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“A new cartography of the world”

Of participatory sense-making within ecological sound art and interdisciplinary collaboration

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2019

[Link to publication](#)

Citation for published version (APA):

Stefansdottir, H. S. (2019). “A new cartography of the world”: *Of participatory sense-making within ecological sound art and interdisciplinary collaboration*. Paper presented at Who is the 'I' that performs?, Ghent, Belgium.

Total number of authors:

1

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ORPHEUS

INSTITUUT

Performance, Subjectivity, and Experimentation
research cluster

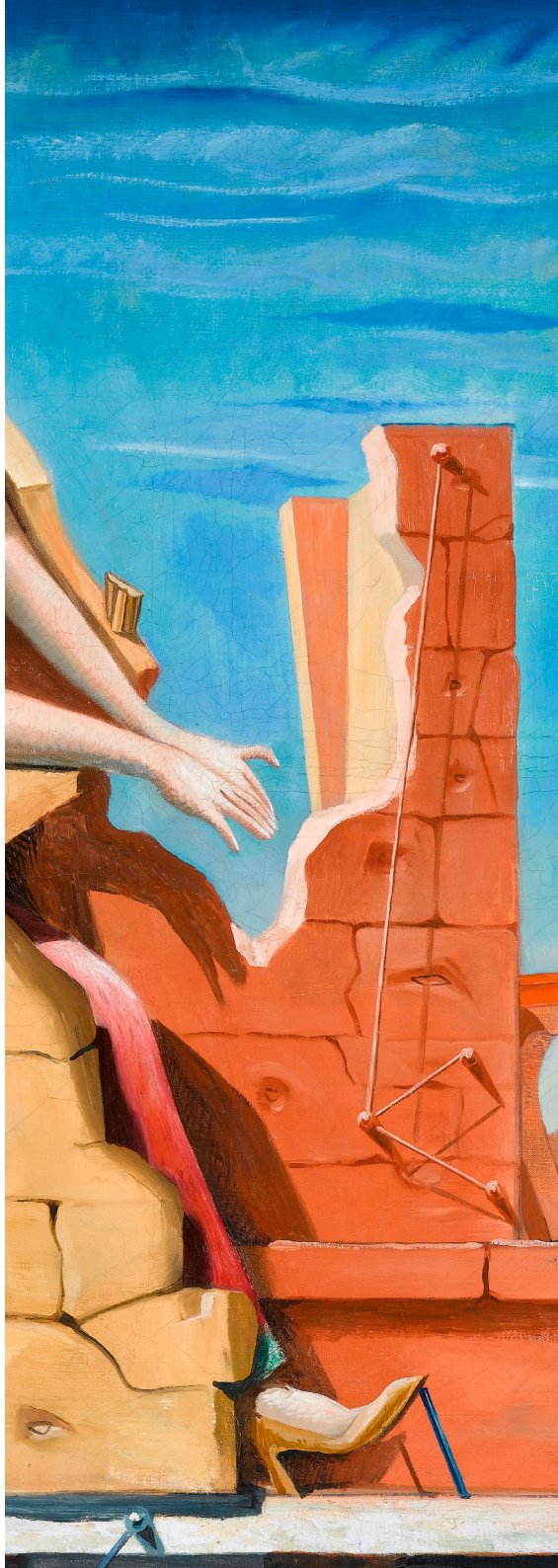
Who is the “I” that performs?

Enacting Musical Identities

Festival & Symposium

28 – 29 November 2019

Tinnenpot Theatre (Ghent, BE)



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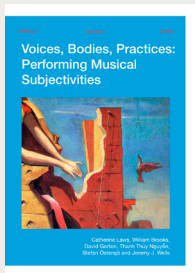
Who is the “I” that performs?

ENACTING MUSICAL IDENTITIES

Music reflects identity. But identity is also formed (and continually reformed) through musical practices, not least performance. How does this take place? How might the work of practitioners reveal aspects of this process?

The festival and symposium *Who is the “I” that performs? Enacting Musical Identities* gathers a diverse range of perspectives on these questions, with presentations from international artist-researchers and responses from three experts: Kimberly Campanello, Darla Crispin, and Juliana Hodkinson.

The festival celebrates the work of the Orpheus Institute research cluster *Performance, Subjectivity, and Experimentation*, with performances, and the launch of the book *Voices, Bodies, Practices: Performing Musical Subjectivities* (Leuven University Press).



We're delighted to be able to host this event in the Tinnenpot and hope you enjoy the space as much as we do. Thank you to the Tinnenpot team, and also a huge thank you from the convenors—Catherine Laws, William Brooks, David Gorton, and Stefan Östersjö—to the administrative team at the Orpheus Institute for their extensive support: to Daphne Ronse, Kathleen Snyers and Heike Vermeire for the administration, communications, and media support; Juan Parra for technical support; and of course to Peter Dejans (Director of the Orpheus Institute) and Jonathan Impett (Director of Research). Thanks, too, to our wonderful research partners-in-crime, credited in the relevant sections of this booklet, to our invited respondents, and to the presenters.

The study of music across cultures and practices often addresses the enactment of identity “in” music—how music expresses or represents “an” individual or “a” group. However, there is more to it than this. It is now over twenty years since Simon Frith, developing comments made by Kofi Agawu, took studies of popular music to task for their one-sidedness: for their failure to consider identity as a process formed (and continually reformed) through performance, rather than solely reflected in it. Frith’s words resonated with ideas prevalent in contemporaneous (and subsequent) research in performance studies, particularly in theatre, live art, and dance, predicated on understanding identity as *performative*. Following Judith Butler and others, identity is understood as an emergent process, *constituted* (not merely expressed) by what we say and do.

These concerns are still very much with us. As Kwame Anthony Appiah (2018) notes in *The Lies That Bind: Rethinking Identity*, an explosion of “identity talk” provides evidence of an ongoing preoccupation with such matters. In today’s political climate these issues have become ever more pressing.

What has this meant for music in recent years? It is now commonplace to consider identity not as foundational but rather as produced in and through our interactions with others, with “things,” and within structures of discourse and power—in the context of music, with other performers, composers, and audiences, with instruments, other technologies, and contexts of performance, and with arts funders, producers, theorists, and so on. But how does this affect musical practices? What can artistic research bring to this debate? How does—or how might—the work of practitioners explore and expose this dynamic? In what sense is identity performed in and through musical practices—which embrace all the makings of music by composers, improvisers and performers, not just the acts labelled “performance.” How do changing musical practices map changes in identity—or changes in understandings of identity? And how do changing identities transform musical practices? Does creative agency interpenetrate with the instantiation of identity—and if so, how?

Our symposium and festival explores these questions, through presentations, posters, and performances.

Schedule

DAY 1

Thursday 28 November

12.00 - 12.45	Registration	
12.45 - 13.00	Welcome	
13.00 - 14.00	Performance: <i>Footnotes.</i>	Bonbonnier
14.00 - 14.30	Book Launch: <i>Voices, Bodies Practices: Performing Musical Subjectivities</i>	Binnenhof
14.30 – 16.45	<p>Conference session 1:</p> <p>Chris Rainier — “I Didn’t Trust My Own Interpretation”: Harry’s Partch’s “Lost” 1942 Lecture</p> <p>Halla Steinun Stefansdottir — “A New Cartography of the World” – of Participatory Sense-Making within Ecological Sound Art and Interdisciplinary Collaboration</p> <p>Colin Frank — Without an Instrument: Forming Identity Through Material Immediacy</p> <p>Marcello Messina — “Experimental” Music Practice and/or Self-Determination Politics: A Sicilian Diasporic Perspective</p>	Bouffon
16.45 - 17.15	Coffee break	Café
17.15 - 18.30	Performance: <i>Player Piano</i>	Balkon
18.30 - 20.00	Dinner	Café
20.00 - 21.30	Performance: <i>Arrival Cities Hanoi</i>	Beckett
21.30	Bar open	

DAY 2

Friday 29 November

09.15 - 10.45	<p>Conference session 2:</p> <p>Youn Kim — Pianist as Action Executer and Observer: Fingering in Musical Communication</p> <p>Jun Kai Pow — Performance as Perversion: Playing European Classics as an Asian Gay Musician</p> <p>Katharina Uhde — Agency in (Performing) the Music of Joseph Joachim (1831-1907)</p>	Balkon
10.45 - 11.00	Coffee break	Café
11.00 - 12.30	<p>Conference session 3:</p> <p>Laura Lee — Post-Rock Composition and Performance Practice: The Relationship Between Authenticity, Liveness, Creativity, and Technology</p> <p>Murad Özdemir — Reframing Sounding Bodies: A Visual Ethnomusicology on Deaf Musicking</p> <p>Amy Bliers-Carruthers and Simon Zagorski-Thomas — Whose recording is it Anyway?: Collaborative Recording Practices in a “Hyper-Production” Experiment</p>	Bouffon
12.30 - 14.00	Lunch and poster presentations	Café
14.00 - 14.45	Performance: <i>Voices: Chamber Music</i> by David Gorton	Bouffon
14.45 - 15.00	Coffee break	Café
15.00 - 16.00	Final panel discussion. Respondents: Kimberly Campanello , Darla Crispin , and Juliana Hodkinson	Bouffon
16.00	Close, with a drink	

Performance, Subjectivity, and Experimentation

AN ORPHEUS INSTITUTE RESEARCH CLUSTER

This festival and symposium marks the culmination of our research cluster, “Performance, Subjectivity, and Experimentation”. Here, we introduce the cluster and its research context.

