



UNIVERSITY OF THE  
ARTS HELSINKI  
**SIBELIUS  
ACADEMY**  
x

# DOCTORS IN PERFORMANCE

The first festival conference of music performance and artistic research

Arvo: Blackboard

**SIBELIUS ACADEMY**  
**UNIVERSITY OF THE ARTS HELSINKI**  
Helsinki Music Centre, Sept. 4–5, 2014  
Organizer: DocMus Doctoral School

The Sibelius Academy DocMus Doctoral School invites  
artistic research performers at doctoral and post-doctoral levels to take part  
in the first festival conference of music performance and artistic research.

EST 26

EST PUBLICATION SERIES MUSIC PERFORMANCE  
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# Doctors In Performance conference

*The first festival conference of music performance and artistic research*

University of the Arts Helsinki–Sibelius Academy

Helsinki Music Centre, Sept. 4–5, 2014

**Organizer: DocMus Doctoral School**

## Organizing committee

Kari Kurkela, Vice Dean of Sibelius Academy

Tuire Kuusi, Director of the DocMus Doctoral School, Sibelius Academy

Annikka Konttori-Gustafsson, Assistant Director of the DocMus Doctoral School, Sibelius Academy

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<http://sites.siba.fi/en/web/doctors-in-performance/home>



## Message of greeting

I am pleased and honoured to welcome you all to the first international Doctors in Performance festival conference.

The idea of the conference originally arose in a weekly meeting of the DocMus doctoral school when Anu Vehviläinen suggested that we could arrange a meeting including not only paper presentations but also performances. Now, approximately two years later you all really are here. We have been happy to witness the interest in the conference and the apparent need for performers to be able to show their doctoral or post-doctoral projects, discuss their topics, and share ideas. As can be seen from the program, we really wanted to give time for the performances. The flip side of this, however, was the fact that we could not accept all proposals. But we hope there will be many more international Doctors in Performance festival conferences in the future!

We will have two days full of presentations ahead of us: key notes, recitals, lecture performances, papers, discussions. This is for you, so please enjoy!

Dr. Tuire Kuusi

Director of the DocMus doctoral school



## Message of greeting

Is there art without research? Is there research without art? What is research in art? What is art in research? What is art... what is research?

To qualify as an artist in an art university is to get a degree. But can an artist be a Doctor? Has the artist become a researcher? Who is a researcher?

Is there art without a researcher? Is there a researcher without art? What is research, what is art...

Is research more needed than art? Is art more valuable than research? What do we need, what do we appreciate? Why do we appreciate good artists? Why do we need good artists? What is the best way to educate good artists? What is it to be a good artist in the postmodern and globalised world? In the digitalised, commercialised society?

What do *you* appreciate? What do *you* need? What is art for *you*? And why...

Dear Conference Participant,

Doctoral degrees and research are rapidly growing areas in traditional conservatory environments. A lot of discussion has been arisen – questions, arguments, opinions, for and against.

During this conference such discussion will go on, in notes as well as in tones. It is beneficial to ask questions. Questions help us to find answers. Answers help us to live. Sometimes answers make us stop questioning, and do not help us anymore.

Good answers create new questions. Let us find good answers.

On behalf of the Sibelius Academy I wish you an inspiring conference, full of thrilling arguments and memorable artistic experiences.

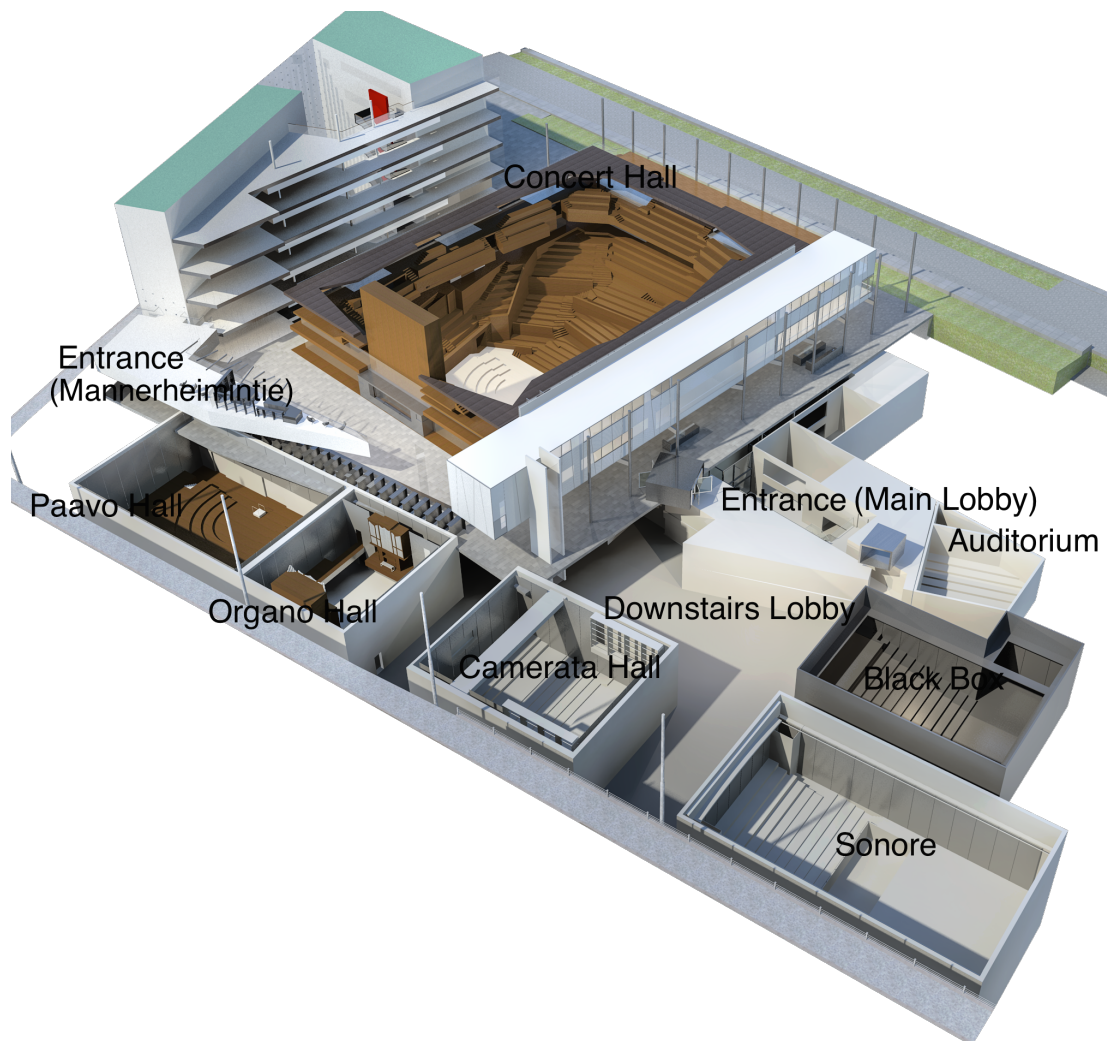
Kari Kurkela, Professor

Vice Dean for Research and Doctoral Education

Sibelius Academy

The University of the Arts Helsinki

## Helsinki Music Centre



The cloakroom is at your disposal in the main lobby level. The registration desk is located in the downstairs lobby next to Camerata Hall.

There is access to all of the halls of Doctors in Performance Festival Conference from the downstairs lobby.

The student restaurant at main lobby level offers lunch for reasonable price. Kiasma Museum have also cafeteria where lunch is available. A little further are shopping centres Forum and Kamppi with rich variety of restaurants.

*(The picture of Music Centre by kind permission of LPR Architects Ltd.)*

## Index

Messages of greeting	4
Map of Helsinki Music Centre	6
Conference Schedule	8
Abstracts of Keynote performers	12
Abstracts of performers and lecturers	18
Assisting artists of performances	84
Call for Papers	88
Conference organisation	89
Map of conference locations	90

## Conference Schedule on Thursday 4.9.

Time	Camerata Hall	Black Box
9-10 am	Registration	
10-10.15 am	Opening of the Conference Tuire Kuusi, Anu Vehviläinen Introduction of Matti Raekallio by Kari Kurkela	-
10.15-11.30 am	Keynote Matti Raekallio <i>Germanic Aspects in Sonata Forms</i> Chair Kari Kurkela	-
11.30-1 pm	Lunch	Lunch
1-2 pm	Recital Anu Vehviläinen, piano <i>Szymanowski</i> Chair Marcus Castrén	Lecture concert Anne Elisabeth Piirainen <i>Jewish Themes in Classical Clarinet</i> Chair Margit Rahkonen
2-3 pm	Recital Olivia Sham, piano <i>Liszt and the Art of...</i> Chair Margit Rahkonen	Piia Kleemola-Välimäki, fiddle. Lecture concert <i>Archive Material as a...</i> Chair Kristiina Ilmonen
3-3.30 pm	Refreshments	Refreshments
3.30-4-30 pm	Recital Ikuko Inoguchi, piano <i>The Notions of Time in the Piano Works of Cage, Crumb...</i> Chair Elisa Järvi	Recital Aura Go, piano <i>Rautavaara's World...</i> Chair Risto Kyrö
4.45-6 pm	(Panel discussion in Auditorium)	-
6-7 pm	Transfer to the Old Court Hall (not organized)	-
7-8 pm	Reception of Helsinki City at the Old Court Hall, address Aleksanterinkatu 20	-

Time	Organo Hall	Auditorium
9-10 am		(Rehearsal)
10-10.15 am	-	-
10.15-11.30 am	-	-
11.30-1 pm	Lunch	Lunch
1-2 pm	Recital Anne Pustlauk flute & Toby Sermeus fortepiano <i>19th-century Performance Practice on the Keyed Flute</i> Chair Mikael Helasvuo	Paper Assi Karttunen <i>The Music related Movements...</i> Paper Päivi Järviö <i>Re-Presenting the Past...</i> Chair Anne Sivuoja-Kauppalä
2-3 pm	Recital Markus Kuikka gamba <i>French Music for Solo Viol before Sainte-Colombe</i> Chair Tuija Hakkila	Paper Elisabeth Belgrano <i>Lessons in the Shadow of...</i> Paper Minna Hovi: <i>Froberger's Tombeau as a...</i> Chair A. Sivuoja-Kauppalä
3-3.30 pm	Refreshments	Refreshments
3.30-4-30 pm	Lecture concert Judith Zsovär soprano <i>Handel's Exeption – Anna Maria Strada.</i> Chair Päivi Järviö	Paper Eerik Jöks <i>Pros and Cons of Metamorphosis</i> Chair Peter Peitsalo Paper Ruta Lipinaityte <i>The orchestra concertmaster...</i> Chair Annikka Konttori-Gustafsson
4.45-6 pm	-	Panel discussion <i>The meaning of artistic doctoral studies in musical life and society</i> Chair Kari Kurkela
6-7 pm	(Rehearsal)	-
7-8 pm	(Rehearsal)	-

## Conference Schedule on Friday 5.9.

Time	Camerata Hall	Black Box
9-10 am	Registration	
10-10.15 am	-	-
10.15-11.30 am	-	-
11.30-1 pm	Lunch	Lunch
1-2 pm	Lecture concert Elisa Järvi, piano & Libero Mureddu, tech. assistant <i>Towards a Quarter-Tone-Piano</i> Chair Tuire Kuusi	Recital Anna-Kaisa Pippuri oboe <i>New Perspectives on the Oboe</i> Chair Marcus Castrén
2-3 pm	Recital Mikko Raasakka, clar. & Antti Vahtola, piano <i>Contemporary Finnish Music for Clarinet</i> Chair Tuire Kuusi	Lecture concert Andrea Stewart, cello <i>Modernizing our Methods: An Exploration of Innovative</i> Chair A. Sivuoja-Kauppalaa
3-3.30 pm	Refreshments	Refreshments
3.30-4-30 pm	Recital Sonja Fräki, piano <i>Fräki meets Aho</i> Chair Annikka Konttori-Gustafsson	Lecture concert Zoltan Füzesséry, piano <i>Potentiality in Beethoven's..</i> Chair Margit Rahkonen
4.30-5.30 pm	Lecture concert Maija Parko, piano, Jenni Lähttilä soprano <i>Odours, Sounds and Illuminations...</i> Chair Annikka Konttori-Gustafsson	Lecture concert Jenny Robson voice/quartet <i>The challenges in vocal jazz...</i> Chair J-P Uotila
5.30-6 pm	Open discussion at Agora lobby & sparkling wine	-
8 pm	Conference dinner at Restaurant Sipuli	-

Time	Organo Hall	Auditorium
9-10 am	(Rehearsal)	-
10-10.15 am	Introduction of Keynote Laurence Dreyfus by Erik T. Tawaststjerna	-
10.15-11.30 am	Keynote Laurence Dreyfus <i>Beyond Guilt and Shame...</i> Laurence Dreyfus & Phantasm Chair Erik T. Tawaststjerna	-
11.30-1 pm	Lunch	Lunch
1-2 pm	Recital Assi Karttunen, harpsichord & ensemble <i>Les Sauvages—the Music-Related Movements...</i> Chair Kati Hämäläinen	Lecture concert Hanni Autere, fiddle, vocal <i>Fiddle-Singing-My Way to Do It</i> Chair Piia Kleemola-Välimäki
2-3 pm	Lecture concert Risto Kyrö fortepiano & ensemble <i>Franz Schubert's one and only compositional concert...</i> Chair Kati Hämäläinen	Lecture concert Vasiliki Papadopoulou, violin <i>Performing Instructive Editions of J. S. Bach's Sei Solos for Violin</i> Chair Lauri Suurpää
3-3.30 pm	Refreshments	Refreshments
3.30-4-30 pm	Recital Sergei Istomin cello & Viviana Sofronitsky fortepiano <i>Beethoven works for cello and pianoforte</i> Chair Assi Karttunen	Gerriet K. Sharma, paper <i>Composing Sculptural</i> Chair Marcus Castrén Ian Cook, paper <i>The Tempo Indications of Mozart</i> Chair Lauri Suurpää
4.30-5.30 pm	Recital Otto Tolonen guitar & Debi Wong mezzo-soprano <i>The Winter of Our Discontent</i> Chair Assi Karttunen	Per Högberg, paper <i>Organ Singing and Hymn Playing</i> Chair Peter Peitsalo Sergei Istomin, paper <i>A different Approach to Tchaikovsky's Rococo...</i> Chair Peter Peitsalo
5.30-6 pm	(Open discussion & sparkling wine at Agora lobby)	-
8 pm	(Conference dinner)	-



## Laurence Dreyfus

Laurence Dreyfus, PhD (Columbia), Diplôme Supérieur (Brussels), Hon RAM, FBA, D.Litt (Oxon)

Laurence Dreyfus, University Lecturer and Fellow of Magdalen College, was born in Boston, Mass. (USA), and is a noted interpreter of Johann Sebastian Bach, both as a scholar and performer. His other interests include English consort music of the 16th and 17th centuries and the works of Richard Wagner. As an historian and analyst, Dreyfus has published *Bach's Continuo Group* as well as *Bach and the Patterns of Invention* (Harvard University Press, 1987 and 1996), the latter of which won the Otto Kinkeldey Award from the American Musicological Society for the best book of the year. As a bass viol player, he has recorded CDs of Bach's viola da gamba sonatas of Marais' *Pièces de violes* and Rameau's *Pièces de clavecin en concert* (all with Ketil Haugsand on the Simax label).

