tools to enhance the expressive possibilities of performance. I am interested in exploring the potential of such tools used by other musicians as well as composers.

What do I understand by the term 'media'? A medium can be called any element that contributes to a performance: sound, instrument, body, stage, costume, lights, venue, visual arts, text, electronics, elaborate techniques using various objects, etc. In my current research, I have chosen to focus on two of these: the body of the performer and the use of text, language, and voice.

Methodologically, I create a series of intermedial art projects - videos that represent a specific expression or emotion. These abstract expressions are recorded using the piano and myself as key media, with accompanying visual and textual elements enhancing the desired expression. In the next step, I present video recordings to musicians and composers to gain information about

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the expressive potential of my videos. I wanted to explore what feelings my compositions evoke, and subsequently how these feelings directly influence the musical interpretation of the performers in the experiment.

My research questions: How can the elements of intermedial theatrical piano music work together in an integrative and unifying way without limiting the performers' performative expression? How can these artistic means be used to enrich and enhance different media to create a comprehensive, holistic experience for performers and audiences? Do intermedial compositions have the potential to help or inspire musicians and/or composers in their everyday work? What expressive potential is held by individual media combined into a unified intermedial composition and what impact does this media unification in theatrical piano music have on musical interpretation?

Joanna Wicherek's contribution to the SPRING LAB 2024

Body = Performance

I would like to present a video installation containing a compilation of my recent recordings. The videos to be presented will embody my search for performative unification in intermedia theatrical piano music. The main driving mechanism in the recordings is the energy of the performer's expression - the medium from which all other elements originate and depend. My installation invites the audience to co-create - my videos will be used for instrumental, vocal, or movement improvisation during the presentation.

Biography

Joanna Wicherek studied piano, chamber music, historical keyboard instruments and organ at the Frédéric Chopin University of Music in Warsaw, at the Musikhochschule Freiburg and at the University of Music and Performing Arts in Vienna. She performs internationally with a focus on contemporary classical music and interdisciplinary performative art. She also has a profound knowledge of historical keyboard instruments and in historical performance practice. Wicherek collaborates with some of the most well-known Polish composers such as Paweł Mykietyń, Paweł Szymański and Sławomir Kupczak and other internationally renowned composers. Her documentaries include recordings of Paweł Szymański's music as the soundtrack to the film *Violated Letters*, and a CD with the early music ensemble Proavitus. Wicherek has been awarded several prizes, including the Standard Bank Ovation Award at the National Arts Festival in South Africa, the Grand Prix at the 20th and 21st Century Young Performers Competition in Warsaw and the International Contemporary Chamber Music Competition in Krakow. Joanna is a "Young Artist" of the prestigious Accademia Europea Villa Bossi in Italy. Joanna currently lives in Bern, where she works as a concert pianist and piano teacher.

ABSTRACTS AND BIOGRAPHIES

Guest Artists of the PARL SPRING LAB 2024

Claire Genewein – traverso flute

Munich-born flautist Claire Genewein lives in Zurich and has been teaching transverse flute and historical performance practice at the Anton Bruckner Private University in Linz since 2006 and at the Zurich University of the Arts since 2010.

She studied modern flute in Salzburg and Zurich and transverse flute in Basel and in The Hague with Barthold Kuijken. As a sought-after soloist and passionate chamber musician, she travels the world with ensembles and orchestras such as L'Arcadia, La Cetra Consort, La Cetra, L'Orfeo, La Scintilla, Bachstiftung St. Gallen. She completed her doctorate at Leiden University (NL) in 2014 on the subject of "Vocal Instrumental Playing – Text Underlay as a Method in the 18th cNtury".

Claire Genewein received a special prize from Karlheinz Stockhausen for her interpretation of the "Zungenspitzentanz" for piccolo and came second in the 1998 international piccolo competition in Phoenix, USA. In 2000, together with the percussion ensemble anthos, she won first prize for her interpretation of "Kathinkas Gesang" by Stockhausen. 2004 second prize at the Traverso Competition of the National Flute Organization (USA).

Numerous CD and radio recordings document her work: Gasparo Fritz (1716-1783) Flute Sonatas Op.2, W.A. Mozart: "The Magic Flute" - Arranged for Traverso, Violin, Viola and Violoncello by Ehrenfried 1799, La Cetra Consort Italian Rococo at The Hermitage and others. Since 2012 she has been publishing historical critical editions of mostly unpublished works in her own publishing house.