Who is the “I” that performs? To ask this question in 2019 might seem strange. The self, as an autonomous, self-reflective, individuated unit, has formed the basis of western social organization in modern times. However, this very notion of a discrete, essential self has for some decades been picked apart by social, cultural, and critical theory. And even if we ignore this theoretical critique, the everyday experience of the contemporary world, fragmented and heavily mediated, often involves a blurring of truth and fiction. As part of this, the arts of the twentieth and twenty-first centuries have pushed us relentlessly to interrogate inherited notions of the self, expression, and communication: to ask ourselves, again and again, who we think we are and how we can speak meaningfully to one another. Modernist artists characterised increasing globalisation and the development of recording and photographic technologies as prompting a crisis of identity and authenticity. At the same time, the throwaway playfulness of pop culture and digital manipulation has offered endless possibilities for self-reinvention and critique of the individuated subject as the basis of knowledge. The fluid, dynamic, and contingent qualities of subjectivity are experienced on an everyday basis. This invites us into a constant renegotiation and re-forming of the sense of self in relation to everything around us: late modern selfhood is, to use Anthony Giddens’ phrase, a “reflexive project” (*Modernity and Self-Identity*, 1991, 5).

As a result, we often now experience the sense of self not as a foundation—not as a stable, inner essence—but rather as continually produced and reproduced in and through our interactions with other people, with things, and with the structures of discourse and power within which we operate on a daily basis: through the practices of life. From this perspective, subjectivity is a process rather than an inner foundation; it is constituted reflexively, every day, from our social and material interactions. As Tia DeNora puts it, “No longer conceptualized as a fixed or unitary entity—as something that is the expression of an inner ‘essence’—identity has been recast conceptually as a product of social ‘work’” (“Music as a technology of self”, 1999, 45). There are many versions of this modern understanding of the self, from a range of disciplinary and theoretical perspectives, some more ideological and others more pragmatic. Nevertheless, however complex and multiple and unstable the categories of subjectivity and identity, the twentieth and twenty-first century preoccupation with these matters is undeniable.

In artistic practice the discourses of self and identity persist, not least in music and especially in performance training, where individuality and distinctiveness of expression are highly valued. However, subjectivity is not discrete or essential, but distributed, social, contextual, and embodied. As Paul Gilroy put it, music can offer “a model whereby identity can be understood as neither as a fixed essence nor as a vague and utterly contingent construction to be reinvented by the will and whim of aesthetes, symbolists and language-gamers” (*The Black Atlantic*, 1993, 102). From this, we might conclude that in music we proceed in a state of doublethink, wherein a sense of self can persist alongside the ongoing experience and understanding





of its provisionality, contingency, and multiplicity: in which a notion of selfhood structures and constitutes our experiences and what we say and do (and how we play music), but is itself structured and constituted by those same things.

Theoretically, subjectivity became a key preoccupation of critical theory from the 1960s, but it was really in the “new” musicological perspectives of the 1980s onwards that these philosophical approaches started to have a significant impact in music. This precipitated a deconstruction of the status of the musical work and its possible meanings. The predication of earlier musicological methods on compositely intentionality and/or apparently objective methods of musical analysis came under scrutiny. As part of that, questions of identity and subjectivity came to the fore, but often in terms of how the musical “text” might construct particular subject positions, whether normative (white, western, male, and heterosexual) or otherwise. In recent years, the focus has shifted towards reception and the listener, with considerable attention paid to the ways in which listeners “use” music to negotiate and reconstruct themselves: to enhance or change moods, to alter their bodily states (to aid exercise, or to calm themselves down to a more reflective, concentrated state, for example), and to produce a sense of social or cultural identity: a sense of belonging or of difference.

In all of this, the role of musical *performance* in the production of subjectivity has remained somewhat neglected. The underlying assumption often seems to be that performance is simply the means by which the music “itself” becomes manifest. Too often, still, the significance of a specific performance by an individual body in a particular time and place is ignored. This is less so in the field of popular music, where performance often becomes a matter of consideration in the relationship between sound, image, and cultural identity. Moreover, here there is a strong connection to the wider field of performance studies beyond music—particularly to theatre, live art, and dance studies, both theoretically and through artistic research—where, as in some studies in popular music, the notion that performance constitutes and creates identity is foundational. Of course, some such practice, especially in theatre and live art, explicitly deals with issues related to self and identity through race, gender, ethnicity, class, age, and so on. This happens much less often in musical performance without words, inevitably; the context of western classical concert and experimental performance is somewhat different, but subjectivity is no less significant, for performers and audiences alike. One of the key characteristics of music is its ability to carry subjectivity without explicit characterisation: we do not need to think of a musical utterance as carrying an individual’s expressive intentions for it to produce a sense of subjective identification for performers and listeners. Arguably, its relative abstraction actually facilitates this process, leaving more open the ways in which we can project ourselves into—or feel ourselves within—the music. Moreover, as Elizabeth Bell notes, it is not just by overtly dealing with identity “issues” that performance (of whatever kind) negotiates individuation: all performances emerge from the entanglements of self, other, bodies, and materials; all comply with or defy expectations, and as such, on one level all “performances make implicit and explicit claims about what is valued in and by the group and how members ought to act” (*Theories of Performance*, 2008, 19). Nevertheless, despite important theoretical work by Nicholas Cook, Philip Auslander, Naomi

Cumming, Jerrold Levinson, and others, the discourse of subjectivity in music is still somewhat atomised. Overall, developments across arts practices and the wider discourse of performance studies (beyond music) have allowed for a stronger focus on the production and experiencing of subjectivity, in the context of live events, as ephemeral, dynamic, contingent, and embodied. However, this is only just starting to be taken up in musical research.



Much performance-as-research has focused on matters of style and interpretation (often in relation to matters of historicity), and much less on the tangled matters of subjectivity, agency, and identity.

Subjectivity in musical practice, manifested through performance, is the shared concern of the researchers in our cluster: not matters of self-expression or performer interpretation, but rather the ways in which the distributed processes of musical creativity produce, in performance, complex, dynamic subjectivities. For all the reasons indicated above, in our research cluster we recognize the problematics of these matters: how do we speak of subjectivity in performance when the notion of the subject is always already so contested, when performance is so slippery, ephemeral, and insubstantial, and when we who speak are also the subjects who “do”? On the one hand, this is inevitably a project of failure; the simple answer is that there are significant limits and dangers here. Moreover, in taking this perspective—using our creative work as research, and reflecting on it ourselves—we risk accusations of solipsism, narrowness, extreme specificity and, ultimately, irrelevance. Counter to this, we argue that we can only understand the broader significance of practices by attending to the *particular*, in dynamic relation with wider frameworks, practices, and theories. The specific practice and the wider practices constitute—contribute to and produce—each other, and the practitioner’s perspective is important in this: the experiences and knowledge of performers are crucial to a better understanding of how embodied subjectivity is produced. Sometimes practice and reflection are synchronous, and sometimes one precedes the other; the dynamic relation between the two is important in artistic research.

Our research cluster offers some starting points for addressing the research gap identified above, asking key questions about how subjectivity is instantiated and embodied in performance:

How can experimentation with processes toward performance draw out, or foreground, subjectivity in action, and aid our understanding of its production?

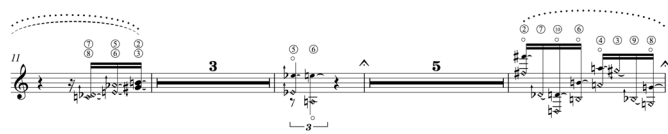
How do the dynamic relationships between performers, other artists, materials, and historical and cultural contexts contribute to the emergence of subjectivities?

How do the processes of performance reflect and produce gendered and cultural identities? How do these issues relate to understandings of creativity and identity?

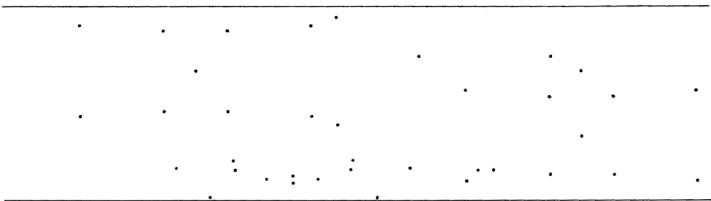
These are, of course, big questions: they need to be addressed from a range of different perspectives,

across practices, and over an extended period. We offer some preliminary steps. Moreover, these matters cannot be addressed abstractly or purely theoretically; they all require insights from situated practice, from specific contexts of performance. Our festival and symposium is designed to widen the discussion.

Catherine Laws, November 2019.



*All three systems are performed, in any order.
Each system lasts eleven seconds. The height of each system can equal any pitch range desired. Dynamics and modes of production are free; all sounds ring as long as possible.
It will probably be useful to prepare a transcription rather than to read from this score.*



Performance, Subjectivity, and Experimentation

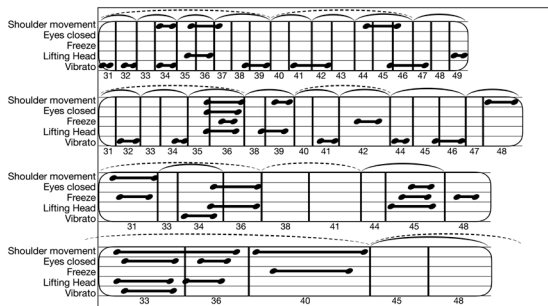
THE PROJECTS

The research cluster “Performance, Subjectivity, and Experimentation” comprises four projects. Each is represented by a substantial chapter in the volume *Voices, Bodies, Practices: Performing Musical Subjectivities* (Leuven University Press), launched at this festival and symposium, and some of the artistic outputs are being presented in performance over the course of the two days. A brief overview of each project is provided below.