In 1994, Dreyfus founded Phantasm, a quartet of viols, whose debut recording of Purcell's Viol Fantasies won a 1997 *Gramophone* Award. Seven further Phantasm CDs (on Simax, EMI, GMN, and Channel Classics) were devoted to works by Byrd, Mico, Locke, and Lawes, alongside a rendition of Bach's Art of Fugue. Phantasm's disc of Orlando Gibbons's Consorts (AVIE) won the 2004 *Gramophone* Award and was a finalist for Record of the Year. Their CD from 2005 is called Four Temperaments, with Elizabethan music by Byrd, Ferrabosco, Parsons and Tallis was nominated for awards by *Gramophone* and the *BBC Music Magazine*. Most recently, Phantasm issued Jenkins Consorts in Six Parts (AVIE).

Dreyfus holds a PhD in musicology from Columbia University in New York, where he studied under noted Bach scholar Christoph Wolff. He studied cello at the Juilliard School in New York with Leonard Rose, and viol at the Royal Conservatoire with Wieland Kuijken at Brussels, which awarded him its Diplome supérieur with highest distinction. Dreyfus taught at Yale, Chicago and Stanford universities moving to London where he held a Chair at the Royal Academy of Music and King's College London as the Thurston Dart Professor of Performance Studies. He was elected an honorary member of the Royal Academy of Music in 1995 and (for his musicological work) a Fellow of the British Academy in 2002. In 2004, he was Distinguished Visiting Lecturer at Royal Holloway, University of London, and delivered a series of public lectures on 'Wagner and the Erotic Impulse', which will be published in book form by Harvard University Press. In conjunction with Dreyfus's move to Oxford, Phantasm was named Consort-in-Residence in the University.

At Oxford he lectures on Bach, Wagner, and Chamber Music and offers performance classes for the MPhil in Musicology and Performance. He is interested in supervising students in a wide variety of subjects, from English consort music through to studies in late-19th-century German music.

## Phantasm

Laurence Dreyfus, treble viol and director  
Mikko Perkola, tenor viol  
Markku Luolajan-Mikkola, bass viol

Elway Bevin  
(1554-1638)  
William Byrd  
(ca.1540-1623)

Browning  
  
Sermone Blando a3  
Fantasia I a3  
Fantasia II a3  
Fantasia III a3

Orlando Gibbons  
(1583-1625)

Fantasies in Three Parts (c.1620)  
I  
II  
III  
IV

Matthew Locke  
(1622-1677)

Flat Consort No. 1 in c  
'for my cousin Kemble'  
Fantazie  
Courante  
Fantazie-  
Saraband  
Fantazie  
Jigg

Henry Purcell  
(1659-1695)

Fantazia I a3 (1680)  
Fantazia II a3  
Fantazie III a3

## Beyond Guilt and Shame: Historical Performance as Contemporary Experience

Laurence Dreyfus (University of Oxford)

Placing the authority for musical interpretation in the hands of a scholarly discipline – a phenomenon which has failed to take root in theatre or ballet, for example, and which has had only limited success in the case of opera – brought with it benefits that could not have been dreamt of even half a century before. Not least among them was a liberation from the very sloppiness of musical traditions and their authority. Musicians of many different stripes were spurred into an Oedipal revolt against their authoritarian fathers and used the opportunity to engage in fresh inquiry and bold experimentation. Indeed, the achievements of the historical performance movement have been so well-advertised as to have become one of the dominant ideologies of the performance of classical music by end of the twentieth century. At the same time it's fair to say that the desire to be 'historically informed' on the part of early-music performers has incurred widespread feelings of guilt and shame to the extent that we often feel guilty for not being even more 'true' to the past, ashamed of our compromises and sometimes for our 'false advertising'.

Yet there are crucial differences between music historians and performing musicians. More often than not these differences are passed over in the attractive fantasy of a mutual aid society between scholars and performers that rarely stands up to close inspection. Whereas an historian needs evidence to back up historical assertions, performances are never successful on the basis of historical evidence. Historians too can never collect too much textual evidence or too much documentary detail. In musical performances, for example, there is a danger that relatively trivial musical details are elevated to a position of aesthetic significance because they happen to be susceptible to reconstructive methods.

In my own approach to performance, I've struggled since the early 1980s to work within the trajectory of 'historically informed performance' at the same time that I keep some distance from the idea that we are servants of music historians, who – wearing another hat – I honour when I come to write about – rather than play – music. In this keynote talk, I reflect on how I've come to deal with issues of 'pastness' and the present emotional moment via an interest in the metaphor of music as 'lived experience'. By 'lived experience' I hope to capture what all good musicians are actually doing irrespective of their ideologies and socially mediated practices, namely, communing with music from the past in an attempt to grasp human perceptions, thoughts, and emotions in ever new forms. The independence of lines in 3-part consort music is an ideal place, I'll propose, to discover the sense behind musical gestures as well as an idealized locus of contemporary community and communication.



## Matti Raekallio

Matti Raekallio has established a dual career: he is both a pianist with a large repertoire and a committed teacher, now based at the Juilliard School in New York. Mr. Raekallio was born 1954 in Helsinki, Finland. He studied in his home country as well as in London with Maria Diamond Curcio, in Vienna at the Academy of Music with Dieter Weber, and finally in Russia at the Leningrad (now St. Petersburg) Conservatory.

Mr. Raekallio played his American debut concert in 1981 at the Carnegie (Weill) Recital Hall. Since then, he has made regular tours of the U.S.A., including solo recitals and performances with several American symphony orchestras. He has performed complete cycles of the 32 Beethoven Sonatas, the 10 Scriabin Sonatas, and the 9 Prokofiev Sonatas, as well as altogether 62 piano concertos. These include all of Beethoven, Brahms, Rachmaninoff and Prokofiev, as well as more rarely played works like the concerti by Busoni, Szymanowski and Lutoslawski. He has made about 20 CDs, including an acclaimed set of the complete Prokofiev Sonatas for Ondine Records.

In 2007 Mr. Raekallio joined the faculty of the Juilliard School in New York. From 2012, Mr. Raekallio teaches also at the Bard College in NY. From 2005 to 2010 he shuttled between USA and Europe, where he held a full professorship since 2005 at the Hochschule für Musik, Theater und Medien in Hannover, Germany. Before these positions, since 1998, he was full professor at the Sibelius Academy in Helsinki, where he had started teaching in 1978. In addition, he has held professorships at the Swedish Royal College of Music in Stockholm and at Western Michigan University, USA. Mr. Raekallio's students include several top prizewinners in international piano competitions, among them the First Prize laureates in Leeds, AXA Dublin, London, Vienna (Beethoven), Isang Yun (Korea), New York (Artists International), and Budapest (Liszt-Bartók). He has been a juror in several international competitions, including Tel Aviv (Artur Schnabel), Geneva, Helsinki, Shanghai, Vienna (Beethoven), American Pianists' Association, The Gilmore Prize, Tokyo (PTNA) and many others. He gives regular master classes in his home country as well as in the USA, Israel, China, Japan, Germany, Great Britain, Holland, Austria, Sweden, and Denmark.

Mr. Raekallio's Doctorate (Dr.Mus) at the Sibelius Academy focused of the History of Piano Fingering. Subsequently, Prof. Raekallio became a member of an international research team, investigating pianists' choice of fingering from the viewpoint of cognitive psychology. Mr. Raekallio received the Leonie Sonning Foundation Grant (Denmark) in 1980, and was recipient of the 5-year Artist Grant of the state of Finland three times altogether. He served for three years, 1998-2000, as a member of the Finnish Academy's Council for Research of Culture and Society. In 2009 he was named Honorary Doctor of the Estonian Academy of Music.

## Programme

Matti Raekallio, piano

Ludwig van Beethoven:  
(1770–1827)

Piano Sonata in E Major, Op.109

1. Vivace ma non troppo - Adagio espressivo
2. Prestissimo
3. Gesangvoll, mit innigster Empfindung.  
Andante molto cantabile ed espressivo

Kurt Schwitters:  
(1887-1948)

Ursonate

1. Introduction und Erster Teil
2. Largo
3. Scherzo-Trio-Scherzo
4. Presto-Auflösung-Cadenza-Finale

## Germanic Aspects on Sonata Forms

Matti Raekallio

My keynote address of today is a performance combining music and speech. The main objective is to provide a miniature case study of performing two very different sonata forms, one of the central organizing principles in Western classical music. While doing that, I also look back at, and sideways from, my work as a pianist. The viewpoint emphasizes both intro- and retrospection.

Sonatas of various kinds have always been important objects of my concert performances and also of my pedagogical work. The cycle of the entire Beethoven Sonatas was central to my DMus examination at the Sibelius Academy at a certain point in the previous millennium. My concert repertoire in the 1990's has also included the complete cycles of piano sonatas of Scriabin and Prokofiev. On the other hand: speaking, besides playing and sometimes instead of it, and remarkably often also nonsensical speaking, has been for decades an essential tool in my daily work as professor of piano. However, the juxtaposition of precisely these two works serves also as an illustration of the less typical possibilities of both the specific musical form and oral communication in general. The special cases, the aberrations, often best elucidate the norm.

The structure that is commonly but not unproblematically called 'sonata form' has been a mainstay of the last three hundred years of large-scale compositions in Europe and later also elsewhere. It has been especially important in Germanic countries, and even the 19<sup>th</sup> century musicologists who first defined the principle, as we now know it, were German. Adolf Bernhard Marx is reputed to have premiered the fateful coinage of the two words, the term 'Sonata Form', in 1845.

The musicians in the audience are completely familiar with the sonata concept; for the others suffice it to say that what is currently referred to as 'sonata form' is essentially an organization that is based on conflict and its resolution. The tension may focus on harmonic or thematic contrasts, or both, or neither. The opposing elements simultaneously necessitate and complement each other, forming a dynamic entity very much like the yin and yang of Chinese philosophy. However, as the *Ursonate* by Kurt Schwitters demonstrates, the material that is elaborated according to the tradition of the sonata form does not have to be conventionally musical to yield recognizably sonata-esque results.

Beethoven's Op.109 is an exceptional work, as are all of his late piano sonatas. The composer turns certain conventions upside down, for instance in the first movement: there the first theme provides a light and lyrical statement, opposed by the heavily rhetorical and strong second subject – which is exactly the opposite of what is "officially" supposed to happen in a first-movement of a sonata. Furthermore, the angular dualism of the first movement is repeated quasi fractally in the structure of the entire work. The organization is almost like a Russian *matryoshka* doll: inside the Manichean dichotomy of the complete work, with the first two movements opposed to each other, and with the two together contradicting the third, there are further two-part structures, each of which contains smaller nested dualities, always with a tension between the two parts. As in many other late works by Beethoven, there is a maniacal heightening of the dualist principle, no matter which level of the organization one looks at. It is a remarkable paradox that despite this huge structural tension and its local eruptions, the overriding expression of the sonata is serene and, in the end, transcendently calm.

Kurt Schwitters was a German artist, born in Hanover. He was a multitalent who is perhaps best known for his Dada-and surrealism- influenced works in various genres. His "Ursonate" took decades to reach its final form. Schwitters started working on it in 1922, and finished it at some point in the 1940's. The name means "Original Sonata" or "Primeval Sonata". It is a massive work in four movements, designed according to the sonata tradition: Introduction and First movement, Second movement (Largo), Third Movement (Scherzo-Trio-Scherzo da capo), and Finale (Presto-Cadenza-Coda). Interestingly enough, despite the obvious avant-gardism, a few of the compositional procedures that Schwitters uses in the elaboration of his material can be traced back to some of musical classicism's favorite tools ("Verkürzung", 'Developing variation', etc.)

This performance is also, at least in part, a characteristic example of my work as a pianist. The idea of the sonata, in whatever guises it may appear and when understood above all as a conflict-driven entity, has continued to interest me since the beginnings of my musical work. The drama, the dynamism, the power, and the passion of the organizational principle what we call a sonata remains fascinating to me, no matter how many times the tensions get built and resolved, and whatever they may be about.



## Hanni Autere

**Hanni Autere** is a violinist and singer who earned her Master's Degree at the Sibelius Academy Folk Music Department in 1998. She completed her Doctorate Degree in 2011. Dr. Autere participates in the doctoral seminars and has volunteered as a mentor for Master students.

Dr. Autere has 25 years' experience performing different musical styles. She has performed solo and with many types of groups, orchestras, and choirs in Finland, elsewhere in Europe, the United States, and in China, and she has also given several radio and television interviews.

Dr. Autere has released two solo CDs titled *Krazem* and *Puhun puille*. She is currently working as a freelancer and teacher of violin and other instruments, as well as project manager in an e-learning project.

hanni.autere@gmail.com

## Fiddle-Singing - My Way to Do It

### The compositions included in the performance:

*Krazem* part 1 and 2

*Puhun puille (I Talk to the Trees)*

(Duration 10')

+ various demonstrative sound examples within the spoken part of the presentation

*Krazem* (2008) is a two-part piece that Hanni Autere composed for her last doctoral concert. It was first performed by a group of eight fiddle-singers. For the process of composing it, she collected different phonetic and musical images. When she thought about German language she envisioned opera and with Latin she envisioned Early music. She then started improvising music that she connected to those languages. She eventually ended up composing the first part of *Krazem* using this special kind of vocal sound and resonance with the violin. The words in the first part are gibberish that sounds like something Eastern European, and the second part is influenced by Bulgarian folk music. Both parts contain some improvised sections.

*Puhun puille (I Talk to the Trees)* is Autere's first solo fiddle-singing composition with lyrics. The text is based on a poem from *The Kanteletar*, which is a collection of traditional poetry. The harmonic structure was initially done on the violin and the vocal part arose through improvisation. The piece was written in 1999 and was first performed in public that same year in China.

The title of my doctoral thesis roughly translates as "A Study of Fiddle-Singing, (Simultaneous Fiddle Playing and Singing) through the Author's Original Compositions". I concentrated on improving several expressional areas of my musicianship and composed new music for fiddle-singing.

My studies included the use of live-electronics and electric violin, scenic elements, improvisation, solo performance and composing for a large group of fiddle-singers. These elements were unfamiliar to me in practise before the doctoral concerts. I did not have a fiddle-singing teacher, so the work was mostly self-guided and pioneering.

In the Folk Music Department, artistic research often means studying and developing something totally new. The students concentrate in creative musicianship, but most of them base their artistic research on Finnish traditional music and poetry.

For the doctoral degree my written work included careful analysis of what was occurring in the process of academic artistic research. In my book *The Fiddle-Singer* I write about my musical background, the definition of fiddle-singing, and the whole study process. I also analyze my current musicianship in terms of my musical and personal background and interpretation.