Claire Genewein is Vice-president of Research of the Anton Bruckner Private University.

Ino Riga – dance

Ino is originally from Athens/Greece. She trained at the State School of Dance in Athens and was the recipient of Koula Pratsika scholarship. Between 2003-2020 she was based in London/UK and worked as a freelance performer/dance artist and teacher. She has collaborated with various companies, choreographers, directors and visual artists including Hofesh Shechter Company, Wayne McGregor, Richard Alshon, Clod Ensemble, Alice Anderson Studio, Joanne Fong, Lost Dog/Ben Duke, Mark Bruce, Harriet Hedden, and more recently, with Michael Keegan-Dolan (Teac Damsa) in Ireland. Alongside her artistic work, Ino always had an interest in Yoga and she has been practicing and learning the system of Shadow Yoga (hatha yoga) since 2011. In 2018 she completed a three-year teaching apprenticeship at Islington Yoga, in London, with Karen Watson. She has attended many workshops with the founder of Shadow Yoga, Shandor Remete and with Emma Balnaves. Since 2020 Ino has been based in Athens, performing and teaching. She teaches yoga and dance improvisation at Athens Conservatoire and also works as a freelance teacher in different settings and schools. Her most recent collaborations as a dancer have been with La Lali Cie Company (Justine Goussot) and with Agni Papadeli-Rossetou.

Marina Tsapekou – dance

Marina Tsapekou graduated with distinction from the professional dance school Aktina and from the Department of Classic Philology at the National University of Athens. Now she is a postgraduate student in Performing Arts at the Open University. Her main practice is on improvisation, instant composition and contact improv. As a dancer/performer she has collaborated with Romeo Castelucci, Marina Mascarell, Max Emanuel Cencic, Agni Papadeli Rossetou, Jenny Argyriou, Thanos Papakonstantinou, Amalia Kosma, Patricia Aperi, Eliane Roumie, Teti Nikolopoulou among others. She has also participated in performances at the Bayreuth Baroque Festival, the Athens & Epidaurus Festival, the Greek National Opera, the Eleusis European Cultural Capital, among others. She has been an artist in residency through Tandem Europa. She was responsible for choreography in theatrical performances "Plastecine", directed by Katerina Skourli and "The Body I Have Left Behind", directed by Irene Zika. Since 2017, she has been involved in teaching in several dance studios and drama schools in Athens. Marina has taken part in international festivals and workshops in Greece and abroad, collaborating with dancers like Julyen Hamilton, Nita Little, Thomas Hauert, Urs Stauffer, Salva Sanchis, Stavroula Siamou and more. She is a member of the dance collective M54_Underscore.

– LOCATION & LINKS –

Music
Dance
Drama

ANTON BRUCKNER
PRIVATE UNIVERSITY
UPPER AUSTRIA



LOCATION

Venue:

Sonic Lab – groundfloor of the Anton Bruckner Private University

Anton Bruckner Privatuniversität/ Anton Bruckner Private University

Alice-Harnoncourt-Platz 1
4040 Linz /Austria

The Bruckner University is most easily reached by the following public transport:

- Linie 50-Pöstlingbergbahn (Stop: Bruckneruniversität)
- Linie 33 (Stop: Nißlstraße)
- ÖÖVV Linien 250/251 (Stop: Hagen/Bruckneruniversität)

On foot, circa 20 minutes from Linzer Hauptplatz, or 12 minutes from the Landgutstraße (Linie 3/4) tram stop.

Limited parking is available for visitors in the university's underground car park.
<https://www.bruckneruni.at/en/top/contact>

WEBLINKS:

Weblink for Barbara Lüneburg's keynote at the International Musicology Symposium 38th Slovenian Music Days in Ljubljana

18.4.24, 9.15-10.00 hrs

<https://teams.microsoft.com/api/virtualevents/prod/beta/events/theme/0-wus-d3-1eede3b081f4a953ef876ec08c546a1d>

Weblinks for Casper Schipper's webinars on the Research Catalogue

Part 1: 18.4.24, 16.00-17.30 hrs

<https://bruckneruni.webex.com/bruckneruni/j.php?MTID=m7db9cfc47952d10a28ce5ed70b919dce>

Part 2: 20.4.24, 10.30-12.00 hrs

<https://bruckneruni.webex.com/bruckneruni/j.php?MTID=mab954ab4aa0d8782f479ff1b671611e6>

PARL-SPRING LAB is an event of the doctoral programmes of Anton Bruckner Private University, Linz, Austria.

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