Performing the Discursive Voice: Subjectivity and Creative Strategies in Composer-Performer Collaboration.

David Gorton and Stefan Östersjö

This project has approached the question of subjectivity in the musical practice of composer and performer through an investigation of the emergence of “voice”. Part of the work has been to describe a theoretical model by which the subjectivities of performer and composer can be understood in terms of this emergence, arguing that a musician’s “voice” is continually defined through interaction with technological and psychological tools, such as scores, compositional systems, and musical instruments. These “voices” are explored through the ways they combine within a collaboration to form a “discursive voice”. The composition *Austerity Measures I* for ten-string guitar by David Gorton is used as a musical laboratory, with four video recordings of the piece made by Stefan Östersjö at the ORCiM Research Festival in 2014 being the subject of analysis. This composition requires the solo guitar player to cut materials away across a series of repetitions, replacing them with silence. The analysis, which was undertaken with musicologists Dirk Moelants and Esther Coorevits, draws on quantitative measures of timing and performer movements, and qualitative measures of perceived phrasing structures and performance gestures. While each of these analytical methods alone provides some insight into the performance strategies in the recordings, into the shaping of phrases as materials are cut away, and into the structural significance of bodily movement, a much richer understanding is sought through their combination. In doing so the analysis aims to shed light on the interrelations between the embodied knowledge of the performer and the musical structures in the score and, further, between the subjectivities of composer and performer unfolded through the composition and performance of *Austerity Measures I*. Ultimately the project aims to provide analytical evidence for the “discursive voice” within the artistic practice of the researchers.



Being a Player: Subjectivity and Agency in *Player Piano*

Catherine Laws

This project explores the nature and extent of performer agency, particularly as manifested through the interaction of body and instrument in the space of performance. It has used the process of developing a new, collaboratively devised performance as a lens through which to scrutinise these matters. Ultimately the aim has been to explore the production of subjectivity in performance: a form of distributed or composite subjectivity, produced through the interaction of different human and nonhuman agents, even if it often presents as an individual performance persona.



Initially, this process involved collaboratively developing four new pieces (in one case a new version of an extant piece) with four different composers, all in response to a brief provided by Catherine Laws (the same brief for each composer). Subsequently, Laws developed a scenography to encompass these compositions within an overarching performance, along with other performance activities devised in relation to the key concerns of the research. In this way, and with the subsequent help of theatre-maker Teresa Brayshaw and later the film-maker Wendy Kirkup, Laws treated the compositions not as products—the final artistic work to be realised in performance—but as building blocks in devising a large scale (seventy-five-minute) piece called *Player Piano*, incorporating film, movement, and other live performance actions in addition to piano playing. As a result, the collaboratively produced compositions became material in three senses: first, in the usual manner, for creative realisation by a pianist; second, the compositions, their processes of realisation and the processes of reflection all fed into the further collaborative devising of *Player Piano*; and third, the materials and processes of making have been subject to reflection as part of the research—both critical reflection and reflection in and through practice.

There is, here, a multi-layering of the iterative reflexivity that is characteristic of much artistic research. In particular, the process has facilitated an extended consideration of subjectivity emerging from the interactions between: the performer as body-subject; the “thing power” (Bennett, 2010) of the particular instrument as physical object, sound source, and cultural agent; the agency of creative collaborators; and the wider context of the situation of performance—in particular, the agential characteristics of space and acoustics.

Footnotes: Many Feet, Many Notes, Many Masks.

William Brooks, Stefan Östersjö, and Jez Wells

Evidently, between 1983 and 1985, a composer allegedly named William Brooks wrote—or, more properly, notated—a composition (a set of compositions? transcriptions? approximations?) apparently titled *Footnotes*. In 2012, that composition came to the attention of the guitarist Stefan Östersjö, who decided to record it. His objective has now been attained through a collaboration with Jez Wells, sound engineer, and William Brooks, musicologist, and the result is being released on a 45-minute LP. Early in their work it became evident to the three collaborators that the overall project required the construction of a set of different identities for each participant: guitar, guitarist; score, composer; hardware, engineer.



Thus, it seems that in writing *Footnotes*, William Brooks (composer) self-consciously adopted several different masks, several personae. And with each of its six movements is associated an American historical tradition that can be adapted to the guitar. So far, so ordinary; but by choosing different instruments, by invoking (and challenging) different habits, the performer also becomes a self-conscious creator of masks, of personae. And more: in recording such a work, the engineer, too, is invited to reveal—not a self, but a series of selves that draw on different technologies, different techniques. The making, masking, and mutating of these identities—both historical and present—became the essential research topic for *Footnotes: The Project*.

In the recording sessions for *Footnotes*, for instance, the composer's multiple propositions were intermingled with the performer's multiple masks, and both were entangled with the engineer's multiple sound-worlds. The "voices" not only blended but mutated, revealed, and concealed. These interactions, especially in the recording and post-editing environments, form the essential data set for the research. Because the composer, performer, and engineer each assume different "persona", different subjectivities, each makes and then wears a series of masks; the "real" self is, inevitably, forever concealed. The act of collaboration, intrinsic to making a recording, becomes a kind of fictive dialogue between disparate characters. The research probes both the manner of constructing the "masks" and the unexpected results from unanticipated encounters between quicksilver, dissolving "selves". (Or, it asks, are essential selves actually defined by distinct, characteristic, idiosyncratic ways of masking?) The questions reduce, ultimately, to whether a single entity—personality, place, artifact, or historical event—can be regarded as a collection of irreconcilable differences; whether those differences can be constituted as a series of masks or persona; and whether anything can truly be said to reside behind those masks.

Inside/Outside and Arrival Cities Hanoi

Stefan Östersjö and Nguyễn Thanh Thủy

This project explores the role of inter-subjectivity in the intercultural collaborative practice of the Vietnamese/Swedish group The Six Tones. The group comprises two Vietnamese performers—Nguyễn Thanh Thủy (who plays đàn tranh) and Ngô Trà My (who plays đàn bầu)—and the Swedish guitarist Stefan Östersjö (also playing many other stringed instruments). The group was formed while the two Vietnamese performers were visiting Sweden as guest teachers at the Malmö Academy of Music in 2006. Since then, The Six Tones has been developing an artistic practice that wishes to challenge hierarchical constructions of musical experience. The group invites composers, performers, and artists in other fields to join in collaborative projects that cross the boundaries between disciplines and cultures. Initially, The Six Tones aimed to create an amalgamation of art music from Vietnam and Europe. In later years, their work has been increasingly conceptually driven, using interdisciplinary collaboration as a vehicle for further exploration of the political potential of such intercultural practices. Through two different artistic productions, their research in the cluster has been concerned with the role of empathy in intercultural collaboration from the perspective of a performative ethics in music. Nguyen and Östersjö argue that the emergence of discursive voice in this process of making *Arrival Cities: Hanoi* also becomes part of the narrative of the staged performance, since this cross-cultural negotiation becomes embodied by the composed music. Further, the piece addresses the role of embodiment and performativity in blurring the boundary between truth and fiction through the combination of documentary and staged performance in the piece.



Conference Presentations

Whose Recording Is It Anyway?: Collaborative Recording Practices in a “Hyper-Production” Experiment

Amy Blier-Carruthers (Royal Academy of Music/King’s College London)
Simon Zagorski-Thomas (London College of Music)

Today’s highly-edited classical recordings are a particular kind of document—they are a product of the digital age, where a musician’s performance is mediated by the process of recording and the work of the recording team (Auslander, *Liveness*, 1999), but much of that work remains hidden (Blier-Carruthers, “The Influence of Recording on Performance—Classical Perspectives”, forthcoming; Cook, *Beyond the Score*, 2013; Zagorski-Thomas, *The Musicology of Record Production*, 2014). But how do these accepted working practices affect the artistic output? To what extent is each party in the recording studio responsible for, or the “author” of, that final recording? Who is the “I” that records?

This presentation explores several aspects of the nature of recorded music through the prism the AHRC Classical Music Hyper-Production project for which we recorded Richard Beaudoin’s solo cello work *Bacchante*, which is based on a microtiming of Debussy’s 1913 piano-roll recording of “...Danseuses de Delphes” from *Préludes*. Neil Heyde’s studio performance involved splitting the multiple-stopped lines into two separate overdubs to explore the gestural and timbral possibilities of the piece. Simon Zagorski-Thomas and Andrew Bourbon recorded these overdubs with nine microphones, which provided further possibilities for the final mix.

The production and performance decisions were made collaboratively based on each participant’s understanding of the piece. How did these discussions come to be reflected in the sonic results of the mix(es)? How were the various roles delineated in terms of tasks and responsibilities and how does this reflect hierarchies of “ownership”? When and where did decisions that shaped the final sound get made?

The recording and mixing process will be discussed, using excerpts of video from the recording sessions, playback of the raw multi-track sessions, and extracts from various creative mixes, and highlighting topics such as: the spatialization of microphones; how this allowed for experimentation with sonic perspective and dynamics; the phenomenon of the performer at the mixing desk; and issues of collaboration and sharing of control.