## Elisabeth Belgrano

Elisabeth Belgrano has been specializing in French and Italian 17<sup>th</sup>-century vocal music. She has been touring and presenting her performance research at festivals and conferences in Europe as well as in the U.S. In 2005 she received the prestigious Noah Greenberg Award from the American Musicological Society “for distinguished contribution to the study and performance of early music.”

In 2011 she was awarded a PhD in Performance in Theatre and Music Drama from the University of Gothenburg. Dr. Belgrano is currently coordinating the Performance/Performativity cross-disciplinary faculty group at the Faculty of Fine, Applied, and Performing Arts, University of Gothenburg.

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### **Lessons in the Shadow of *je-ne-sais-quoi*: A Study of Vocal Ornamentation and Human Disaster**

This paper will be presented as part of the panel “Four approaches to dead composers and live music:” Elisabeth Belgrano, Minna Hovi, Päivi Järviö, Assi Karttunen.

The four papers in this panel re-present and contextualize the music of the 17<sup>th</sup> and 18<sup>th</sup> centuries in four different ways, embracing a variety of approaches ranging from microhistory to performance practice studies, artistic research, and philosophy of history.

This presentation aims to perform the beginning of an artistic research project investigating human suffering and vocal ornamentation using the French 17<sup>th</sup>-century composer Michel Lambert's musical setting of nine *Leçons de Ténèbres* as a starting point. Within the study each one of these nine 'lessons' provides a frame for artistic experimentation departing from the textual narrative of the actual composition, capturing the fall of Jerusalem in 70 AD as presented in the biblical source of the Book of Lamentations. These stories telling about human despair and disaster provide the ground for practically exploring the musical narrative as proposed by Lambert through his highly intricate composition of ornamenting elements. The first part of the experiments has been physically initiated in the city of Jerusalem with a dialogue around vocal ornamentation in two different cultures set up by two singers: one specializing in French 17<sup>th</sup>-century repertory, the other in traditional Ladino singing. The methods applied include sourcing the various forms of narratives as metaphors for understanding different types of vocal ornamentation. Based on an aesthetically informed context, the narratives offer the performers options to artistically investigate the concept of *je-ne-sais-quoi*—a term especially developed within an early modern discourse on the power of the *sublime* concerned with "intense first-person experiences and with the problem of knowledge and expression that these experiences raise."<sup>1</sup> This paper also explores the presentation form itself by staging a vocal performance through a poetic narration based on artistic embodied knowledge, aiming to provide the audience with a sense of *je-ne-sai-quoi* as in a first person experience of human lamentation.

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<sup>1</sup> Richard Scholar, *The Je-Ne-Sais-Quoi in Early Modern Europe: Encounters with a Certain Something*, Oxford: Oxford University Press(2005), p 16.



## Ian Cook

Dr. Ian Cook is a senior lecturer in the School of Creative Arts at the University of Newcastle (Australia). I Ian received his MMUS majoring in 2000 in conducting and his PhD in 2009 in opera/music theatre, with the thesis *Tempo Indications of Mozart: An Analytical Study of Performance Practice in the Twentieth Century as it relates to The Magic Flute and The Marriage of Figaro*. His research included an analysis of performances from 1936–2004 where the relationship of tempo indications and speed was contextualised with the work undertaken by French conductor Jean Pierre Marty in his book *The Tempo Indications of Mozart* (Yale University Press, 1988) -. In 2014 Dr. Cook was awarded a SAR Fellowship (Scholars and Artist in Residence) at the National Film and Sound Archives in Canberra, researching Mozart performances in Australia from the 20th century.

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### **The Tempo Indications of Mozart: A Performer's Perspective Based on a Scholarly Discourse Supported by Historically Informed Performance Practice.**

Towards the latter half of the 20<sup>th</sup> century the performance of 18<sup>th</sup>-century repertoire came under significant enquiry. Practitioners were continually being overwhelmed with an enormous base of scholarship and knowledge in how this repertoire could and should be approached based on many forms of musicological research. Historically informed performance practice, commonly known as HIP, was a catalyst for research papers, conferences, and books in developing a discourse in how this repertoire was to be approached. As a result there was a growing band of performers who relished in this discourse. The following quote from *The Historical Performance of Music - An Introduction* (Cambridge University Press, 1999), by the eminent English researcher and performer Colin Lawson states it clearly:

*In the final analysis, although intuition was one of a musician's most valuable attributes, it was no new substitute for knowledge; and historical research has an extremely important part to play in the performance process (41).*

In 1988 Yale University published a significant piece of musical scholarship by French conductor Jean-Pierre Marty entitled *The Tempo Indications of Mozart*. This extensive study presented a set of hypotheses of how we, as musicians and performers, can make informed decisions as to a suitable speed for any tempo indication as marked by Mozart. My interest in this scholarship was focused on the application of Marty's ideas to the performance of Mozart operas, namely *The Marriage of Figaro* and *The Magic Flute*.

During my PhD candidature in 2000 I musically prepared and conducted *The Magic Flute*. My preparation included extensive reading and listening; and it was the recordings by HIP conductors, notably Charles Mackerras and John Eliot Gardiner, that had a significant influence on my interpretation. From this production I developed a PhD Research project combining the elements of HIP and Marty's work whereby my research set out to affirm that what Mozart had written by way of a tempo indication on any particular score implied a defined range of speed ultimately leading to a suitable and acceptable speed for a performance. The recordings of HIP and non-HIP, when compared, highlighted significant variations of performance speeds. From the conclusions arising from this investigation it was demonstrated, for example, that when a piece was performed at a speed outside the parameters established for a given tempo indication it could be strongly argued it was being performed at a different tempo indication and possibly not what the composer intended.

In my research I analysed 44 performances of the two operas *The Magic Flute* and *The Marriage of Figaro*, performed from 1936–2002, producing data that revealed the trends of performance styles throughout the 20<sup>th</sup> century. From my observation there was a strong relationship with Marty and the HIP practitioners, none more so than Sir Charles Mackerras. It was clearly shown that misinformed decisions of speed directly impacted upon Mozart's dramatic intentions for the story and libretto of the operas under review. The balance and interconnection within the relationships of the speed was paramount in the final performance where all musical and dramatic elements were brought together.



## Sonja Fräki

Sonja Fräki (b. 1977, Helsinki) is an actively performing concert pianist. She is also an experienced and sought-after accompanist and chamber musician. Ms. Fräki studied at the Sibelius Academy and graduated as Master of Music in 2003. She also studied in Germany at the postgraduate study programme Konzertexamen in Karlsruhe and graduated in 2004.

Ms. Fräki won the 3rd Prize at the 2008 International Liszt Competition in Wrocław, and the 4th Prize at the 2003 International Schubert Competition in Dortmund.

Ms. Fräki released her first solo album *Schubert-Liszt 2013* (Pilfink Records), and has also made several recordings for the Finnish Radio Broadcasting Company YLE. She has played many first performances of works by Finnish composers.

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### Fräki Meets Aho: Sonja Fräki's Piano Recital focused on Kalevi Aho's Solo Piano Works

#### Programme

Kalevi Aho  
(b. 1949)

*Sonatina* (1993)  
1. *Toccata (Presto)*  
2. *Andante*  
3. *Prestissimo*

Johannes Brahms  
(1833–97):

From *Klavierstücke* op. 118  
*Intermezzo* No. 1 in A minor.  
*Allegro non assai, ma molto appassionato*

*Intermezzo* No. 2 in A major.  
*Andante teneramente*

Kalevi Aho

*Solo II* (1985)

Kalevi Aho

*Sonata* (1980)  
1.  
2. *Allegro molto*  
3. *Tranquillo molto*

Sonja Fräki is studying at the DocMus Doctoral School at the Sibelius Academy. In her artistic doctoral studies she is focusing on the piano music of Kalevi Aho. She plays Aho's complete solo piano works in her five doctoral concerts, which form the essence of her doctoral degree. One topic in these concerts is seeking Aho's musical and pianistic roots in earlier, mostly German music. Therefore, Fräki has played concerts featuring music of Johannes Brahms, Ludwig van Beethoven, and Robert Schumann, along with pieces by Aho. Aho has expressed his close relationship to these composers, especially to Brahms.

Another topic in Fräki's doctoral concerts is virtuosity. She is interested in playing virtuoso pieces that have inspired Aho to write highly demanding piano music. She also plays pieces that don't have any known connection to Aho's works, but which seem to show his compositions in a new, interesting light.

Kalevi Aho (b. 1949 in Forssa, Finland) is one of the most significant symphonic composers of our time. He is also a celebrated concerto composer, with his ambition being to write a concerto for every orchestral instrument. His musical style has evolved from neo-classicism towards modernism, post-modernism, and free tonality, combining these elements in an original way.

For this recital Ms. Fräki has chosen three works of Aho's solo piano repertoire. The *Sonata* (1980) represents the most modern side of this repertoire, but it still has a close relationship to the music of Beethoven. At the same time the *Sonata* is Aho's most demanding piano piece, and it was his intention to write a highly challenging virtuoso piece for the piano. In the *Sonata* there are chains of trills and fast jumps from one register to another; and in many places Aho has created an illusion of the pianist having three hands.

*Solo II* (1985) has a close connection to the *Sonata*. *Solo II* is also a virtuoso piece and it was in fact written for the 1986 Maj Lind Piano Competition. In both of these works Aho uses minor and major thirds together; and in general the third is an important structural element in both compositions. Both pieces have a toccata-like middle part.

The *Sonatina* was originally intended for child performers. It is a very cheerful piece with three movements and joyful rhythms.

The two *Intermezzos* of Johannes Brahms serve as contrast to the otherwise modern concert programme. There are, however, also some similarities between the music of Aho and that of Brahms: a strong narrative nature, polyphonic textures, and the rich use of the lower register of the piano.



## Zoltán Füzesséry

The Hungarian pianist Zoltán Füzesséry was born in 1979 in Budapest. In 1998 he was admitted to the University of Music and Performing Arts Graz as a student of Alexandr Satz. He graduated in 2007 as Master of Arts. He won numerous international prizes, such as the 1<sup>st</sup> prize at the „GET WINGS II” competition in Vienna, the 3<sup>rd</sup> prize at the International Schubert Competition in Dortmund, and the 2<sup>nd</sup> prize at the Giuliano Pecar Piano Interpretation Prize in Gorizia. In addition to numerous solo concerts in Hungary, Austria, Germany, Italy, Turkey, Slovenia , Belgium, China, and Taiwan, he has performed with renowned orchestras and chamber music partners. Since 2012 he has taught Klavierpraxis at the University of Music and Performing Arts, Graz.

### Potentiality in Beethoven’s Piano Sonata A-flat Major, Op. 110: A Structural and Pianistic Tension Analysis

#### Programme

Ludwig van Beethoven  
(1770–1827)

Piano Sonata No. 31 in A-flat Major, Op. 110 (1821)

1. *Moderato cantabile molto espressivo*

2. *Allegro molto*

3. *Adagio ma non troppo - Fuga, Allegro ma non troppo - L'istesso tempo di Arioza - L'istesso tempo della Fuga poi a poi di nuovo vivente*

(Duration 20')

Zoltán Füzesséry, piano

## *Tension in Music: A Handbook for Pianists for the Last Three Piano Sonatas of Beethoven*

I started my artistic research four years ago at the University of Music and Dramatic Arts in Graz. As a concert pianist and piano teacher, I tried to grasp the core of my personal music making and teaching style in order to explore, define, and systematize some elements of primary importance. My artistic research therefore focused on the various aspects of musical tension, based mainly on pianistic experience. The special literature I chose for this deeply personal journey was the last three piano sonatas of Beethoven. The choice I made was conscious, even if one must face the danger of getting lost in a field, which occupied so many great theorists and pianists until now. On the one hand, these works represent an actual unity due to an unprecedented rich network of thematic-motivic relationships and similarities, so it is tempting to approach them as a whole, as a cycle. On the other hand, they have very individual characteristics in themselves, demonstrating a free and flexible treatment and approach to traditional sonata form. This unpredictability and continuous deviations from norms cause the real tension in these works. Noticing such unexpected events of the musical process offers the possibility of re-evaluating the past and considering some unrealized alternatives. During a creative play with such possibilities, I defined my own concept: *potentiality*. This concept includes not only the consideration of alternative continuations of musical moments, but also the exploration of some not so obvious (or even hidden) aspects of them, often involving creative artistic fantasy.

In my lecture performance I present Beethoven's Piano sonata A-flat Major Op. 110 focusing not only on its individual features but also on its interrelation with the other two sonatas Op. 109 and Op. 111. Besides a structural tension analysis based on the idea of *potentiality*, I also demonstrate some pianistic ideas and exercises resulting partly from this personal analytical approach. My goal is to connect analytical concepts with pianistic solutions and creative practicing, and to demonstrate their interdependency and inseparability.



## Aura Go

Australian pianist Aura Go is a graduate of the Yale University School of Music (Master of Music, 2011) and is currently pursuing doctoral studies at the Sibelius Academy. As a keen exponent of new music, Aura has premiered numerous works in Australia, the USA and Europe. She has been soloist with many of Australia's professional orchestras and has presented recitals at the Edinburgh Festival, the Melbourne International Arts Festival and the Metropolis New Music Festival. With duo pianist Tomoe Kawabata, Aura has released a recording of Japanese works for two pianos. She has been guest artist at the University of Arkansas, University of Western Australia and Royal Academy of Music in Aarhus, Denmark.

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## Rautavaara's World: Piano Music of Sibelius, A. Merikanto and Rautavaara

### Programme

Einojuhani Rautavaara  
(1928-)

Etudes (1969)

1. *Thirds*
2. *Sevenths*
3. *Tritones*
4. *Fourths*
5. *Seconds*
6. *Fifths*

Jean Sibelius  
(1865-1957)

Ten Pieces Op. 58 (1909)

1. *Rêverie*
2. *Scherzino*
4. *Die Hirt (The Shepherd)*

Einojuhani Rautavaara

Seven Preludes Op. 7 (1956)

Aarre Merikanto  
(1893-1958)

Six Pieces Op. 20

6. *Moonlight*

(Duration 37')

Aura Go, piano

Iconic Finnish composer Einojuhani Rautavaara's compositional career now spans over 60 years, with an output that illustrates a vast breadth of stylistic diversity and personal development. The significant international success he has achieved, particularly since the latter part of the 1990s, has seen a considerable increase in the performances of his music around the world (notably in the USA, Europe and Australia), in addition to numerous recordings dedicated to his work. A number of Rautavaara's piano works have even gained a certain amount of popularity; the *Sonata No. 2 'Fire Sermon'*, for example, is regularly performed by pianists in recitals and competitions throughout the world. This allows us the opportunity to hear and compare many different performances of the same works and observe the emergence of some intriguing performance trends. Are we in fact witnessing the birth of a kind of performance tradition?