Without an Instrument: Forming Identity Through Material Immediacy

Colin Frank (University of Huddersfield)

Musical instruments can extend the performer or present them with an obstacle for mastering (Hubner, *Shifting Identities*, 2013), affecting physicality, expressivity, and thinking. A musician’s identity—whom they perceive themselves to be—is partially formed through a longstanding relationship of practice with their instrument. But what identity does a performer have if they quickly alternate tools?

Within contemporary music practice, performers are often learning unconventional instruments

unfamiliar to them and within short time periods. Despite having specialized virtuosic training on a particular instrument, performers are nonetheless playing home-built instruments, found objects, and electronic equipment configurations. They cross disciplines and learn techniques, approaches, and mentalities afresh, but often dispose of these instruments and the associated learning with each project. Percussive practice provides a historical example; no single instrument unites it, and practitioners constantly reinvent their skills (Stene, “Towards a Post-Percussive Practice”, 2015). Without a material object consistently returned to, what do these performers experience as stable? How can one identify with a negation of fixity?

Considering the ways in which objects socially organize human behaviour (Brown, 2001; Latour, *Reassembling the Social*, 2005) and that our mind extends into the physical world (Clark, “The Extended Mind”, 2012), the material characteristics of instruments alter identity. Elaborating upon suggestions by Hennies (“Gather”, 2017) and Solomon (*Cage, Cowell, Harrison, and Queer Influences on the Percussion Ensemble*, 2016) that percussion is a queer practice, I argue that the contemporary music practitioner’s identity morphs as they change instruments regularly. Stability is found in transferable states of mental awareness—flow-states—and tactile engagement with whatever material is immediately present. Other flexible skillsets, including rapid mastery and improvisation, contribute to an identity that is fundamentally fluid.

I present examples from my own artistic-research into the agency of objects, discussing how each project’s material configuration—including disposable plastic sound-sculptures (Massera, *Avalanche*, 2018), outdoor found structures (Frank, *Sounding the Weight of an Object*, 2019), and plastic cup contraptions (Maierhof, *ZONEN 4.3*, 2007/2018)—shaped physical action, listening, and conceptualization. I discuss how identity altered, contingent to the performative moment.

Performance as Perversion: Playing European Classics as an Asian Gay Musicologist

Jun Kai Pow (Leiden University)

The recent performative approach to Western classical genres has revealed fascinating insights into various mechanisms used by orchestral players in music-making. In one case, qualitative empirical work established the use of bodily and metaphorical gestures for musical expression (Prior, “Exploring the experience of shaping music in performance”, 2011). In another case, technological comparisons between live and recording situations refuted all possibility of performative consistencies (Blier-Carruthers, “Live Performance—Studio Recording”, 2010). To supplement these experimental interventions, I rely on a psychoanalytic approach to frame cross-identity performance as predicated upon psychical states of interaction and reflection. My analysis is based on the aesthetically challenging transcriptions of music by Tchaikovsky and Poulenc, and Malay folksongs, for the Baroque soprano recorder. My concerts, accompanied by the Steinway grand piano and the Angklung bamboo ensemble, remain congruent with the exegetic history of “conversational” working relations (Bayley, “Ethnographic research into contemporary string quartet rehearsal and performance”, 2011; Hunter, “The most interesting genre of music”, 2012). They nonetheless defy the subjective alignment of music and material—those of a person of colour and a period instrument. I contend in tandem that the socio-textual juxtaposing and refashioning of baroque, queer, and Asian identities afford a more subjective theory of personal perversion that shapes musical identity and intimacy.

Post-Rock Composition and Performance Practice: The Relationship Between Authenticity, Liveness, Creativity & Technology

Laura Lee (University for the Creative Arts, UK)

Advanced music technology has fused with live performance within the post-rock genre. Chutter (*Storm Static Sleep*, 2015) suggests multiple definitions of post-rock and debates the term which Reynolds (“Post-Rock”, 2004) describes as an “open-ended space of possibility”, re-purposing the rock band model. This hybrid genre exposes new creativities, collaborations, and interactions between human and machine. Post-rock adopts a post-digital aesthetic that challenges the human role in composition and performance, as it becomes an extension of the creative process. The aim of this research is to make a theoretical and practical contribution to the rich and complex post-rock genre, an idiom that blends the visceral physical and human-centred traits of rock music with the timbral, temporal, and mechanical dislocations afforded by electronic music’s culture, aesthetics, and technologies. The research methodology combines studio composition practice, artist interviews, and popular musicology and theory. This research relates to broader conversations in popular music touching on issues of liveness, the tension between experimentalism and the accessible, band identity, and the dissolution or displacement of ego in the post-digital age.

“Experimental” Music Practice and/or Self-Determination Politics: A Sicilian Diasporic Perspective

Marcello Messina (Universidade Federal da Paraíba)

How can an intellectual project, centred on the revindication of one’s peripheral identity, be based on a privileged, ethnocentric corpus of (extra)musical practices and rituals—described as “experimental”, “new” or “contemporary”—that is inevitably imbricated with impalpable and yet perniciously operative notions such as “erudite”, “classical”, “Western”, “European”, etc.? On the one hand, self-determination activism and avant-garde music may both be seen as forms of symbolic production characterised by situations of substantial political isolation. On the other hand, claims for territorial and ethnic liberation may clash with the not-so-implicitly Eurocentric, white, aristocratic premises upon which the whole “erudite music” rubric is predicated. In addition, as someone born and grown up in the southern fringes of Europe, who has lived and worked both in Northern Europe and South America, I also need to acknowledge the slippery nature of my supposed peripherality, always suspended between the racialised stereotypes traditionally assigned to Sicilians and the privileged condition of a white EU passport holder. In this paper, drawing upon a heterogeneous body of literature belonging to cultural studies, critical race and whiteness theory, and decolonial thinking, I critically scrutinise a selection of my own musical activities (as a composer, performer, and curator) over a span of 10-15 years, in the attempt to identify elements and discourses that illustrate this set of fundamental dichotomies. Considering a limited number of case studies, I survey the verbal and visual elements that orbit around the scores and the performances (piece titles, performance videos, rehearsal recordings etc.), in order to reflect on how the inevitable clash between ambitious intellectual projects and personal/collective deception might be inscribed in the very texture of what we call “experimental” or “contemporary”.

Reframing Sounding Bodies: A Visual Ethnomusicology on Deaf Musicking

Murad Özdemir (Galatasaray University)

Musical art worlds are built on highly idealized notions of what music is, how it should be made and consumed. Ethnomusicology, with its efforts to “promote the research, study, and performance of music in all historical periods and cultural contexts”, as stated in the website of the Society of Ethnomusicology, stands as one of the leading disciplines that challenge the normative ideals in and around musical worlds. Consequently, in recent years, the exploration of musicking within disabled cultures emerges as an ethnomusicological trend both in the United States and Europe. Along with these inquiries, studies of deaf musicking still deserve deeper investigations from an intercultural perspective. Deafness, like music itself, is a social construct.

A documentary film can be considered as a contact zone, for it provides a multiplicity of meeting points between many different social actors, institutions, and discourses. The dialogical nature of documentary making and viewing experiences lies at the centre of the idea of “shared anthropology”. In this vein, the video documentary emerges as an effective tool for applied ethnomusicological projects. Negotiating musical cultures, documentary films also negotiate identities through the events of planning, production, and viewing. In this paper, I will provide an ethnographic account on musical identity construction within the contexts of disability and Deaf Culture in Turkey. Following a brief overview of documentary film in applied ethnomusicology, the paper will provide examples from my current documentary project on deaf children and their everyday musical practices.

“I Didn’t Trust My Own Interpretation”: Harry’s Partch’s “Lost” 1942 Lecture

Chris Rainer (University of Huddersfield, UK)

On November 3, 1942 Harry Partch presented two lecture-performances at the Eastman School of Music in Rochester, New York. The original acetate recordings of these were both long thought lost (Gilmore, *Harry Partch: A Biography*, 1998), but one emerged unexpectedly from the Eastman archives in 2011 (Granade, *Harry Partch: Hobo Composer*, 2014). Its recent availability in a digitised format represents the earliest extant recording of Partch talking about his music and playing versions of his pieces that were never subsequently recorded or performed.

Since first hearing it, I was drawn to the lecture’s inherent potential for presenting Partch’s creative practice as a hybridized performance piece that would explore his many “identities”—a term that coincidentally has precedence in his theoretical language. The basis of my approach is a textual and musical reproduction of illustrative excerpts from the original lecture, demonstrating the conscious shift in, and manufacturing of, identities that occur in this transition from script (recording) to performance.

This presentation will also consciously divide what was originally an individual’s expression into one portrayed by multiple constituents, enabling the simultaneity and multiplicity of Partch’s aesthetic concerns and performative personas to become substantially more evident. This will re-imagine a number of instances of what I view as “compressed” identities present in the lecture. It allows a

far more representative perspective of the gender fluidity historically present in his earliest work (the *Seventeen Lyrics by Li Po*), and also traces the mutations of identity relating to found texts and meticulous transcriptions of speech that Partch utilized in pieces such as *Barstow*.

Assisting me in this performance methodology are members of the Amsterdam-based ensemble *Scordatura*, with whom I will play replicas of some of Partch's original instruments.

“A New Cartography of the World”: Of Participatory Sense-Making within Ecological Sound Art and Interdisciplinary Collaboration

Halla Steinunn Stefánsdóttir (Malmö Academy of Music, Lund University)

This presentation discusses two examples of participatory sense-making that fall within the ecological-enactive trajectory of my artistic research. The first work is *TapesHAVET*, a collaboration between composer Anders Hultqvist, poet Gunnar D. Hansson, ecological sound artist Stefan Östersjö, and me, with the first output premiered at GAS festival in Sweden in autumn 2018 and a larger work set for premiere in 2019-20. The second is *The cartographer*, a staged performance created with actress Liv Kaastrup Vesterskov at Lund University's Inter Arts Center, Sweden.

The work draws on explorations of agency and the dynamics between the practices of performer, composer, and curator in the field of contemporary music and sound art. Through various case studies I look at how an ecological-enactive perspective on musical practice can challenge current understandings of the aforementioned agencies and what artistic methods can be employed to explore a fluid understanding of these roles.

The collaborations draw on field-recording as a methodological tool, as well as activation as a method. I have developed the latter since winter 2016-2017, through which “a musician's multi-modal listening is employed in a fleshy listening” (Stefánsdóttir & Östersjö, “Participation and creation”, forthcoming). Through analysis this presentation is set to unpack the processes of such participatory sense-making. Based on this I put forth and argue for the concept of multi-entity performance (Rawlings, *Performing Geochronology in the Anthropocene*, 2019; Stefánsdóttir, “Let's (be) play (ed) by an ocean Let's (be) play (ed by) an ocean”, 2019) as a technique as well as an analytical and conceptual stance.

Agency in (Performing) the Music of Joseph Joachim (1831-1907)

Katharina Uhde (Valparaiso University, Indiana)

Music reflects identity, but whose? And does Beethoven's music reflect identity the same way to us as that of unknown, non-canon composers? In my proposed lecture recital I investigate, contextualize, experiment with, and perform Joachim's virtuoso music to draw answers on the question of what constitutes agency in (performing) the music of Joachim.

When performing nineteenth-century music, are we disconnected from discourses of identity and

agency that the composers themselves were caught in (“I play [virtuosic music]” versus “it [Beethoven] plays me”)? More specifically, how do debates of anti-virtuosity (post-1848) vs. performer as priest(ess) intersect with broader romantic ideologies according to which (subjective) self-realization lays claims to universality (1870s, 80s, 90s), and can these enlighten our practices today?

Agency is defined as a continuum with “I play” (the way “I” want; with intention; with a view on what is well received/what audiences endorse/what is popular) on one side, and “It plays me” (some inner, higher power) on the other. Among the discourses I reflect on is a chapter by Jürgen Uhde and Renate Wieland, “Paths between ‘it’ and ‘I’” (*Denken und Spielen*, 1988), Janet Schmalfeldt’s *In the Process of Becoming* (2011), and existing frameworks on what constitutes ideal performance in the Romantic age (ideological superiority; no “serving” the audience; no outward “effects”; unity between inner feeling and outer action; mimesis of inner life; inner life as dictating force and voice that is louder than day-to-day consciousness; hearing it inside and reproducing it outside); and reflections on individual (performer, soloist) and group (audience, orchestra).

My method involves: entering a dialogue with my instrument; entering a dialogue with nineteenth-century sources; and highlighting issues of identity and agency by using experiments in performance practices *foreign* to Joachim.

Pianist as Action Executer and Observer: Fingering in Musical Communication

Youn Kim (The University of Hong Kong)

Fingering, the technique of selecting which fingers to use for given notes, poses a challenge to the transmission model of musical communication, in particular, to the role of performers. Whereas the matter of fingering tends to be considered individualistic, autonomous, and contextual nowadays, a body of historical discourse exist, which sheds a different light on fingering. In the nineteenth and early twentieth centuries, piano pedagogical treatises codified and standardized fingerings and performing editions indicated fingering for nearly every single phrase. Such approaches to fingering as collective knowledge blur the boundary between composer as the information source and performer as transmitter. Fingering rules and indications were not intervening “noise” in musical communication; they mediated the paths between performers. Pianists embodied, shared, and distributed their musical knowledge in fingers through these clusters of discourse (see Varela, Thompson, & Rosch, *The Embodied Mind*, 1991; Hutchins, *Cognition in the Wild*, 1995).

This nature of fingering as distributed cognition also leads us to reflect on the identity of performer in musical communication. Pianists not only execute actions and but also observe actions of others. Mimesis or motor modeling, i.e., learning by observing others’ actions, was the key pedagogical strategy in historical piano discourse and still works for today’s popular medium of concert film, where camera often zooms in to show pianists’ fingerings. Given that fingering is executed in accordance with a motor syntax that is learned, pianists would respond to others’ adoption of different or motor-syntactically “wrong” fingerings.

How are the perception of others’ fingering and the pianist’s own action related to each other? The present paper examines historical discourse and empirical studies on piano fingering and looks into the

bidirectional relationship between perception and action through “motor resonance” and “perceptual resonance”(“Perceptual resonance”, Schütz-Bosbach & Prinz, 2007). Pianists’ cognitive and performing identity emerges in this interface between action and perception.

Poster Presentations

The Elusive Performing “I” in Katarzyna Kozyra’s Dreams

Martina Bratić (University of Graz)

From 2003 to 2008, acclaimed Polish artist Katarzyna Kozyra has been working on a multimedia project called *In Art Dreams Come True*—“a series of performances, quasi-theatrical productions, audience-engaging happenings, and films that link different forms of the visual, musical, and performative arts.” (katarzynakozyra.pl). In the project, Kozyra strives to fulfill her dream of *becoming*; namely, of becoming a “real woman” and an opera singer, while going through various “identity transformations” to establish the new, performing “I”. Kozyra’s project is investigated from the perspective of the performing subject, and its (gender) transgressive potentials, alongside analyzing how the musical constitution informs the both.

Old Frogs, New Tricks: Identity and Technology in a New Collaborative Work

David Cotter (Sidney Sussex College, University of Cambridge)

This poster explores the collaborative work *BREKEKEKEX*, touching on notions of collaborative creativity, identity, performativity, technology, and virtual reality in a distinctly twenty-first century context.

BREKEKEKEX explores the interface between physical and virtual realities in the context of contemporary music performance. Fragments of material appear and disappear in a panoramic field around the performer, forcing embodied decision-making and emphasising gestural content. Movement thus decides content and context. This innovative method presents new challenges and possibilities for understanding identity as performative, developing Berkowitz’s “principles of virtual space-as-form” and exploring virtual environments as dynamic platforms for experiencing identity as an emergent process.

The Necessity of Freedom: Departing From Mainstream Baroque Piano Tradition

Louise Cournarie (Royal Academy of Music, London)

If one considers the current fashion of interpretations of Baroque music on the piano, one is struck by two things: the near-exclusivity of Bach repertoire, and the sheer uniformity of the interpretations available. Pianists from around the world recurrently suppress their own expressive tools in order to fit with the general idea they have of what Baroque performances should sound like, or moreover, should not sound like. This global trend often means a restricted use of dynamics, contrasts, articulation, tempo changes, and of the pedal.

Throughout my artistic research process, I have trained on the harpsichord, and have studied a significant cross-section of HIP interpretations, in the hope of resetting myself, stripped of my instinctive pianistic reflexes. In this way I hope to discover a new interpretative freedom for this repertoire.

The Musical Dyad: Negotiations Towards a Shared Voice in David Gorton's *Charon*

Jessica Kaiser (University of the Arts, Graz)

Interplay in duo performance involves the musical enactment of dyadic relation. The presented study approaches the intersection of the aesthetic and the social studies of ensemble practice by exploring the interrelation of forms of relationship crafted into a duo composition, as well as musical and social interaction forming during interpretation and performance. The study builds around the guitar duo piece *Charon* by David Gorton. A video documentary provides insight into key moments of joint decision-making, negotiating agency and relationship and the formation of a shared voice (Gorton and Östersjö, "*Austerity Measures I: Performing the Discursive Voice*", 2019), as well as how these could be evidenced through qualitative analysis.

Music and Reconciliation: A Bassoonist's Journey Commemorating the Rwandan Genocide

Midori Samson (University of Wisconsin-Madison)

I travelled to Rwanda in July to help write a play that commemorated the 25th anniversary of the Rwandan Genocide. The play used text, music, and movement to explore themes of crimes against humanity, remembrance, identity, hope, and rage. The premiere performance took place at the Kigali Genocide Memorial, the resting place for an estimated 250,000 victims.

This poster is about my journey doing work I had never done before: contributing to collaborative devised work, composing with interdisciplinary artists, pondering how the bassoon fits into a Rwandan arts landscape, and learning how to honour testimonies honestly and respectfully.

Emerging Performer Identity in Long-Term Collaboration

Ellen Sargen (Royal Northern College of Music, Manchester)

Fabric is a collective formed by Ellen Sargen to explore performance identity through long-term collaboration. Consisting of performers at varying career stages, Fabric aims to create spaces for the performer to explore their identity, idiosyncratic behaviour and decision making. Ellen has formed an intimate collaboration with each member to explore these concepts.

As an anthropologist (see Ingold, *Making*, 2013) and composer, Ellen seeks to understand what her performers mean by identity, as embodied within relationships to their instrument, body, repertoire, performing environment and audience. This poster explores the resultant methodologies that emerge from a completely non-hierarchical approach to co-creation.

Performing Identity with Extended Vocal Techniques

Francesco Venturi (Kingston University, London)

My practice-based research aims to develop a theory of Extended Vocal Techniques (EVTs) that speculates the existence of a queer voice-body at the intersection of performance practice, composition, and vocal-existential document. In this paper, I borrow the Barthesian notion of “grain of the voice” to bring together EVT, queer theory, and psychoanalysis. I argue that the extra-normal voice is a powerful tool to problematize the gap between what one says, and what is said in its voice, especially in relation to a body to-be-looked-at. The paper then puts forward the argument that EVTs such as *creak*, *inhcreak* or *shriek*, are able to undo gender by queering the very voice grain.