This question is one of a number of performance-based questions I explore in my doctoral project, which centres on the piano music of Einojuhani Rautavaara. In my concert series, I present five different perspectives on Rautavaara's works by drawing together musical juxtapositions from late Beethoven to Esa-Pekka Salonen. My written work is concerned with the interpretation of Rautavaara's piano works. I investigate developing trends in performance, the merits and/or pitfalls of a possibly developing set of performance conventions and (with an inter-disciplinary approach) the fundamental nature of the interpretational process for musicians. Finally, I delve into a number of pertinent performance issues in Rautavaara's music, with detailed examples from representative works.

Today's program is a small extract from an upcoming doctoral concert entitled 'Rautavaara's World' - a slice of Finnish music by four generations of composers who all connected in some way to Rautavaara. Today we hear music of Rautavaara's former teacher at the Sibelius Academy, Aarre Merikanto, and a provider of support at a crucial moment in Rautavaara's development, Jean Sibelius. The works by Rautavaara himself come from two very different times in his life. *Seven Preludes Op. 7* was composed as a kind of private protest against the chains of neo-classicism when Rautavaara was studying with Copland at Tanglewood, while the *Etudes* were written at a time of protest of a different kind: this time against the very dodecaphony towards which he was moving when he wrote his preludes. The *Etudes* boldly announce Rautavaara's return to sonority and romanticism.



## Minna Hovi

Minna Hovi graduated as a harpsichordist from the Sibelius Academy (MMus) and the Royal Conservatoire of The Hague (BA) and holds a Master's degree from the university of Helsinki in musicology (MA). Currently she works at the Sibelius Academy, in the DocMus Doctoral School (research study programme), writing her dissertation. She is a member of the Finnish Doctoral Programme for Music Research in 2012–15.

As a researcher Ms. Hovi has published articles on her subject in Finnish refereed publications (*Musiikki* and *Trio*), and participated in conferences in Finland and abroad (Ghent, Edinburgh). She is a member of the baroque ensemble Aquilo, which has given concerts mainly in Finland but also at the Utrecht Early Music Festival's Fringe concert series.

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### **Froberger's *Tombeau* as a window to art of dying**

This paper will be presented as part of the panel "Four approaches to dead composers and live music:" Elisabeth Belgrano, Minna Hovi, Päivi Järviö, Assi Karttunen.

The four papers in this panel re-present and contextualize the music of the 17<sup>th</sup> and 18<sup>th</sup> centuries in four different ways, embracing a variety of approaches ranging from microhistory to performance practice studies, artistic research, and philosophy of history.

The German born harpsichordist and composer Johann Jacob Froberger (1616–67) wrote *lamentations* and one *tombeau* referring to his personal relationship with departed friends or employers. In the margins of the manuscripts are drawings of crosses and heaven, and the music includes symbols of death, such as descending or ascending scales symbolizing heaven and hell. In addition in his *Tombeau* to Blancrocher, Froberger wrote a short description of the lutenist's accident. The story includes a public deathbed scene. Even though the last moment was theologically crucial to the salvation of the soul, according to Froberger, the priest was not present when monsieur Blancrocher died.

In my presentation I contemplate Froberger's *Tombeau* in the context of *ars moriendi*, art of dying. How are Froberger's narrative of Blancrocher's death and his musical expression related to *ars moriendi*? I will demonstrate the importance of the last rites through Froberger's *Tombeau* and through examples that can be found in the 17<sup>th</sup>-century French literature and paintings. Froberger's *Tombeau* works as a window and a source material into the 17<sup>th</sup>-century culture and *ars moriendi*. My approach is based on Carlo Ginzburg's ideas on connecting art to its wider social and cultural context.

My doctoral research belongs to the fields of music history and friendship studies. In the history of music I am interested in 17<sup>th</sup>-century French music culture and harpsichord music, and my research focuses on the friendship of the two 17<sup>th</sup>-century composers and harpsichordists Johann Jacob Froberger (1616–67) and Louis Couperin (1626–61), by using micro-history as a method. Some indications of friendship, such as musical quotations, have been identified in their music; however, no written documentation has been found.

I will examine Froberger and Couperin in the context of early modern discourses on friendship. It includes examples of entanglements of art and friendship, mainly in the field of visual art and literature. (The best known examples are Montaigne's essay *On Friendship*, Thomas More's *Utopia* and Erasmus' *In Praise of Folly*.) Froberger's and Couperin's relationship can be seen as a musical example of how music and friendship are connected to each other. This study uses the micro-historical approach—in particular, Carlo Ginzburg's ideas. I draw a picture of the two composers' friendship from scattered documents like a detective, which is Ginzburg's famous metaphor of a historian. The source material consists of compositions and archival material.



## Per Högberg

Per Högberg received his PhD from the Faculty of Arts at Gothenburg University in 2013. His thesis “Orgelsång och psalmspel. Musikalisk gestaltning av församlingssång” (“**Organ Singing and Hymn Playing. Performing Congregational Song**”) was published as no. 37 in *ArtMonitor*’s dissertation series. He serves as the main organist of Vasakyrkan (Vasa Church, Gothenburg), where he plays the organ in the liturgy as well as in concerts. Among his duties, he also conducts the 16-voice vocal-ensemble of Vasakyrkan. Dr. Högberg also teaches liturgical organ at the Academy of Music and Drama at Gothenburg University. Among his recent publications is: “On organ sound and congregational singing from the perspective of Pehr Schiörlin and Eskil Lundén’s sound aesthetics from two centuries” (*Orgelforum*).

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## Organ Singing and Hymn Playing: Performing Congregational Song

The Lutheran church service tradition assigns important functions to the organ: in liturgical use, most of all as a leader, a source of inspiration, and a conversational partner in the congregation's song. In our time, however, the congregational song repertoire is marked by pluralism; it spans styles and genres. Given this pluralism, is the 1773 statement from music historian Abraham Hülphers, "Thus organs' use in Swedish Zion also ought to be praised/So long as their pipes' sound may guide the Church's song," still valid for the performance of hymns today? The present Swedish Hymnal contains much material that has been included ever since our first official hymnal, the Carolingian hymnal of 1695. Thus, in spite of revisions made to language, melodies, and harmonizations, there is still an uninterrupted and living tradition of congregational song in the liturgy of the Church of Sweden. Congregational song exhibits elements of conscious art, and at the same time engenders shared participation. This participation arises as that which is conscious of art (the trained organist) meets that which is unconscious of art (the singing congregation, the "folk"), and such participation can itself be described as artistic beauty. The organ, its music, and its concert practice provide endless examples of conscious art. But how might shared participation in congregational song, which belongs to the perspective of the organ's liturgical utility, be described in relation to the concept of conscious art? Using a description of the verticality and horizontality of congregational song as a point of departure, my dissertation seeks to formulate a pedagogical approach. Bringing the liturgical-use perspective into focus in relation to congregational song is essential to formulating a notion of this song in terms of artistic beauty. In turn, that notion offers us a deepened understanding of that utility as tradition in motion, or motion in tradition



## Ikuko Inoguchi

Acclaimed for her “subtle sonority and fascinating colorful tones,” the pianist Ikuko Inoguchi is currently pursuing her PhD at City University London. In December, 2013, she made her London concerto debut with the City University Symphony Orchestra. She has performed in Europe, the United States, and Japan, including recitals at St. Martin-in-the-Fields and at Sazanka Hall, Nara, Japan. She has presented lecture-recitals at regional and national conferences, such as the College Music Society (United States) and “Music from Japan” conference (programmed to complement the BBC Symphony Orchestra’s *Total Immersion: Sounds from Japan*). She completed her Master of Music at UCLA and her Doctor of Musical Arts at the University of Colorado, Boulder.

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### The Notions of Time in the Piano Works of John Cage, George Crumb, and Tōru Takemitsu, and How to Respond to Them in Performance

#### Programme

Claude Debussy (1862–1918)	“Pagodes” from <i>Estampes</i> (1903) “La Cathédrale engloutie “ from <i>Préludes</i> Book I (1910)
John Cage (1912–92)	Haiku (1951) Haiku I: for my dear friend, Who Haiku II: (What stillness!) Haiku III: The Green Frog’s Voice Haiku IV: The River Plurabelle Haiku V: (no title) <i>Seven Haiku</i> (1952)
George Crumb (b. 1929)	<i>Makrokosmos I</i> (1972) 8. The Magic Circle of Infinity (Moto perpetuo) 11. Dream Images (Love-Death Music) 12. Spiral Galaxy
Tōru Takemitsu (1930–96)	Rain Tree Sketch (1982) Rain Tree Sketch II—In Memoriam Olivier Messiaen (1991)
Ikuko Inoguchi, piano	(Duration 37’)

My practice-based PhD project focuses on piano works of three avant-garde composers: John Cage, George Crumb, and Tōru Takemitsu. The works that I have chosen to discuss deal particularly with the concept of non-linear time, and I aim to explore interpretive possibilities of these works based on my text analysis and performing experiences.

John Cage's two piano works, *Haiku* and *Seven Haiku* display his inclination toward Japanese culture—in particular, haiku, a Japanese short poetic form. These works were written after Cage read Reginald Horace Blyth's *Haiku* (1949–52), and around the time he attended Daisetz Suzuki's lectures on Zen at Columbia University. Although Cage often discusses how Suzuki's lectures have influenced his understanding of time and space, he directs the performer to use a stopwatch in *Seven Haiku*: calculating time in absolute terms is nearly the opposite of Zen teaching, which focuses on the “now” and considers time as the succession of the “now.”

In *Makrokosmos I & II*, George Crumb aims at exploring the image of “timelessness” of time. In “Spiral Galaxy” he directs the performer to convey the feel of “timeless”: the use of cyclic repetitions of motif, the omission of a linear progression in a melodic line, and the visual impact of circular notation strongly evoke the image of cyclic time. “The Magic Circle of Infinity (Moto perpetuo)” promotes a sense of endless time in a fast tempo—“cosmic clock-work” in his words. Crumb's use of circular notation in both pieces symbolizes a connection with the medieval concept, “music of the spheres.” In “Dream Images (Love-Death Music),” Crumb stimulates the listener's memory by quoting the middle section of Frédéric Chopin's *Fantasia Impromptu* (1834) in order to present the time in which the present and the past coexist.

Tōru Takemitsu wished his pieces to be performed without a traditional Western sense of rhythm. In his works he has also aimed at incorporating the Japanese concept of *ma*. This word is often translated as “a silence”; however, during *ma* the performer is expected to maintain his/her concentration and convey something meaningful. In *Rain Tree Sketch* and *Rain Tree Sketch II*, Takemitsu uses fermatas to let the performer decide the length of *ma*, and it is up to the performer's artistry to achieve a good *ma* while listening to the decaying sound intently.

My programme opens with “Pagodes” and “La Cathédral engloutie” by Claude Debussy, who inspired Crumb and Takemitsu with his pioneering exploitation of the sound of gamelan music.



## Sergei Istomin

Sergei Istomin (violoncello, viola da gamba, MM—Moscow Conservatory, Russia; Oberlin College, USA) is in demand as a soloist and chamber musician. His repertoire includes Baroque, Classical, Romantic, and contemporary music on both period and modern instruments. Currently he holds a research associate position at the Conservatory of University College (Ghent University) School of Arts (Belgium), where he also teaches viola da gamba and violoncello (19th century performance practice). Mr. Istomin has recorded for: Analekta; CBC , Canada; Centaur; Music and Arts Programs of America (USA); Zig-Zag Territoires; Passacaille (Belgium). His performances have been broadcast across Europe, North and South America, Australia, New Zealand, and Japan.

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## Ludwig van Beethoven (1770–1827) Works for cello and pianoforte

### Programme

Ludwig van Beethoven (1770–1827) Twelve Variations on “Ein Mädchen oder Weibchen” (A girl or a little wife... wishes Papageno) from Mozart's opera *The Magic Flute*, in F major, Op.66, for Violoncello and Fortepiano (1796 Vienna)

Sonata for Cello and Piano No. 3 in A Major, Op. 69 (1807–1808, Vienna)

(Duration c. 37')

Sergei Istomin, violoncello  
Viviana Sofronitsky, pianoforte

Pianoforte Paul McNulty, Copy of Walter, 1990  
Pianoforte Rod Regier, Copy of Graf, 2000

Owing in great part to the rare qualities of my colleague and her pianos, each uniquely suited to different composers, it became possible to listen and to judge better one's way through the many indications in manuscripts, treatises, and expressive notation that come from the time, revealing features often obscured by the modern piano and the use of metal cello strings.

While performing and recording the Chopin, Mendelssohn, and Schubert programs with Viviana Sofronitsky, my historical approach to expressive effects such as portamento, vibrato, and application of the original fingerings and dynamic signs became more comprehensive. Research on the evolution of performing styles and the use of expressive techniques, based on journalism and other contemporary accounts, sheds light on aspects of 19th–early 20th century violoncello playing that should receive more attention. In discussing the cello, it is essential to stress the extent to which stylistic changes in performance practice were due to the evolution of instrumental technique together with the evolution of personal tastes and style in general, and to observe the degree to which stylistic changes were due to social developments and nationalist movements. Accordingly, I shall carry out a deeper investigation into these matters by studying contemporary 19th–early 20th century sources (Schools of Playing, method books), examining contemporary publications (manuscripts) and searching for new documentary materials in journalism (articles, reviews, memoirs, and letters).

## The paper presentation

German Contributions to the 19<sup>th</sup> Century Moscow Violoncello School: A Different Approach to P. Tchaikovsky's Rococo Variations (Chronology, Events, Personalities at the Time of Composition, and the First Editions).

From "P. Tchaikovsky's *Feuilletons*," *Russian Register*, No. 250, November 20, 1874:

"... The "*select*" Moscow's musical public ... a small group of real connoisseurs, made up of a few gentlemen of *German* descent who are always present once truly good music is being performed. Precisely these few *Germans*, together with the professional musicians, gave the "*Russian Quartet*" that cordial incentive which is so necessary for young people starting their artistic career..."

Music and performance historians consider Karl Davydov (1838–89), celebrated cellist, pedagogue, composer, and administrator, to be the founder of the Russian Violoncello School, originating at the St.-Petersburg Conservatory. Cellists from St.-Petersburg, together with Moscow cellists such as the Germans Bernhard Cossmann (1822–1910) and **Wilhelm Fitzenhagen** (1848–90), and

the Russians Anatoly Brandukov (1856–1930) and Alfred von Glehn (1858–1930), played a very important role in the development of the Russian Classical Violoncello School.

Wilhelm Fitzenhagen is a true representative of the 19<sup>th</sup> century German Violoncello School. I perceive the time of Fitzenhagen’s concert and pedagogical activities in Russia from 1870 until his death in Moscow in 1890 as a transitional period and a link between the German School and the emerging Russian Violoncello School of Davydov. It is revealing that Tchaikovsky dedicated his “Variations on a Rococo theme” (1876) to Fitzenhagen, which made him a symbolic figure. At that time, he was the main violoncello professor at the Moscow Conservatory.