Performances

Footnotes.

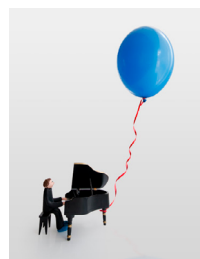
William Brooks, Stefan Östersjö, and Jez Wells

Today's performance is drawn from the recording of Footnotes being released in collaboration between Innova Records and the Orpheus Institute. It also includes texts from *Voices, Bodies, Practices* and artefacts from the process that created the book and the album. The individual movements will be introduced, with commentary, during the performance itself.



Player Piano

Catherine Laws, with Hannah Butterfield



A woman arrives with a piano.
She plays. Plays this piano. Plays with it.
Plays versions of herself through it

But she also has company. Other voices.
Composers; teachers; the ghosts of other pianists.
Memories of other pianos: big shiny grands and clapped out old uprights.
Others hers, with younger hands, looser shoulders, a lighter, more flexible body.

Alone with my ten fingers...

Whose hands are these anyway?

Player Piano started with the development of a new version of Annea Lockwood's *Ceci n'est pas un piano*, written in 2002 for the pianist Jennfier Hymer. I heard this piece, loved it, wanted to play it. Moreover, developing the piece offered a creative context in which to explore some of the artistic research questions with which I was preoccupied. These are set out elsewhere in this booklet, in the overview of the research cluster, but one of my aims in developing *Player Piano* was to examine and expose some of the ways in which the particular interactions of any performance—interactions of performer with composed or improvised materials, interactions of body and instrument, of performer and environment—produce a notional performing subject. This subject is unstable, always in process, mutable and multiple; contingent on the situation. At the same time it often presents as singular, contained, even authoritative: an apparently discrete identity.

The original version of *Ceci n'est pas un piano* uses a text by Hymer in which she talks about her pianistic experiences, her pianos, her sense of her body at the instrument. Lockwood was happy for me to compose and record a new text that touches on my love-hate relationship with the instrument, my

hands, the sense of the piano as my “voice”. This formed the starting point for the development of new compositions, each in some sense triggered by an idea of a particular kind of performing self, a particular body at the instrument. I’ve known the composers Edward Jessen, Roger Marsh, and Paul Whitty for a very long time: I’ve played their music over the years, they each know me well as a performer, and they all work very collaboratively. I think they all know—but in different ways—that I love piano resonance, love exploring the relationship between the performer and this strange machine, but also feel somewhat disconnected (as a performer, at least) from the concert traditions of the virtuoso solo piano tradition. I don’t even know if I’m a PIANIST, really—that word has such weight behind it, and maybe it’s not one I want to carry—but I like playing.

The brief was simply to develop a new piece with me that would explore, draw out, even exploit aspects of what they think of as my characteristics as a performer, and that would bring other things into the piano scene: other sounds, objects, and activities. As composers with very different approaches and varied experiences of working with me, this would, I hoped, produce new versions of my performing self: new representations of the piano player and her instrument. From this, with the help of **theatre maker Teresa Brayshaw** I started to play with what I was finding: in some cases this involved further collaborative work, further developing the compositions. Later, I invited **film maker Wendy Kirkup** to join in. She made the two films in response to some of the key images, sounds, and ideas.

You will hear 5 pieces of music in the show (in this order, but with some other things in between):

the one with the ribbons in the piano:

Annea Lockwood: *Ceci n’est pas un piano*

the one with nothing but piano, played on keys only:

Roger Marsh: *Touch and Go*

the one with record player, scores, and so on:

Paul Whitty: *over and over and over and over and over*

the one with the assistant, the stick, the marbles etc:

Edward Jessen: *Ten Bellows*

Assistant: Hannah Butterfield

the one with the model piano:

Annea Lockwood: *Gone*

Sound by Lynette Quek.

With many, many thanks to:
Teresa, Roger, Ed, Paul, Annea, Wendy, and Hannah,
for all their work on this, for playing along with so much
patience; Lynette and the Tinnenpot for great technical
support; Jon Hughes, for early work on *Ceci n’est pas un
piano*; Sue Laws for the fimo pianist and poster design;
Tim for helping me experiment with helium balloons and
tiny sound sources; the radio operators; the Orpheus
Institute and Tinnenpot Theatre.



Arrival Cities: Hanoi

The Six Tones and Teatr Weimar

Performed by The Six Tones:

Ngô Trà My: đàn bầu

Nguyễn Thanh Thủy: đàn tranh

Stefan Östersjö: guitars

Music: Kent Olofsson

Director: Jörgen Dahlgvist

Video, music and stories: The Six Tones

Room: Marcus Råberg

Light: Jörgen Dahlgvist and Marcus Råberg

Choreography: Miguel Cortés

Actor (video): Luu Ngoc Nam

Arrival Cities: Hanoi is a piece of music theatre with documentary film. It seeks a new format for politically informed theatre, responsive to the challenges of a globalized society. *Arrival Cities: Hanoi* weaves many individual stories together in an exploration of the dissolution of the relationship with tradition that urbanization brings. The Canadian journalist Doug Saunders discusses twenty-first-century migration in his book titled “Arrival Cities” (2010). Building on research on five continents, his book chronicles the final shift of human populations from rural to urban areas, which Saunders argues is the most important development of the twenty-first-century. He argues that this migration creates “arrival cities”—neighbourhoods and slums on the urban margins that are linked both to villages and to core cities—and that the fate of these centres is crucial to the fortunes of nations.



Arrival Cities: Hanoi builds a narrative from the life story of Luu Ngoc Nam, an actor and costume maker in traditional **Tuồng** theatre. His travels in the country, the homesickness and the tension between traditions that he experiences becomes the source for a further exploration of hand gesture in **Tuồng** theatre and an expansive portrait of a city vibrant of memories from the Vietnamese countryside.

Chris Humphrey followed the group when interviewing street vendors one day in May 2015 and describes the interview process in a Vietnamese journal:

Nguyễn Thanh Thủy, who plays đàn tranh in the band, first interviews Hiep, a 40-year-old street vendor from Ba Vi. Whilst carving pineapples, Hiep tells Thủy that she’s been working in Hanoi since 1999, and lives under Long Bien Bridge. Although she’s been here for many years, she mainly knows people from her own village, and essentially still feels like an outsider. 29-year-old vendor Hue, from the same village as Hiep, tells us about having to make deals with the local police to be allowed to work; although that doesn’t guarantee that they won’t be moved on. (Humphrey, 2015)

While collecting the documentary material, the group realised how the performer’s own stories of migration to and from Hanoi had to be part of the piece. In this way, the piece exposes many personal and deeply felt stories and experiences of the fragility that comes with being in a state of migration. Andreas Engström wrote in a review of a recent performance in Berlin that in *Arrival Cities: Hanoi*

“we could arguably encounter a future world-culture, where the participants, with their deep insights and competences in their respective artforms—contemporary western and Vietnamese art music, postdramatic theatre and northern Vietnamese theatre, had created a work, the genre of which was never defined, and which could be presented in a wide range of contexts” (Engström, 2017, n.p.).

Voices: Chamber Music by David Gorton

Stefan Östersjö: guitars and charango

Mieko Kanno: soprano violin

Jessica Kaiser: guitar

Austerity Measures I for ten-string guitar

Cerro Rico for soprano violin and charango

Charon for two guitars

Austerity Measures I for ten-string guitar (alternative version)

Whose voices are we listening to? How do they blend? When do the voices express resistance?

The three pieces of music presented in this concert each pose questions concerning the identity and authority of the individual voices of musicians, and of how such voices can be brought together as a discursive, or shared, voice. Such interactions are typical of any chamber music performance, but are encouraged, and indeed demanded, by the designed instability of the musical scores.

The score of *Austerity Measures I* consists of sixty-four bars of notated music, which in a single performance are played through three or four times; in this concert two versions of different durations will be performed. At each repetition an increasing proportion of these bars are omitted and replaced with rests, a process that is governed by instructions in the score but which is managed and enacted in performance; the guitar-player chooses which bars are to be cut, and at which stage they are cut. This mechanism implies rather more than the negative act of not playing at a specific moment. In performance, a strategy is needed to manage and frame the silences as they progressively increase in size and number and break up the flow of materials into isolated fragments, demanding an imagining of where musical connections between materials are lost and where new ones emerge, coupled with a live response that shapes this shifting musical landscape.



Cerro Rico is a slow piece, but with the two instrumentalists occupying different conceptions of slowness. On the one hand, the soprano violin plays unusual note lengths but at a tempo that is not unusual, and on the other hand, the charango plays note lengths that might be considered more normal, but at an unusual tempo. There is no score for *Cerro Rico*, just two independent parts, but throughout the piece the two performers are kept in a loose coordination through a system of cues. The final section of the piece arranges Heinrich Isaac's three-part *Fortuna Desperata* across the two instruments, and at this stage the freedom of pulse and coordination between the two instrumentalists from earlier in the piece needs to find a way to continue within the new context. *Cerro Rico* is named after a Bolivian mountain with geographical associations with the charango that is famous for producing vast amounts of silver for the Spanish Empire, and in which, it is said, up to eight million miners have died since the sixteenth century.