Therefore, I propose to focus on Fitzenhagen’s manuscript (violoncello and fortepiano score) of Tchaikovsky’s version “A” of the Variations. This particular manuscript from the Fund 88, No. 97 at the Glinka National Museum of Musical Culture, Moscow, Russia, has been scarcely analyzed at all by Tchaikovsky’s scholars, musicologists, and performance practice specialists. I see this manuscript as evidence of the above-mentioned link. Fitzenhagen copied and edited Tchaikovsky’s text with remarkable precision. There, we can find the 19<sup>th</sup> century fingering patterns, as well as bowings, dynamics, and nuance indications, which are a valuable reference source for scholars, students, professional, and amateur performers.

My objectives are to reconstruct the time when Tchaikovsky’s “Rococo Variations” Op. 33 were composed, performed, and published (1876–89); to present the facts based upon chronology, names, and documents objectively, without speculation, to shed light on some problems of the Variations’ discrepancies with 20<sup>th</sup> century editorial practices. The main task consists of rereading and reexamining the existing concepts, and subsequently re-evaluating concepts prevalent today in light of the mission of a genuine “Urtext” edition. It is also important to mention the positive side of the composer-performer collaboration as well as the national and international influences and reactions.



## Eerik Jõks

**Eerik Jõks** (b. 1970) is an Estonian musicologist, singer, composer, and conductor, with an MA in Chant Performance (University of Limerick, 2001) and a PhD in Musicology (University of York, 2010). Among his teachers are Silvia Landra, Katarina Livljanič, Nicky Losseff, Godehard Joppich, Michiko Hirayama, and Jaan Ross. He is a researcher and tutor at the Estonian Academy of Music and Theatre (music history, hymnology). His research interest is the contemporary understanding of medieval sacred Latin monody and its application to vernacular liturgical chant. Dr. Jõks is the author of the ongoing long-term *Estonian Chant Psalter* project, in which he explores monodic sacred chant in Estonian. To pass on the obtained knowledge he founded the *School of Sacred Chant* in 2012.

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### Pros and Cons of Metamorphosis: A Journey from Prescriptive Notation to Descriptive Notation through Performance of Gregorian Chant

I hypothesize that medieval sacred Latin monody and above all Franco-Roman or Gregorian dialect can serve as a sort of compositional archetype for Western sacred chant, regardless of the language in use. My overall research goal is to find and describe this archetype, and apply it to my mother tongue and possibly to other languages. To achieve my goal I am trying to find fresh and innovative ways to analyse Gregorian chant and get new knowledge about this repertoire.

With a few eccentric exceptions we can say that there is a present-day mainstream performance practice that is relatively unanimously recognised as the style of Gregorian chant. Characteristics of this performance practice are: (1) extremely plastic—dynamically and agogically sensitive—*legatissimo* and (2) exceedingly flowing articulation of the text—often amplified by the acoustics of the church building—that makes the music unworldly and ethereal. This peculiar style was initiated by Prosper Guéranger in the course of the re-establishment of St Peter's Abbey in Solesmes in 1833 and was developed over decades into contemporary mainstream style. Now it has become almost a Siamese twin of the medieval repertoire, and it is quite complicated to stand face to face with the medieval Gregorian monody without having it as a compulsory luggage.

In a recent perception experiment I tried to exclude this compulsory luggage—as much as possible—from the performance of Gregorian chant. At the same time I wanted to retain the scholarly knowledge that has been obtained about chant notation in the past 150 years. Effectively it became a fascinating journey from prescriptive medieval notation to descriptive classical Western notation. I recorded Gregorian chant (primary performance) by four experienced chanters. By digitally measuring the recordings I created an accuracy-orientated transcription in Western classical notation (secondary notation). Five singers who had minimal or no chant experience (secondary performers) recorded their performance (secondary performance) from this transcription. Thirty-seven experts of Gregorian chant all over the world (test persons) compared these two sets of recordings.

Assessment of the test persons showed that only in rare cases were basic elements of the primary performance plausibly achieved by the secondary performer. Primary performances were always rated higher because many characteristic features that we are used to associate with Gregorian chant performance were lost in secondary performance. For me, however, some of the secondary performances revealed aspects of Gregorian chant that are not present in renditions of skilful chanters.

In my presentation I will describe this initial perception experiment and present the results using selected examples of primary and secondary performances. I will discuss the features that were lost in performance when the descriptive notation of medieval chant became the prescriptive notation of classical Western music; and what on the other hand was gained when chant was performed without 'compulsory habits' of contemporary chant performance.

This presentation is prepared with the support of the Estonian Science Foundation and co-funded by the Marie Curie Actions.



## Elisa Järvi and Libero Mureddu

Elisa Järvi (DMus, Sibelius Academy) recently completed her artistic doctoral studies at the Sibelius Academy DocMus Department. She also studied in London and Cologne, where she completed her "Konzertexamen." Her written thesis and book, *A Turning Kaleidoscope*,

discusses the rhythmic and metrical aspects of the Piano Etude No. 8 by György Ligeti. Ms. Järvi is currently working as a piano teacher and post-doctoral researcher. She is an active performer of contemporary music, and also combines contemporary music with performances of earlier works, including works written for the fortepiano. She has collaborated with many living composers. Her debut album "*Aufforderung zum Tanz*" (Fuga-9370) features compositions with dance influences by classical and contemporary composers.

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Libero Mureddu is an Italian-French composer and pianist based in Helsinki since 2003. He studied at the Conservatory "G. Verdi" in Milano (Piano and Composition) and at the Sibelius Academy in Helsinki, where he just completed his Master of Music degree in

Music Technology.

He is an active pianist in the field of improvised music, with long-standing collaborations with Giovanni Falzone and the Chant Trio. As a composer, his main interests are the fields of computer-assisted algorithmic composition and the exploration of the connections between composition and improvisation, with a particular interest in the possibilities offered by the Yamaha Disklavier.

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## Towards A Quarter-Tone-Piano

### Programme

Jonathan Harvey (1939–2012)	<i>Tombeau de Messiaen for piano and tape</i> (1994)
Jean-Claude Risset (b. 1938)	<i>Eight sketches: Duet for one pianist</i> (1989) <i>No. 4: Fractals</i> <i>No. 8: Metronomes</i>  <i>Three Etudes for interactive acoustic piano</i> (1991) <i>No. 1: Echo, No. 3: Mercure</i>
Libero Mureddu (b. 1975)	<i>Déploration pour la mort de G. L.</i> (2006)
John Corigliano (b. 1938)	<i>Chiaroscuro for Two Pianos Tuned 1/4-Tone Apart</i> (1997)  <i>No. 2: Shadow</i>

(Duration c. 29')

We present a prototype of a new kind of acoustic quarter-tone-piano, developed at the Sibelius Academy Piano Music Department by pianist Elisa Järvi, DMus, and composer Sampo Haapamäki, DMus (project coordinators and fusion keyboard designers), and by Libero Mureddu (technology assistant).

The concert portion presents music written for acoustic concert grand piano and tape, including microtonal material (Harvey), interactive compositions for Yamaha Disklavier and MaxMSP (Risset), music for solo Disklavier (Mureddu), and quarter-tone music for acoustic piano duo (Corigliano).

In the *Eight sketches* Jean-Claude Risset has tried to explore and demonstrate different kinds of live interaction between the pianist and the computer. In *Fractals*, to each note played, the computer adds five notes spaced approximately—but not exactly—one octave apart. *Metronomes* begins with a short canon: the computer echoes the pianist on transposed pitches and at different tempos.

According to Risset, the *Études* explore three rather simple kinds of live interaction between the pianist and the computer. *Echo*: The computer echoes the pianist, but—not as a mere repetition: the echoes are transposed in pitch and in tempo, and they can occur with different delays with respect to the

original utterance. *Mercur*: In this kind of scherzo, the pianist triggers arpeggios at different speeds. The speed is set either by the tempo of certain patterns played by the pianist, or by the pitch she plays, or by the loudness. The arpeggios move through pitch space somewhat like shapes in a kaleidoscope. The tape part of Jonathan Harvey's *Tombeau de Messiaen* is composed of piano sounds entirely tuned to harmonic series: twelve of them, one for each pitch-class. The tempered live piano joins and distorts these series, never entirely belonging, never entirely separate. Also on the tape are a few funereal gong sounds.

Libero Mureddu's *Déploration pour la mort de G. L.*, dedicated to György Ligeti, is an 88-part rhythmic canon, in which each voice (corresponding to an individual note of the piano) plays the same steady rhythm (like a metronome) but in a slight different tempo.

Our aim is to build an acoustic quarter-tone instrument which takes pianistic, ergonomic, and compositional needs into account. The presentation discusses pianistic, compositional, and technological aspects. The final instrument consists of a new quarter-tone-keyboard that is connected to two Disklaviers using PNOscan sensors. A one octave-prototype by Matti Kyllönen exists already and the construction of the final instrument by Otso Haapamäki is scheduled to be completed during the spring of 2014 in a joinery workshop in Toholammi.



## Päivi Järviö

Mezzo-soprano Päivi Järviö (DMus) specializes in the singing, researching, and teaching of Baroque and Renaissance music. She has performed and recorded as a soloist with numerous Baroque ensembles and orchestras in Finland as well as abroad. Furthermore, she coaches singers, choirs, ensembles, and conductors. In 2011 she completed her doctoral thesis on the embodied performing practice of Italian Early Baroque music, and is currently working as a post-doctoral musician-researcher at the Sibelius Academy, University of the Arts Helsinki (Finland). In 2012 she worked as a research fellow in the *Artistic Experimentation in Music* research project at the Orpheus Institute (Ghent, Belgium).

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### Re-Presenting the Past. The Body of the Performer as a Locus for the Study of Music History

This paper will be presented as part of the panel “Four approaches to dead composers and live music:” Elisabeth Belgrano, Minna Hovi, Päivi Järviö, Assi Karttunen.

The four papers in this panel re-present and contextualize the music of the 17<sup>th</sup> and 18<sup>th</sup> centuries in four different ways, embracing a variety of approaches ranging from microhistory to performance practice studies, artistic research, and philosophy of history.

This study aims to expand the scope of the historical study of music by introducing the subjective experience of the performing musician as a locus for historical research. A musician specializing in so-called Early Music works with texts dating back hundreds of years: with musical scores as well as with sources shedding light on the music and its contexts. Especially in the field of Early Music it is not uncommon for the performer to engage in musicological study of the past in addition to his/her performer's work. Until now, discussion of the relationship between the research and performance of Early Music has been focused on the musician applying the results of research in performance. The embodied experience of the performing musician has until recently been addressed only sporadically, and then not in connection with the methodology of history.

I argue that the act of re-presenting music of the past in the now offers the musician an opportunity to examine and re-interpret the music and the source material in the light of live performance. Ideally, this encounter between present-day music making and the study of the sources, the music, and their relationship will produce new, historical understanding: new research results that might not be reached using more traditional musico-historical methods. In sketching a theory and methodology for historiography based on embodiment an example of French Baroque music is discussed.



## Assi Karttunen

Harpsichordist Assi Karttunen has specialized in performing and researching Baroque music. She also performs in interdisciplinary groups with experimental and contemporary repertory. She works as a musician-researcher and teacher at the DocMus Doctoral School of the Sibelius Academy, and teaches harpsichord playing and basso continuo in the Early Music department.

She has recorded solo albums and played in several orchestras and ensembles, and currently works in her Elysian Fields workshop. Her thesis focused on the aesthetic and philosophical background of the 18<sup>th</sup>-century French cantata.

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### *Les Sauvages*—the Music-Related Movements of *la danse grotesque* in Rameau's Music

#### Programme

Jean-Philippe Rameau  
(1683–1764)

*L'Entretien des Muses*  
*L'Enharmonique,*  
*La Dauphine*  
*L'Égyptienne*  
*Les Cyclopes*  
*Allemande-Courante*  
*Les Sauvages (38')*

From the collections *Pièces de claveçin* 1724, 1731, *Nouvelles Suites de Pièces de Claveçin* (ca. 1728). *Cinq Pièces* 1741, (*La Dauphine* 1747).

Vocal ensemble *Le Choeur des Sauvages*: Soprano Johanna Almark, mezzo soprano Päivi Järviö, tenor Kaarle Mannila, baritone Samuli Taskinen

Assi Karttunen, harpsichord

In my recital I am playing with the idea of grotesque movements embedded in Rameau's solo harpsichord works: the awkward discomfort written into the music-related movements in pieces like *Les Sauvages*. The musically *grotesque* features include oversized leaps, a surprisingly empty middle register, zigzag-movements, percussion-like *batteries* (meaning broken chords played as though "with drum sticks"), and exaggerated chromaticism.

By comparing the corporeal musical phenomena of *Les Sauvages* to the features of *la stile grotesque* of the 18<sup>th</sup>-century ballet, I am searching for confluences between the harsh, aerial, and sharp-witted counterpoint and the way exotic peoples were corporeally represented in 18<sup>th</sup>-century ballet. I am giving a paper presentation on this subject on Thursday the 4<sup>th</sup> of September, 2014, as a part of the *Doctors in Performance-conference*.

### The paper presentation: The Music-Related Movements of *la danse grotesque* in Rameau's *Les Sauvages*

This paper will be presented as part of the panel "Four approaches to dead composers and live music:" Elisabeth Belgrano, Minna Hovi, Päivi Järviö, Assi Karttunen.

The four papers in this panel re-present and contextualize the music of the 17<sup>th</sup> and 18<sup>th</sup> centuries in four different ways, embracing a variety of approaches ranging from microhistory to performance practice studies, artistic research, and philosophy of history.

If we wish to do research into historically informed performance, we should be interested in how that will be done in practice. By positioning ourselves in the dialectical relationship between history and the musical material, we gain a whole gamut of artistic possibilities.

In this paper I will explore the musical-rhetorical background of Jean-Philippe Rameau's composition, *Les Sauvages*, as a musician-researcher, harpsichordist, and a *basso continuo* player. The paper deals with the solo harpsichord composition as well as with the version for soloists, vocal ensemble (*choeur des sauvages*), and orchestra as part of the *opéra-ballet Les Indes galantes*.

In doing this, I will not attempt to argue what might be the historically correct performance of the music. Rather, I would suggest that research into the musical-rhetorical roots embedded in *Les Sauvages* and its performing traditions will illuminate the musician's embodied relationship to the music during its performance and working processes.

The musician's working processes are still not often articulated in the field of music research. These processes are worth exploring, however, because they change the way we formulate the research questions as well as the means by which we find answers to those questions. The results of the analysis of such processes are both qualitative and descriptive.

One of the key concepts in my research is the rhetorical *actio*. The tradition of rhetorical *actio* concerns the delivery of whatever one endeavours to say, perform, utter, pronounce, or sing. It is about perceiving a performance and about experiencing it in a space as a time-filled living phenomenon. However, rhetorical *actio* is not only about speech or oratory. When applied to music, the tradition encompasses a range of other bodily actions not necessarily related to the act of speaking.

By comparing the corporeal musical phenomena of *Les Sauvages* to the features of *la stile grotesque* of the 18<sup>th</sup>-century ballet, I am searching for confluences between the harsh, aerial, and sharp-witted counterpoint and the way exotic peoples were corporeally represented in 18<sup>th</sup>-century ballet. The element of "otherness" as something alien can be detected in the idiosyncratically "skipping" music.

Thus, by doing research into the music-related movements of *Les Sauvages*, I am reaching out beyond the metaphor that regards music as a kind of language, towards conceiving music as a living phenomenon that intrinsically implies its corporeality and patterns of organism-environment interaction. The musical-rhetorical as well as the phenomenological terminology will help to articulate some of the invisible, embodied aspects of the experience of a professional musician.



## Piia Kleemola-Välimäki

Piia Kleemola-Välimäki received her DMus degree at the Sibelius Academy in 2011. She is an experienced folk musician, soloist, and educator who works fluently with traditional, improvised and composed music, including dance and theater. In addition to the violin, her instruments include the viola, the kantele, the jouhikko, and vocals. She has released several solo recordings (*Pirun ja papin polska*, 2014, *FiddleFeast*, 2011, *RindaNickola* 2009) and performs as a musician on thirty records. She has performed in several European countries as well as in Russia, China, and the USA. She has been awarded one-year artist's grants by the Finnish National Council for Music (2008) and the South Ostrobothnia Cultural Fund (2007 & 2014).

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## Archive Material as a Source of Artistic Research

### Programme

Presentation of Polska no. 70, *Lampaan polska* from *Samuel RindaNickolas* music sheet book (dated 1809).

*Lampaan polska* (trad./arr. Piia Kleemola-Välimäki)

Presentation of a religious song from *Eteläpohjalaisia kansanlauluja* music sheet book

*Autuas päivä* (trad./arr. Piia Kleemola-Välimäki)

Presentation of *Björköpolskan*, sheet music & archive recording

*Björköpolska* (trad./arr. Piia Kleemola-Välimäki)

(Duration c. 18')

Piia Kleemola-Välimäki, fiddle, octave fiddle & vocals

The three traditional tunes I am going to perform in my lecture concert were all collected from Ostrobothnia region. With the help of these tunes, I will introduce my experiences on artistic research. First I will present the original versions (sheet music and/or archive recordings) of the tunes, then speak about the process of arranging them, and finally I will perform the new arrangements of the tunes.

*Lampaan polska* is a Finnish version of a well-known theme, *Follia. Autuas päivä* is a religious song from Southern Ostrobothnia, collected in 1907 by composer Toivo Kuula. *Björköpolska* was played by fiddler Gustav Lindbäck in 1958 for professor *Erkki Ala-Könni*, a famous folk music collector.

My artistic doctoral thesis is titled “Mutkankiverä—A Dive into Finnish Folk Fiddling.” In my series of five concerts I focused on developing my musicianship and finding new forms of interpretation for my fiddle playing. The starting point of my artistic research was traditional Finnish folk fiddling, especially polska music from the Southern Ostrobothnia area. The goal was to further develop the traditional methods of interpretation used in this genre. The written work concentrates on presenting these methods of interpretation with the help of audio samples and transcriptions. The methods of interpretation I present include variation and improvisation, intonation, accentuation, ornamentation, polyphony, and percussive use of the bow.

In my postdoc research I am going to continue working with fiddle material collected from Southern Ostrobothnia. This area is well known for its rich fiddle tradition and skillful musicians. My aim is to survey and, after that, to research all fiddle material collected from Southern Ostrobothnia in the three most important traditional music archives in Finland: the Finnish Literature Society in Helsinki, the Folklife Archives in Tampere and the Folkmusic Institute in Kaustinen.



## Markus Kuikka

graduated from the Sibelius Academy with cello as his major instrument, and received his DMus from the Academy's artistic doctor training program with a thesis on the subject "Baryton and Arpeggione." He was the principal cello with the Kuopio Symphony Orchestra from 1978–2008. While playing in orchestras and giving recitals he also studied the viol, baroque cello, arpeggione, and baryton. Dr. Kuikka founded both The BarokkiKuopio Festival of Early Music and the Jaye Consort Helsinki, and has received many distinguished scholarships from various Finnish foundations. In 2011–12 he worked as an assistant professor at the Sibelius Academy, where he today works as coordinator in the DocMus doctoral school of Sibelius Academy.

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### French Music for Solo Viol before Sainte-Colombe

#### Programme

G. P. da Palestrina (1525–94)	Sound Out My Voice for lyra viol VdG 367 (Vestiva i colli) arranged by Alfonso Ferrabosco II (1575–1628) from a part-book by John Merro, 1620–30 (GB-Ob, MSS Mus. Sch. D.245-7.)
John Jenkins (1591–1678)	Four pieces from the Manchester Gamba Book in French Sette tuning (Coranto) VdG 501 (Almaine) VdG 503 Saraband VdG 509 (Almaine) VdG 506
Jean Dubuisson (1622/23–1680/81)	Suite from Ms. Kraków In.377/no.221 (c. 1660) Prelude VdG 60 Allemande VdG 61 Courante VdG 62 Sarabande VdG 63
Nicolas Hotman (1614–63)	Suite from Ms. Kraków In.377/no.221 (c. 1660) Ballet VdG 42 Allemande VdG 43 Courante (variation) VdG 9 Sarabande (variation) VdG 15 Gigue (variation) VdG 25 Gigue VdG 12
(Duration c. 39')	

Jean de Sainte-Colombe (fl. 1658–87; d. before 1701) was an important French viol (or viola da gamba—the names are synonyms) player and composer. Studying and performing several of his works, made me ask the question, where did his music evolve from? Working with some pieces and suites by Jean Dubuisson (1622/23–1680/81) and Nicolas Hotman (1614–63) gave me some hint of the direction to my question. Naturally, there are various factors that influenced the music of Sainte-Colombe, such as *prelude non-mesuré* and *Air de court*, but following the line of French music for solo viol before him seemed the most natural and interesting point of view for me.

Sainte-Colombe's only known teacher was Nicolas Hotman, a viol player and lutenist of Flemish origin. Another of Hotman's students was Sieur De Machy (fl. 2<sup>nd</sup> half of the 17<sup>th</sup> century), who in 1685 published the first French collection of *pièces de viole*. Stuart Cheney writes for a reason: Hotman's pupils included Machy and Sainte-Colombe; he thus initiated an illustrious line of French viol players and composers which included the Marais family and perhaps the Forquerays and Caix d'Hervelois (Grove 2006).

In Paris Nicolas Hotman was a student of André Maugars, who was a musician in the court of Richelieu. Maugars spend four years in England, partly in the court of James I, where he must have been affected by the foremost virtuosos of England at the time, Alfonso Ferrabosco II (1575–1628) and John Jenkins (1591–1678). Maugars is perhaps best known today for his report of musical life in Rome at 1638–39.

Dubuisson's real name was possibly Jean Lacquemant. He was, like Hotman, a student of Maugars, and is known for the earliest French source to demonstrate the French dance suite having the sequence prelude-allemmande-courante-sarabande-gigue, dated 1666. Apparently both Dubuisson and Hotman earned their livelihood by renting houses and lending money.

The problem lies here: none of the works by Maugars has survived—there is actually no knowledge if Maugars composed at all. However, he and Hotman were praised by Mersenne (1635) and Jean Rousseau (1687) as the first French virtuosos of the instrument, Maugars especially as an improviser of divisions on a ground.

In this program my aim is to outline an evolution of French solo gamba playing by starting with the musical development of Maugars at the court of James I, and finishing with the two immediate predecessors of Sainte-Colombe: Dubuisson and Hotman.



## Risto Kyrö

Risto Kyrö has studied piano at the Sibelius Academy with Liisa Pohjola, at Indiana University with György Sebök, and at the Academy of Music in Vienna with Hans Graf. At present he is a doctoral student at the Sibelius Academy, doing research on Franz Schubert and performing the works of Schubert's last year.

Mr. Kyrö has performed with most Finnish symphony orchestras and worked as a soloist, chamber musician, and accompanist both in Finland and abroad. As a teacher he has worked at the Sibelius Academy, Kuopio Conservatoire, and the Malmo Academy of Music in Sweden. Presently he teaches at the Tampere Music Academy in Finland. He has also taught as a visiting professor at the Royal Academy of Music in London and at the University of Music and Performing Arts, Vienna.

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### Franz Schubert's One and Only Composition Concert in the Scenery of Viennese Musical Life in 1828.

#### Programme

Franz Schubert

Piano Trio in E-flat Major D 929  
*Allegro* (1<sup>st</sup> movement)

*Auf dem Strom* D 943 (text by Ludwig Rellstab)

(Duration c. 20')

Sirkka-Liisa Kaakinen-Pilch, violin

Jussi Seppänen, cello

Simo Mäkinen, tenor

Tommi Hyytinen, Viennese horn

Risto Kyrö, fortepiano

The Piano Trio in E flat major (D 929) was the only work in Schubert's concert that had been previously performed publically—or, rather, semi-publically at the engagement party of Schubert's friend Josef von Spaun in January, 1828. On that occasion it was played by Ignaz Schuppanzigh, violin, Josef Linke, cello, and Carl Maria von Bocklet, piano. In the March concert Schuppanzigh was replaced by Josef Böhm, the young violin professor of the conservatory founded by the Music Society.

Auf dem Strom (D 943), for voice, horn, and piano, was composed by Schubert specifically for the March concert and also specifically for the French-born horn virtuoso Josef Rudolf Lewy. Ludwig Tietze, who sang the tenor part, was one of Schubert's favourite singers. The middle section of the work quotes the funeral march of Beethoven's *Eroica* symphony. This is hardly a coincidence, as the concert took place a year to the day after Beethoven's death on March 26<sup>th</sup>, 1827.

Franz Schubert (1797—1828) was the only one of the great Viennese composers of the 18<sup>th</sup> and 19<sup>th</sup> centuries who was actually born in Vienna and lived there all of his life. By the beginning of the 19<sup>th</sup> century the city had already become one of the most important centres for European musical life. Many artists and composers travelled there to present their compositions as well as their instrumental skills. However, two names above all others reigned in the musical scene in Schubert's days: Ludwig van Beethoven (1770—1827), and Gioacchino Rossini (1792—1868), who had mesmerised the Viennese audience with his operas. Schubert was not unknown, but during the thirty-one years of his life he arranged only one public concert dedicated solely to his own compositions. This concert took place in the old building of the Society of the Friends of Music on March 26<sup>th</sup>, 1828, less than a year before the composer's untimely death.

In my research project I have approached Schubert and his musician friends from the perspective of his one and only composition concert. I have also studied the position of the concert in the greater context of the musical scenery of Vienna of his day. As I started to gather material on my theme many questions crossed my mind. What was the meaning of the concert to the composer himself? Did the newspapers pay attention to the concert? Why was Schubert not able to present his works in one of the greater halls of the city? The biggest riddle was the concert location itself: it actually proved to be an apartment rather than a concert hall. After having spent time in the archives and libraries of Vienna, the whole picture started to take form before my eyes. The event was indeed a great personal success for Schubert. It gave him a great deal of confidence and even a good amount of money. In the local newspapers, however, the concert was overshadowed by another Italian virtuoso: the violinist Niccoló Paganini, whose first concert in Vienna happened to take place only three days after Schubert's concert and started a frenzy hardly seen before in the city.

The works to be performed today were also played at Schubert's concert, along with a string quartet movement, a few *Lieder*, and two choral works. In order to get a tangible sense of the concert, I am planning to arrange a replica of the program as a whole on March 26<sup>th</sup>, 2015, as the fifth and final concert of my artistic doctoral project at the Sibelius Academy of the University of the Arts, Helsinki.



## Ruta Lipinaityte

Dr. Rūta Lipinaitytė (b. 1978) is associate violin professor at the Lithuanian Academy of Music and Theatre. She obtained her PhD from the Estonian Academy of Music and Theatre. As a soloist, she has performed with the Dresden, Qatar, Brno Philharmonic, Lithuanian National Symphony Orchestras, and the Kremerata Baltica, as well as other ensembles. She is a prizewinner of several international violin competitions; and has presented papers at scientific conferences and published several articles. Dr. Lipinaitytė is the leader of the research project “Performer’s Polyfunctionality in Musical, Cultural, and Social Processes,” and a co-founder of the Lithuanian Music and Theatre Academy (LMTA) HARPS research platform, whose activity focuses on artistic research and performance studies.

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### The orchestra concertmaster as a polyfunctional figure

An orchestra is based on the relationships between individual musicians, groups, soloists, and conductor. This presentation aims to reveal some distinctive features of a special role that falls on the first violinist in the orchestra—the concertmaster. The artistic research focuses on the different, even contradictory, roles ascribed to a concertmaster. In order to reveal the characteristics of this profession, two cases from orchestral practice were analysed: an orchestra led by a conductor and an orchestra without conductor’s leadership.

In the case of the conductor-led orchestra the concertmaster must obey the conductor’s will. The concertmaster acts as an interface between the conductor and the orchestra, plays the role of a mediator, and communicates the conductor’s ideas through his or her own sound and body language. In the case where the orchestra has no conductor the concertmaster takes over many leadership functions. He or she is the one to decide about the beginning of playing or the change of tempos, and can also affect the dynamic changes. The concertmaster leads the rehearsals and the entire workflow largely depends on his or her style. The concertmaster can decide what type of musical ideas will be brought to life: whether only his or her individual ideas or collective ones, based on feedback from the orchestra members.

Whatever the type of the orchestra, the concertmaster must be a leader. This requires a strong personality on the one hand, and the ability to merge into the whole on the other. A concertmaster represents the governing body of the orchestra and at the same time is one of its members. He or she needs to combine multiple tasks such as communication, information sharing, and ensemble playing, and may sometimes have to assume the roles of teacher or accompanist.

The orchestral repertoire is rich in solo segments, which require a different approach than playing *tutti*. A concertmaster must therefore possess musical skills necessary for soloing. Employment contracts in orchestras often provide for the concertmaster's commitment to perform a number of solo concerts.

To summarize, a great diversity of musical roles alongside a variety of other duties falling on a concertmaster supports the multifunctional nature of this profession. This conclusion is based both on responses to a special questionnaire from concertmasters, orchestra members, and conductors, and on personal experience. (The author has been a member and one of the concertmasters of the Kremerata Baltica chamber orchestra since its founding in 1997 by the violinist Gidon Kremer. The orchestra usually performs without a conductor.)

This paper is part of the project "Performer's Polyfunctionality in Musical, Cultural, and Social Processes," funded by a grant (No. MIP-095/2013) from the Research Council of Lithuania.



## Vasiliki Papadopoulou

Vasiliki Papadopoulou is a violinist and PhD student at the University of Music and Performing Arts, Vienna. She studied modern violin to the Diploma and Master's levels at the Hochschule für Musik Köln (2007) and the Zürcher Hochschule der Künste (2010), as well as baroque violin with historically informed performance practice. She has participated in baroque ensembles such as Concerto con Anima, TAMIS Barockorchester, and Die Kölner Akademie, as well as in various orchestras (EUYO, Junge Deutsche Philharmonie a. o.). Her doctoral research focuses on the performance and editions history of J. S. Bach's Sonatas and Partitas for solo violin. She has published articles in journals such as *DISSONANCE* and *Understanding Bach*.