The title of *Charon* refers to the larger of Pluto's moons, with which it forms a binary system with the barycentre of the orbit positioned outside of either body. The first detailed photographs of Charon's surface were taken by the New Horizons space probe in July 2015 at the time that the piece was composed, with the character of the binary system acting as a metaphor for duo interaction. The materials of the piece alternate between moments with a shared, combined sound, and those where the individual identities of the two musicians come to the fore.

Biographies

CLUSTER RESEARCHERS

William Brooks is Professor of Music at the University of York, Emeritus Professor at the University of Illinois, and a Research Fellow at the Orpheus Institute. A composer as well as a scholar, his previous writings range from studies of American experimentalists to popular music before 1920; his most recent compositional project has been a series of works based on the theories of declamation put forth by William Butler Yeats, to be published online with a set of essays in 2020.

David Gorton is a composer based in London. A winner of the Royal Philharmonic Society Composition Prize, his large-scale works include *The Fall of Babel* for the BBC Symphony Orchestra, *Oblique Prayers* for Claire Booth and the London Sinfonietta, and *Schmetterlingsspiel* for Christopher Redgate and Ensemble Exposé. Since 2010 three portrait albums have been released of his music on the Métier and Toccata Classics labels. The most recent, *Variations on John Dowland*, was featured on BBC Radio 3's Record Review, and contains two substantial pieces based on original material by Dowland: *Lachrymae Variations* for Longbow and violinist Peter Sheppard Skærved, and *Forlorn Hope* for guitarist Stefan Östersjö. David Gorton was a student at Durham University, King's College London, and the Royal Academy of Music, studying composition with Harrison Birtwistle and Simon Bainbridge. He has taught at the Royal Academy of Music since 2006, where he is an Associate Professor of the University of London. His music is published by Verlag Neue Musik, Berlin.

Catherine Laws is Reader in Music at the University of York, UK, and a Senior Artistic Research Fellow at the Orpheus Institute, Ghent. As a pianist Catherine specialises in contemporary music, working collaboratively with composers and often drawing other artists, especially theatre- and film-makers, into her projects. Her artistic research is focused variously on processes of embodiment, subjectivity, and collaboration in contemporary performance practices. She currently leads the research cluster "Performance, Subjectivity, and Experimentation" at the Orpheus Institute, in collaboration with the University of York, and her solo multimedia performance piece, *Player Piano*, is one outcome of that work. Recent recording projects include music by Annea Lockwood, Morton Feldman, and Martin Iddon, plus a series of "piano films": filmic versions of theatrical pieces for piano developed in collaboration with a number of composers, including Damien Harron, Juliana Hodkinson, Edward Jessen, Roger Marsh, and Paul Whitty. Catherine's research in the field of word-and-music studies examines the relationship between music, language, and meaning, focusing especially on Samuel Beckett and composers' responses to his work. Her book *Headaches Among the Overtones: Music in Beckett/ Beckett in Music* came out in 2013.

Nguyễn Thanh Thủy is a leading đàn tranh player/improviser in both traditional and experimental music. She was born into a theatre family and was raised with traditional Vietnamese music from an early age in Hanoi. She later studied at the Hanoi Conservatory of Music and at the Institute of Cultural Studies. Since 2000 she has held a teaching position at the Vietnam National Academy of Music. She has toured in Asia, Europe, and the United States, received many distinctions, recorded several CDs, and has collaborated extensively with choreographers, composers, and theatre directors on many interdisciplinary projects. Between 2009 and 2011, she was involved as an artistic researcher in the international research project "(Re)Thinking

Improvisation,” a collaboration between the Vietnam National Academy of Music and the Malmö Academy of Music. Since 2012 she has been carrying out an artistic doctoral project at the Malmö Academy of Music concerned with gesture in traditional Vietnamese music.

Stefan Östersjö is a leading classical guitarist specialising in the performance of contemporary music. Since his debut CD (Swedish Grammy, 1997) he has released more than twenty CDs and toured Europe, the USA, and Asia. He has collaborated extensively with composers and in the creation of works involving choreography, film, video, performance art, and music theatre. Since 2006 he has been developing inter-cultural artistic practices with the Vietnamese-Swedish group the Six Tones as a platform. As a soloist he has worked with conductors such as Lothar Zagrosek, Peter Eötvös, Pierre-André Valade, Mario Venzago, and Andrew Manze.

Jez Wells is a graduate of the Tonmeister course in music and sound recording. Subsequently he worked for Digital Audio Research and Fairlight before continuing his studies at the University of York, graduating with an MSc in music technology in 2001 and a PhD in “Spectral Analysis and Resynthesis for Creative Sound Transformation.” He now teaches in the Department of Music at York, having previously been based in the Department of Electronics. His research is focused on music signal processing and analysis, as well as studio techniques and sound capture. In 2011 he held a public engagement fellowship with the Royal Academy of Engineering, investigating the nature of modern sound recording practice and its relationship to the discipline of engineering. He is active as a sound recordist and editor and has worked for a variety of labels including Touch Music, Naxos, NMC, Sabres of Paradise, Cadenza, Herald AV, and Emissions Audio Output.

ADDITIONAL COLLABORATORS AND PERFORMERS

Player Piano

Teresa Brayshaw is a Principal Lecturer in Performing Arts at Leeds Beckett University and a qualified Feldenkrais practitioner. She works as a theatre maker, performer, and writer in a range of international contexts. She co-edited both *The Twentieth Century Performance Reader* and *The Twenty-First Century Performance Reader* (Routledge).

Hannah Butterfield is a performance maker and facilitator based in Bradford. Hannah is also Associate Director of Stand and Be Counted Theatre: the UK’s first Theatre Company of Sanctuary. As a part-time Lecturer in Performing Arts at Leeds Beckett University, Hannah teaches Arts & Social Engagement, Voice, and Performance Making. Hannah is Associate Artist at CAST in Doncaster and Stand and Be Counted Theatre are Theatre in The Mill Bradford’s resident company. See www.sbctheatre.co.uk

Lynette Quek is an audiovisual maker from Singapore, currently based in York (UK). Her work includes audiovisual installations, composition through sound manipulation, as well as cross-disciplinary performance with the computer. Her current work examines the synchronisation and interaction within audiovisuality, challenging the notion of the heard and unheard.

Arrival Cities: Hanoi

Ngô Trà My teaches the đàn bầu at the Vietnam National Academy of Music and she is one of the most famous đàn bầu soloists in Viet Nam. She received the Certificate of merit of đàn bầu soloist in the National Traditional Professional Music Festival (1992), the Diploma of đàn bầu (1994), a Master of Music pedagogy (2007) at Viet Nam National Academy of Music. She has taught, recorded, performed, and introduced Vietnamese traditional music in the country as well as abroad, in many events such as Vietnam Culture days, and in international music festivals, such as: Cracking Bamboo Hanoi and Indonesia 2010, Hanoi Sound Stuff 2010, Harry Partch Festival in USA 2018, Arts International Festival in North Korea 2013, No man's Land Singapore 2017, Taipei Arts Festival: Noise Assembly 2018, Hanoi New Music Festival 2018, Asian Meeting Festival Tokyo 2019, and many others.

Teatr Weimar is a performing arts collective in Sweden, situated in Malmö. Teatr Weimar brings playwrights, directors, actors, musicians, and other artists together to explore the boundaries and expressions of contemporary performing arts. **Jörgen Dahlqvist** is a playwright, director, video artist and, since the start in 2003, the artistic director of Teatr Weimar. **Kent Olofsson** is a leading Swedish composer and a recipient of several international composition awards. His music has a wide span from intricate solo works and ensemble works with electronics to large scale works with orchestra. In recent years, Olofsson has explored the potential for experimental music theatre to challenge the contemporary practice of musical composition. Together Dahlqvist and Olofsson have produced more than twenty productions that include theatre performances, music/video concerts, radio drama, and video/sound installations.

Voices: Chamber Music by David Gorton

Jessica Kaiser, guitarist, is an active soloist, chamber musician, and artistic researcher. Concert tours led her to festivals all over Europe and across South America and Asia. As a soloist, she performed with orchestras at the Herkulessaal der Residenz in Munich, the Franz Liszt Academy of Music in Budapest, and Baku Philharmonic Hall. Jessica is engaging in several longstanding musical partnerships, primarily the DUO KARUNA (with Johanna Ruppert, violin), as well as the KAISER SCHMIDT Guitar Duo (with Jakob Schmidt). Both have been awarded numerous international prizes and regularly perform at renowned chamber music festivals. In 2019, Jessica joined the art factory baseCollective for a one-month artistic research residency at Adishakti Laboratory in Tamil Nadu, India. She currently holds a position as research assistant at the University of the Arts, Graz, where she engages in research activities in the context of ensemble empathy, while working on her own dissertation on interplay in duo settings.

Mieko Kanno is Director of the Centre for Artistic Research (CfAR) in the University of the Arts Helsinki, and Professor at Sibelius Academy in the same university. She is a violinist with a specialism in contemporary music, and her work as performer and scholar centres on the development of new musical practice. She is especially known for her pioneering work on complex notation and microtonality, and her research ranges from performing on the Violectra electric violin with live electronics and commissioning works for it, to a long-term project on John Cage's *Freeman Etudes*. Since her doctorate in 2001, she has worked at Durham University (2001-12, UK) and the Royal Conservatoire of Scotland (2013-16), and in Finland she continues promotion of artistic practice as means of knowledge production and dissemination.

RESPONDENTS

Kimberly Campanello's poetry books and pamphlets include *Consent*, *Imagines*, *Strange Country* (on the sheela-na-gig stone carvings), and *Hymn to Kālī* (her version of the *Karpūrādi-stotra*). In April 2019, zimZalla released *MOTHERBABYHOME*, a 796-page poetry-object and reader's edition book comprising conceptual and visual poetry on the St Mary's Mother and Baby Home in Tuam, Ireland. Also in April, above / ground press published her chapbook *running commentary along the bottom of the tapestry*. She was recently awarded the inaugural Markievicz Bursary from Ireland's Arts Council and the Department of Culture, Heritage and the Gaeltacht for (S)worn State(s), a poetry collaboration with Dimitra Xidou and Annemarie Ní Churraí. She is course leader for Creative Writing and a member of the Poetry Centre in the School of English at the University of Leeds.

Darla Crispin is Vice Rector for Research & Artistic Development and Director of the Arne Nordheim Centre for Artistic Research (NordART) at the Norwegian Academy of Music (NMH), Oslo. A Canadian pianist and scholar with a Concert Recital Diploma from the Guildhall School of Music & Drama and a PhD in Historical Musicology from King's College, London, Darla specialises in musical modernity, especially the works of the Second Viennese School. She is an acknowledged expert in the field of artistic research, advising, supervising, presenting, and writing on the subject. Among her publications is one of artistic research's seminal texts, co-authored with Kathleen Coessens and Anne Douglas, *The Artistic Turn: A Manifesto* (Orpheus Institute 2009).

Juliana Hodkinson is a composer, Associate Professor in composition at the Grieg Academy, University of Bergen, Norway, and Visiting Lecturer in classical and electronic composition at the Royal Academy of Music, Aarhus, Denmark. She has published on topics within sound art, contemporary music, and opera. Her current artistic work focuses on creating hybrid spatialised electro-acoustic formats for performance and listening, often in collaboration with other artists. She has received commissions from the BBC, Konzerthaus Berlin, Chamber Made Opera, the Darmstädter Ferienkurse, Haus der Kulturen der Welt, and others. Main recent works include the electronic chamber opera *Turbulence* (2013) to a libretto by Cynthia Troup, the instrumental- and object-theatre piece *Angel View* (2014), *Can modify completely / in this case / not that it will make any difference* (2016) for solo electric guitar and chamber orchestra, *All Around* (2019) for orchestra with spatialised ensemble and surround audio, and the hybrid ambient/binaural sound installation *On/Off* (2019) in collaboration with Ursula Andkjær Olsen.

PRESENTERS

Amy Blier-Carruthers is Lecturer in Postgraduate Studies at the Royal Academy of Music, and Teaching Fellow in Performance at King's College London, where her work revolves around performance style, recording practices, and ethnographic approaches to classical music-making. She is co-investigator for the AHRC Digital Transformations project "Classical Music Hyper-Production and Practice as Research".

Colin Frank (CAN/UK) experiments with sound, electronics, theatre, and percussive instruments. In attempting to blur delineations between composer, performer, improviser, and

technician, his practice perpetually mutates: narrowly focusing then sprawling chaotically. He investigates excess, bodily extremes, barely controllable instruments, and rich, raw noises.

Jun Kai Pow is a cultural historian and musicologist. He holds a PhD from King's College London and is now Research Fellow in Asian Heritages at the International Institute for Asian Studies, University of Leiden. He is the co-editor of *Queer Singapore* (2012) and *Singapore Soundscape* (2014) and is published in *South East Asia Research* and *TSQ: Transgender Studies Quarterly*.

Laura Lee is a creative practitioner, guitarist, composer & technologist. She is a Lecturer in Music Composition and Technology and is undertaking a practice-based PhD with collaboration with Ableton Live, both at University for the Creative Arts. Laura combines popular musicology and arts practice-based research, exposing new approaches to music technology, blurring the lines of the studio and stage.

Marcello Messina is a Sicilian composer/academic based in João Pessoa, Brazil. He holds a PhD in composition from the University of Leeds, and currently works at the Universidade Federal da Paraíba. Previous awards include an Endeavour Research Fellowship at Macquarie University, Sydney, and a PNP/Capes bursary at the Universidade Federal do Acre, Brazil.

Murad Özdemir is Assistant Professor of Communication Sciences, Galatasaray University, Istanbul, Turkey. He teaches visual anthropology, documentary film and sensory ethnography. He is a PhD candidate in ethnomusicology (this is his second Ph.D.), an independent documentary filmmaker, and a musician.

Chris Rainier is a London-based performer and PhD candidate at the University of Huddersfield, exploring authenticity and performance practice in relation to the work of Harry Partch. Chris has lectured and performed as a soloist, and in collaboration with Dutch ensemble Scordatura, in the UK, Europe, Australia, the USA, and Japan.

Halla Steinunn Stefánsdóttir is a performer, composer, and curator, and one of Iceland's leading figures within the contemporary music scene. She is currently a PhD candidate in artistic research at Lund University, in a time where the divide between creator and performer is being questioned in theoretical writings and in practice.

Katharina Uhde, Assistant Professor at Valparaiso University, Indiana, holds doctorates in violin and musicology. The author of *The Music of Joseph Joachim* (2018), she performed the modern world premiere since 1850 of Joachim's *Hungarian* and *Irish Fantasies* in 2019, edited them for Bärenreiter, and recorded them with Polskiego Radio Orkiestra in October.

Michael Uhde, professor of piano and chamber music at the University of Music, Karlsruhe, was born to musical parents; his father, Jürgen Uhde, was a pianist, musicologist, and author of several standard works about piano literature. Michael studied with Bruno Canino, has recorded several CDs, and regularly gives concerts and master classes.

Youn Kim is Associate Professor of Music at the University of Hong Kong. Her research interests include history of music theory, psychology of music, and the interrelationship between music theory and the science of the mind. She published articles on these subjects and most recently,

co-edited *The Oxford Handbook of Music and the Body*.

Simon Zagorski-Thomas is Professor of Music at the London College of Music, University of West London. In 2016 he started the 21st Century Music Practice research network which now has 250 members in 30 countries. He founded and ran the *Art of Record Production* conference, journal and association and his books include *The Musicology of Record Production* (winner of 2016 IASPM book prize), two *Art of Record Production* books and the *Bloomsbury Handbook of Music Production*. He is series editor for the CUP Elements series and Bloomsbury series on 21st Century Music Practice.

POSTER PRESENTERS

Martina Bratić holds a Master's Degree in musicology and history of art (Zagreb-Budapest). She worked as an associate musicologist at the Croatian Academy of Sciences and Arts in Zagreb, and is now a pre-doctoral university assistant and a PhD candidate at the Institute of Musicology at the University of Graz.

David Cotter is currently reading for his PhD in Music at the University of Cambridge, under the supervision of Professor John Rink. His thesis is entitled *The Collaborative Classical Guitar: "Reassessing the Role of Accompanist"*. Recent papers and performances have taken him to Hong Kong, Portugal, and the Guildhall School of Music and Drama and Middlesex University in the UK.

Louise Cournarie is a French pianist and harpsichordist, undertaking doctoral studies at the Royal Academy of Music, exploring Baroque repertoire on the modern piano. She has performed at Wigmore Hall, St Martin-in-the-Fields, Steinway Hall, Maison de Radio France, and has worked as Baroque piano coach at the Academy and teaching assistant at King's College London.

Jessica Kaiser, guitarist, is an active soloist, chamber musician, and artistic researcher. Concert tours led her all across Europe, South America, and Asia. She currently holds a position as research assistant at the University of the Arts, Graz, where she is working on her dissertation on interplay in duo settings.

Midori Samson is a bassoonist, educator, and activist. She is pursuing her doctoral degree in music and social welfare at the University of Wisconsin-Madison, and is committed to promoting diversity and inclusion in music. She holds degrees from The Juilliard School and the University of Texas at Austin.

Ellen Sargen is a composer and flautist based in Manchester. A current doctoral candidate at the Royal Northern College of Music, Ellen received her MA Composition and BMus Music from the University of Sheffield. Commissioned recently in the UK, Ellen's music has also been programmed in Europe and Australia.

Francesco Venturi is a doctoral candidate at Kingston University of London. Composer, scholar and practitioner of extended vocal techniques, he carries out interdisciplinary research into the queer voice. Since 2018, he is artistic director of the concert venue Spettro, in Brescia, Italy.

Notes

Orpheus Institute

The Orpheus Institute, founded in 1996, is a leading European centre for artistic research in music, or research embedded in musical practice and primarily guided by artistic objectives.

advanced studies &
research in
music

The Orpheus Institute hosts the international inter-university docARTES programme for practice-based doctoral study in music, and the Orpheus Research Centre, home to some 30 artist-researchers involved in advanced artistic research. The close link between education and research within our facilities creates an inspiring environment where artists can experiment, exchange ideas, and develop new knowledge.

To promote and disseminate this knowledge, the Orpheus Institute organises seminars, study days, workshops, concerts, and masterclasses. The Orpheus Institute also has its own publication series.

Upcoming events at the Orpheus Institute:

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| 9 - 11 Dec. 2019 | DARE 2019: Assemblage
Third international conference on Deleuze and Artistic Research |
| 25 Jan. 2020 | Seminar:
The Sound of Feedback, the Idea of Feedback in Sound
(at Canterbury Christ Church University, UK) |
| 13 - 14 Feb. 2020 | Orpheus Seminar:
Experience :: Music :: Experiment
Pragmatism and Artistic Research |