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### Performing Instructive Editions of J. S. Bach's *Sei Solo* for Violin

#### Programme

Excerpts and movements of J. S. Bach's *Sonatas and Partitas for Solo Violin* (BWV 1001-1006) to be performed out of various instructive editions from the period 1843–1940.

Prior to the age of recordings, instructive or performance editions were the simplest written medium for a performer or a teacher to convey their musical ideas and preferences and bequeath them to future generations. Editions from the 19th and early 20th centuries are of great significance, as editors tended almost to arrange works from older periods, adding and changing bowings, dynamics, fingerings, accidentals, note values, or even notes, as well as tempo, articulation, and other expression markings, providing us with detailed sources for recreating the contemporary performance practice.

In 1843 Ferdinand David, the concertmaster of the Gewandhaus Orchestra in Leipzig and teacher at the local conservatory, published the first annotated edition of J. S. Bach's *Sei Solo* for Violin (BWV 1001–1006). Following the first printing of the complete set by Simrock in Bonn in 1802, David's was the first of over thirty instructive or performance editions by famous violinists and violin pedagogues during the period 1802–1940. Comparing the additions and alterations in these editions with Bach's autograph and with other handwritten copies available to editors at the time, as well as comparing the editions themselves, can give important clues to the performance traditions of these works and their evolution.

This evolutionary process includes both the implementation of some new traditions and the receding of others, or sometimes even the need to go beyond certain practices, as well as a deliberate distancing from them. Due to the limitations of these sources, a recreating attempt has to consider also other contemporary sources, such as violin schools and treatises, historical writings, and early recordings.

In this concert lecture I will perform movements and significant segments of various instructive editions of Bach's *Sei Solo* for Violin from the period 1843–1940 as edited by violinists with different backgrounds. The differences and similarities between the performance practices documented in these editions, as well as the technical and musical reasons that led the editors to their decisions, will be analysed and demonstrated through a practical interpretation. This can lead to interesting observations regarding certain notions not only within an edition (e.g., frequent use of higher positions, *portamenti* or *glissandi* for the left hand, different treatment of double stops, preference of specific bowing patterns) for a certain region or period, but also towards an attempt to sketch a performance history of these works.



## Maija Parko

Pianist Maija Parko is preparing her doctoral degree at the Sibelius Academy's Art Study Programme, having completed her Master of Music degree there in 2008. An interest in French repertoire has led her to perform a variety of concerts with French piano, chamber, and lied music. Another special interest for her is piano duo music: she and her duo partner, Maija Väisänen, won the Second Prize at the 2005 "Concours Grieg" Competition. The duo has also recorded French repertoire (Tailleferre and Ravel) for the Finnish Broadcasting Company. At present, a dialogue between art forms is of great importance for Ms. Parko. For example, in 2012 she helped develop a composer portrait of Déodat de Séverac with playwright Juha Siltanen and actor Marc Gassot.

## Odours, Sounds, and Illuminations: Two Poems from Charles Baudelaire's "Les fleurs du mal" As Set by Claude Debussy

### Programme

Claude Debussy  
(1862–1918)

*Cinq poèmes de Baudelaire*  
"Harmonie du soir" (1889)

*Préludes* Livre I (1910–1911)  
...["Les sons et les parfums tournent dans l'air du soir"] [Ch. Baudelaire]

*Cinq poèmes de Baudelaire*  
"Le Balcon" (1888)

"Les soirs illuminés par l'ardeur du charbon"  
(1915)  
(Ch. Baudelaire)

(Duration 20')

Maija Parko, piano  
Jenni Lähtilä, soprano

Claude Debussy was an enthusiast for literature. Though mainly a self-educated man, he was extremely well read, and preferred poems with a Symbolist notion in his song texts. Charles Baudelaire, the prophet of dream and illusion, was of great importance to Debussy. The song cycle *Cinq poèmes de Baudelaire* presents five poems from Baudelaire's *Les fleurs du mal* (*Flowers of Evil*). "Harmonie du soir" ("Evening's Harmony") and "Le Balcon" ("The Balcony") both flirt with Wagner: the compositional style could be described as orchestral, Wagnerian, or even Romantic. Still, young Debussy's style is highly characteristic and original—Debussy with a Bayreuthian twist.

The piano pieces "Les sons et les parfums tournent dans l'air du soir" ("Sounds and Perfumes Swirl in the Evening Air," from the first book of Debussy's *Préludes* for piano) and "Les soirs illuminés par l'ardeur du charbon" ("Evenings Illuminated by Glowing Coal-Fire") are sensual miniatures filled with details. The titles of the pieces are quotes from Baudelaire's poems "Harmonie du soir" and "Le Balcon." "Les soirs illuminés par l'ardeur du charbon" is a recent discovery: the manuscript was found in 2001 and published by Durand in 2003.

The concert lecture's program is also linked to my research topic. My thesis is titled, "The Expressive Elements in Debussy's Prelude 'Les sons et les parfums tournent dans l'air du soir'." The poetic notions in Debussy's prelude were of utmost importance for me in searching my research problem. Briefly put, I am using the poem as an experimental tool for my interpretation of the prelude. Furthermore, Debussy uses very descriptive and partly poetic written explanations in the score. The descriptive qualities in this particular Debussy prelude seem especially meaningful in my research context, and Debussy's notations could indeed be described as descriptive rather than prescriptive. My main interest lies in how one can start to open the somewhat metaphorical hints in the score in terms of artistic research. I also wish to examine what could be accomplished by reading Baudelaire's poem in parallel with playing the prelude.

In my experience, musicians as researchers tend to have a practice-based, often strongly corporal and multi-sensory means of analyzing music. My lecture-concert examines Debussy's pieces and Baudelaire's poems in correspondence. In addition, I want to highlight some of the aspects of my multi-sensory analyses of Debussy's Prelude "Les sons et les parfums tournent dans l'air du soir."



## Anne Elisabeth Piirainen

Finnish-German clarinetist Anne Elisabeth Piirainen is an active soloist, chamber musician and teacher, currently undertaking artistic doctoral research at the Sibelius Academy. Her vast musical education includes the Concert Soloist (postgraduate) degree from the Royal Antwerp Conservatory, Belgium (1998), and Master of Music and Fine Arts degrees from the Rotterdam Conservatory (1997) and Moscow State Tchaikovsky Conservatory (1995) respectively.

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### Jewish Themes in Classical Clarinet Compositions from Russia and the Soviet Union 1908-1953

#### Programme

Alexander Veprík  
(1899–1956)

Chant Rigoureux op. 9 (1926)  
for clarinet and piano

Mieczysław Weinberg  
(1919–1996)

Sonata op. 28 (1945) for clarinet and piano  
2<sup>nd</sup> movement Allegretto

Excerpts from works by Alexander Krein and Sergei Prokofiev

(Duration ca. 35')

Anne Piirainen, clarinet  
Joel Papinoja, piano

Traditionally, the clarinet plays an important role in the Eastern-European Jewish Folk music, Klezmer. In classical music from Russia and the Soviet Union, however, only relatively few composers have used Jewish musical elements in their works for clarinet.

This lecture gives a concise historical context of these specific clarinet compositions: from the formation of the "New Jewish School in Art Music" in Russia at the beginning of the 20<sup>th</sup> century, over the impact of the ensemble "Zimro" on Sergei Prokofiev, until the end of Stalinism in 1953 and its repercussions on the composers Weinberg and Shostakovich.

Furthermore, using examples from selected clarinet compositions, some specific "Jewish sounding" musical elements are examined, such as characteristic scales, melodies, rhythms and ornamentations.

### Clarinet Music from Russia and the Soviet Union 1917–1991: Discovering an unexplored side of the clarinet repertoire

An extensive and intriguing repertoire was composed for the clarinet in the former Soviet Union. Yet only a small number of these compositions is well-known and regularly performed. The goal of my artistic research is to explore the variety within this repertoire and bring forgotten or unknown compositions to public attention. The results are being presented in a concert series with works for solo clarinet and for clarinet with piano along with chamber music for clarinet and strings composed during the years 1917–1991 in the Soviet Union or by Soviet emigrants.

The written work is a general survey of Soviet clarinet literature from the Russian Revolution to the fall of the Soviet Union. The goal is to give the reader the opportunity to become acquainted with this repertoire and to offer essential background information on its composers and compositions. Subtopics such as Jewish music in Russia, Soviet composers in emigration or suppressed compositions are examined from a clarinetist's point of view. This research gives new insights into the clarinet repertoire in general and can be a starting point for a broader perception of clarinet music.



## Anna-Kaisa Pippuri

Anna-Kaisa Pippuri studied oboe at the Sibelius Academy with Jorma Valjakka, and graduated with a MM in 2006. She has worked as an oboist in many orchestras, including the Tapiola Sinfonietta, Helsinki Philharmonic Orchestra, Finnish Radio Symphony Orchestra, and the Turku Philharmonic Orchestra. She also acts as an oboe player in many smaller ensembles, such as the Avanti! Chamber Orchestra and the Uusinta Ensemble. Ms. Pippuri has played a lot of contemporary music during her career, and now specializes in new oboe techniques. She has also premiered numerous pieces by contemporary composers. At present she is completing her post-graduate studies at the Sibelius Academy and working as a freelance musician and teacher.

### New Perspectives on the Oboe

#### Programme

Riikka Talvitie:  
(1970-) *Perspectives* (1997) 10'

Kimmo Kuokkala:  
(1973-) *Magpipe* (2004) 10'

Esa-Pekka Salonen:  
(1958-) *Second Meeting* (1992) 15'

(Duration 35')

Anna-Kaisa Pippuri, oboe  
Marko Hilpo, piano

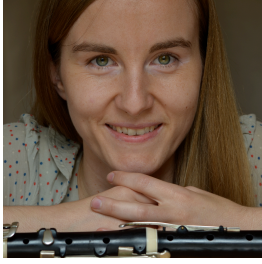
My research topic at the DocMus Doctoral Academy consists of concerts in which I perform oboe music composed after 1950. By playing contemporary music I am studying new possibilities for playing the oboe, and will assemble the findings from my research into a handbook for oboe players and composers. The most popular new techniques used in contemporary music are double tonguing, flutter tonguing, multiphonics, quarter-tones, glissandos, harmonics, double trills, and timbre fingerings. I will demonstrate these new techniques and compositional possibilities for oboe in my recital program.

Riikka Talvitie graduated as an oboist from the Sibelius-Academy in 1997. After that she continued her composition studies with composer Tapio Nevanlinna and professor Paavo Heininen. Her music is elastic; and it usually balances between a clear pulse and free rhythmic perception. She always writes her music with a very translucent and clear texture.

*Perspectives* for solo oboe has a simple body. The piece consists of three chords, which include four-toned perfect fourths. Because the oboe is a melody instrument, it can't accomplish harmonics so the chords are presented horizontally.

Kimmo Kuokkala studied with Erkki Jokinen at the Sibelius Academy from 2000 to 2008. He has also studied with Magnus Lindberg, Esa-Pekka Salonen, and Jukka Tiensuu. The name of the piece "*Magpipe*," is a combination of two words: magpie and bagpipe. The oboe imitates a magpie, which is very arrogant and disturbing. In this piece Kuokkala uses many of the oboe's new possibilities, including multiphonics and harmonics.

Esa-Pekka Salonen studied horn and composition at the Sibelius Academy, as well as conducting with Jorma Panula. Later, he studied with the composers Franco Donatoni, Niccolò Castiglioni, and Einojuhani Rautavaara. He is the Principal Conductor for the London Philharmonic Orchestra. His compositions move freely between contemporary idioms, combining intricacy and technical virtuosity with playful rhythmic and melodic innovations. *Second Meeting* was written in 1992. The work belongs to a planned series of virtuoso duos, "meetings" Formally, *Second Meeting* is very close to the familiar "theme and variations" category. Although it has seven themes or melodies, all are quite closely related. Later that same year he wrote an orchestral version of the original piece, called *Mimo 1*.



## Anne Pustlauk

Flutist Anne Pustlauk specializes in historical flutes. After having studied the modern flute with Prof. Renate Greiss-Armin in Karlsruhe (artistic and music teacher diploma) she obtained a Master's diploma for traverso with Dr. Barthold Kuijken at the Royal Conservatory in Brussels (KCB). Since 2011 Ms. Pustlauk has been working on artistic doctoral research at the Vrije Universiteit Brussel (VUB) and the KCB. She holds a Ph. D. Fellowship from the Research Foundation—Flanders (FWO). In 2013 she discovered the only known autographs of flute works by Friedrich Kuhlau, one of the most important 19<sup>th</sup>-century flute composers—her article on the discovery appears in *Tibia*, vol. 39, no. 1 (2014), pp. 3-9.

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### 19<sup>th</sup>-century Performance Practice on the Keyed Flute

#### Programme

Friedrich Kuhlau  
(1786–1832)

Duo brillant Op. 110 No. 1, B-flat Major

Christian Gottlieb Belcke  
(1797–1875)

Adagio Op.3, A Major, printed version

Christian Gottlieb Belcke

Adagio und Variationen, Op. 3, with added ornaments by Belcke

(Duration c. 35')

Anne Pustlauk, eight-keyed flute after Heinrich Grenser (ca. 1810) built by Rudolf Tutz Innsbruck (Kuhlau), nine-keyed flute after Wilhelm Liebel (ca. 1830) built by Fridtjof Aurin (Belcke)

Toby Sermeus, pianoforte after Conrad Graf

Kuhlau did not play the flute, but knew it very well and wrote demanding, sophisticated sonatas, which can be distinguished from the mass of works for flute and pianoforte published in the 19th century. His Op. 110, composed in 1829 and widely published in Europe, was praised by contemporaries; yet, despite its beauty, is hardly played today.

Op. 3 by Belcke, flutist at the orchestra in Leipzig, is a unique example of how flute music was performed. There are two versions of the flute part: a printed part with handwritten remarks by Belcke, and an autograph part of the *Adagio* with added idiosyncratic ornaments, fingerings, and embellishments that Belcke used for his own performances. It gives an insight into what contemporaries called the fine style, the high art of music, which is opposed to correct style. Both versions of the *Adagio* will be presented in the recital.

This doctorate presents artistic and theoretically in-depth research on the keyed flute in its heyday (ca. 1790–1850): its playing techniques and style, historical context, literature, and solo and chamber music repertoire for flute and pianoforte and/or strings. Throughout the 19th century, many varieties of keyed flutes existed side by side before the Boehm flute became firmly established at the beginning of the 20th century. The research is based on flute methods and other written documents such as instrumental methods and musical periodicals, instruments, and repertoire.

Approximately 190 flute methods have been analyzed regarding sound ideal, fingerings, articulation, phrasing, tempo (*rubato*), ornamentation, tuning, instruments, national styles, and prevailing taste. Research on repertoire for flute with piano and/or strings resulted in a list of more than 1100 works that will be evaluated with regard to their appropriate performance practice, to reintroduce the best works to concert life and thereby enrich the standard repertoire.

All results are being adopted on the performance practice and will help define my own style in the sense of the historical performance practice. It will also provide valuable information for those who are getting involved in the performance practice of the 19th-century flute.



## Mikko Raasakka

Clarinetist Mikko Raasakka obtained his DMus degree from the Sibelius Academy in 2005. He is mostly devoted to contemporary music and has premiered dozens of new works; his concerto premieres include Rechberger's Clarinet Concerto with the Sinfonia Lahti conducted by Osmo Vänskä. As a member of the contemporary music ensemble *defunensemble* he has played in festivals such as Huddersfield (UK), November Music (NL), Klang (DK), Musica Nova Helsinki, Tampere Biennale, and Time of Music. Dr. Raasakka teaches at the Sibelius Academy and was a guest teacher at the Vienna MDW and at Northern Illinois University, USA. His solo CD *Eliangelis* was released in 2014 from ALBA, and his other recordings include Nieminen's Clarinet Concerto (NAXOS). He is the author of a guide on contemporary clarinet technique *Exploring the Clarinet* (Fennica Gehrman, 2010).

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## Contemporary Finnish Music for Clarinet

### Programme

Perttu Haapanen  
(1972-)

*Amygdala* for solo clarinet (2008/09)

1. Song 1
2. Dysphemia
3. Lamento
4. Edge
5. Amygdala
6. A Remembrance
7. Song 2

Sebastian Fagerlund  
(1972-)

*Sonata for clarinet and piano* (2011)

1. *Meccanico con forza*
2. *Lento misterioso*
3. *Introduzione quasi libero—Esaltato*

(Duration c. 30')

Mikko Raasakka, clarinet  
Antti Vahtola, piano

The subject of my doctorate at the Sibelius Academy was contemporary Finnish music for clarinet. In my book *Exploring the Clarinet* I focus on the clarinet techniques used in contemporary music, such as microintervals, pitch bends, frullato, various types of articulation, and the potential of multiphonics.

While I was writing the book, Perttu Haapanen was composing *Amygdala*. During the compositional process I brought him piles of printouts of musical examples of different playing techniques I had collected for my book. That made the genesis of *Amygdala* a bit special: the composer became really immersed in the clarinet's potential with all that material to work with.

The title *Amygdala* comes from two almond-shaped groups of nuclei located deep and medially within the temporal lobes of the human brain (*Amygdalae*). They perform a primary role in the processing of memory, decision-making, and emotional reactions. According to the composer, the clarinet piece can be seen as a series of reflex-like reactions raised from the emotional memory by some imaginary sensory stimuli. The piece consists of seven short movements, each with a clear basic character. The performer would have to find a different ritual-like approach for each movement. *Amygdala* is about the rhythm of breathing, the intensity of breathing and other fundamental experiences springing from the human physique.

*Amygdala* was my commission with a grant from the Sibelius Fund. I premiered it at the 2008 Viitasaari Time of Music Festival and it can be found on my CD *Eliangelis*.

Sebastian Fagerlund about his *Clarinet Sonata*: “[It] was commissioned by the clarinetist Christoffer Sundqvist. His extrovert musicianship and fantastic instrumental virtuosity has been a great source of inspiration during the compositional process. The Sonata consists of three movements. The first movement presents the musical material and is founded on a continuous flow of forward moving energy in which different virtuosic ‘musical machines’ interact with each other. The second movement is the complete opposite of the first movement. The musical expression is static and intense. The movement is built around the same harmonic material as used in the first but this time presented in a slow and ‘spread out’ state. In the third movement the speed in the music picks up pace and presents the clarinetist as a ritualistic ceremonial-master who leads the listener into various musical situations.”

(©Sebastian Fagerlund 2011)



## Jenny Robson

Jazz vocalist **Jenny Robson** was born in Helsinki, Finland. She started her jazz voice studies in the Sibelius Academy jazz department in 1996, and in 1998 won the Lady Summertime jazz voice competition. In 2003 Ms. Robson graduated with a Master's degree in jazz voice. She works actively with her own bands and also as a guest artist in many different big bands and music projects. She has recorded two albums as a leader: *Jenny Robson (2003)* and *Butterfly Life (2006)*. She also writes compositions for her bands. Currently she is doing doctoral studies as an assistant and also teaching jazz voice in the Sibelius Academy Jazz department, University of the Arts. She has also been organizing a post-graduate students' jazz lecture concert series, "Inside jazz."

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## The Challenges in Vocal Jazz Improvisation

### Programme

"Old Devil Moon" (music: Burton Lane; lyrics: Yip Harburg), 1946 (from *Finnian's Rainbow*)

"No More Blues" (music: Antonio Carlos Jobim; English lyrics: Jon Hendricks & Jessie Cavanaugh), 1958 (original title, "Chega de Saudade," with lyrics by Vinícius de Moraes)

"Graceful Child" (music and lyrics: Jenny Robson), 2002

(Duration 20')

Jenny Robson, voice  
Riitta Paakki, piano  
Jori Huhtala, bass  
Jussi Lehtonen, drums

My doctoral degree studies deal with questions about vocal jazz improvisation: what are the challenges in vocal improvisation and how does vocal improvisation differ from instrumental improvisation in jazz music?

Improvisation is one of the most important elements in jazz music. Musicians are constantly communicating with each other during the performance. This communication has rhythmic, melodic, and harmonic layers that musicians are constantly reacting to.

In my studies I have recognized few main topics which I will present in my lecture concert. If a vocalist wishes to sing an improvised solo, she or he has to consider what is the rhythmic and harmonic frame in the song. This is why I have chosen five different topics for my doctoral concerts. The first four concerts have had the following themes: "Jazz standards," "The modal approach," "Brazil-style jazz," and "The interaction between the melody and improvisation." The last concert will take place in the spring 2015, with a topic of "The vocal side of jazz rock."

In the Doctors in Performance Conference I will be demonstrating the key elements of vocal jazz improvisation through three compositions. I have chosen different rhythmic and harmonic frames that will give me the basis for my interpretations— it is very important in such situations to choose songs that you can deliver with a single thought. I have chosen the composition "Old Devil Moon" mainly because of its interesting lyrics, but also because the structure of the song is refreshingly different compared to other jazz standards of that time. It will be performed in a medium swing tempo. The second composition is a classic bossa nova, "No More Blues," from the Brazilian songwriter Antonio Carlos Jobim. This composition gives the rhythmic frame for *even eight note* -phrasing. The structure of the song is also longer than in most jazz compositions, and it balances between minor and major tonalities. The last piece for the lecture concert is my own composition "Graceful Child," which has a time signature of 6/8. This composition was inspired by the idea of combining a modal harmonic frame in the A sections to a tonal B section.

The goal in these studies is to get a deeper knowledge of what elements are challenging for a jazz vocalist and why. It is also important to get a wider understanding of what is the vocal jazz tradition and how it is being seen today. There are many mystical things in a jazz performance, and through my studies I try to open those up.



## Olivia Sham

Australian pianist Olivia Sham is an active recitalist in the UK. In addition to her work on modern piano, Olivia is exploring the performance of 19<sup>th</sup>-century piano repertoire, especially by Liszt, on historical instruments. She recently completed her PhD at the Royal Academy of Music, where she performed a six-recital series of Liszt's piano music; she previously studied a MMus at the RAM on full scholarship, and a BMus at the Sydney Conservatorium of Music (graduating with the University Medal). Dr. Sham was a Making Music Philip & Dorothy Green Young Concert Artist (2010) and Keyboard Charitable Trust Artist (Fortepianos, 2013). She is now preparing a recording of Liszt's music on three different pianos for release in the near future.

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## Liszt and the Art of Remembering

### Programme

Franz Liszt (1811–1886):

*Valse oubliée no.1*, S.215 (1881)

*Etudes pour le piano-forte en quarante-huit exercices dans tous les tons majeurs et mineurs*, S.136, No. 9 in A-flat Major (1826)

*Petite valse favorite*, S.212 (1842-3)

*Etudes d'exécution transcendante*, S.139, no. 9 "Ricordanza" (1851)

*Symphonie fantastique* op.4 (Berlioz), S.470, third movement: "Marche au supplice" (1833)

*Liebestraum* no. 2 "Seliger tod," S.541 (1843-50)

*Valse oubliée* no. 4, S.215 (1884)

*Schlaflos, Frage und Antwort*, S.203 (1883)

*Trauervorspiel und Trauermarsch*, S.206 (1885)

*Bagatelle sans tonalité*, S.216 (1885)

*Fünf kleine klavierstück*, S.192, No. 1 (1865)

Olivia Sham, piano

Throughout his life Liszt habitually revisited compositions, ideas and genres, influenced by biographical circumstances, developing piano technology, and the shifting cultural milieu of nineteenth-century Europe. The resulting “open-work” that is Liszt’s *œuvre* has fascinating implications in performance—both in interpretative choices and concert programming issues. Remembrance and nostalgia thus permeates this particular programme, which includes several miniatures that can seem open-ended in nature. Two particular recompositional sets are presented: *Etude* in A flat (1826) and the “Ricordanza” *Transcendental Etude* (1851), and the *Liebestraum* no. 2 (1843-50) and the first of the *Five Little Pieces* (1865). The programme threads these together with some common musical genres that Liszt used extensively for musical and extra-musical expression: vocal music, the waltz, and the march.

PhD research: Performing the Unperformable: Notions of Virtuosity in Liszt’s Solo Piano Music

The solo piano music of Franz Liszt (1811–86) can easily be described as “unperformable” because of the reputation it has acquired. The frequently heard minority of his music presents many problems for most pianists, while the remaining bulk of his *œuvre* is not generally performed because it sits uncomfortably in conventional pianistic settings.

For my doctoral project, comprised of a performance portfolio and a written commentary, I researched Liszt’s perception of virtuosity and the way this fed his conception of his compositions, to form my own performance practice and performative approach to his solo piano music. The written part of the thesis outlined my methods. Components of Liszt’s virtuosity (improvisation, transcription, and instrument) were examined in light of his double identity as performer and composer. The idea that Liszt viewed music as a particularly intense mode of personal expression was also significant, and I defined this as a form of musical self-portraiture. This had implications on my own performance practice, in which I played with historical instruments, programming, interpretative decisions, and recording. The performance portfolio featured the recordings and programme notes of my six-concert series at the Royal Academy of Music (2011–13) of Liszt’s music, and also a studio-recorded audio disc that I edited myself. The programme presented here is an edited version of the fourth concert from the series.



## Gerriet K. Sharma

Gerriet K. Sharma is a composer and sound artist. He studied Media Art (Diploma Media Arts, 2006) at the Academy of Media Arts, Cologne, and Composition/Computer Music at the University of Music and Performing Arts, Graz, KUG (MA, 2011). Currently he is enrolled in the Dr. artium program at KUG. Mr. Sharma lives in Cologne and Graz. During the last ten years he was deeply involved in spatialization of electroacoustic compositions in Ambisonics and Wave-Field Synthesis and the transformation into 3-D sound sculptures. Works were presented at several international festivals, e.g., NIME in Oslo, 2011, and at ICMC 2012. He received the German Sound Art Award in 2008. In the spring of 2014 he was composer-in-residence at ZKM in Germany.

[www.gksh.net](http://www.gksh.net)

### Composing Sculptural Sound Phenomena in Computer Music

In my doctoral research I aim at increasing the practical and theoretical understanding of electroacoustic sound phenomena that are defined by their sculptural-choreographic nature, i.e., exhibiting localization, motion, and extent. In particular, the dissertation proposal focuses on the icosahedral loudspeaker (ICO) constructed at the Institute of Electronic Music and Acoustics (IEM) at the University of Music and Performing Arts, Graz, in order to project auditory objects into space, a feature that has already been successfully employed in various compositions that have been performed in concerts in different spaces and environments. The ICO is a compact playback device that uses acoustic algorithms to project sound beams in freely adjustable directions, including wall reflections leading to the listener. In existing compositions that use the ICO, listeners perceive auditory objects that move away from it and which can have various shapes. However, currently we can neither precisely describe the required ingredients or outcomes yet, nor their psychoacoustic background. The artistic research will be based on three core principles:

1. In a sequence of consecutive electroacoustic compositions, the sculptural-choreographic properties of sound phenomena will be examined in an empirical study.
2. Parallel to the compositional process, an explorative intersubjective verbal description will detail the phenomena produced in such a way that they are generalizable and can be dealt with as quantitative psychoacoustic

3. questions. Exploratory and psychoacoustic descriptions provide well-defined comprehension of the auditory objects created, enriching the art research and promoting a clear discourse with other disciplines; and
4. To find these explorative verbal descriptions and their psychoacoustic quantization, methods known from psychoacoustics and an expert listening panel shall be employed.

The intermeshing descriptions will progressively inform the compositional process, resulting in a new, broader understanding and a generalizable approach of the artistic work with sound sculptures that is not restricted to works using the ICO. The ICO will be turned into a mobile tool for an advanced style of electroacoustic composition and sound projection in performance situations. The interdisciplinary experiments and results will appear in a series of publications. The nomenclature system for sculptural-choreographic auditory objects will interconnect the disciplinary linguistic cultures of composition and psychoacoustics/audio engineering, and will be made available on a website to the peer community. The compositions will be demonstrated in moderated concerts and in a concluding international workshop.

## Technical history

Holophony can be used to replicate natural sound generators or the paths of sound reflection. The notion of applying sound sources with adjustable acoustic radiation in electroacoustic music was introduced in Paris in the late 1980s by a research group at IRCAM. For this renowned concept study they built “la timée”, a cube-shaped loudspeaker with six separately playable channels for the production of loosely bundled, freely controllable sound radiation directions. In 2006, the Institute for Electronic Music and Acoustics at the University of Music and Performing Arts, Graz, began an in-depth investigation into the subject from a technical standpoint. The result was a twenty-channel icosahedral loudspeaker system.



## Andrea Stewart

Cellist Andrea Stewart has appeared as soloist and chamber musician in venues across North America, and can be heard with such ensembles as collectif9, Gruppo Montebello, Matt Haimovitz and Uccello, and Ensemble Caprice. Her discography includes the Grammy-nominated album *Meeting of the Spirits* with Uccello, various recordings with l'Orchestre de la francophonie, and other contemporary classical and indie-pop releases. Based in Montréal, Québec, Ms. Stewart is a doctoral candidate at McGill University, where she holds a Joseph-Armand Bombardier CGS Doctoral Scholarship from the Social Sciences and Humanities Research Council in Canada. She was granted the degree of Master of Music at McGill University in 2009.

### Modernizing our Methods: An Exploration of Innovative and Extended Techniques in Contemporary Music for Cello

#### Programme

Kaija Saariaho  
(b. 1952)

*Sept Papillons* for solo cello (2000)

Helmut Lachenmann  
(b. 1935)

*Pression* for one cellist (1969)

(Duration c. 20')

Andrea Stewart, cello

Many professional cellists recognize the challenges inherent in performing and teaching contemporary music for their instrument. Original musical discourses and unexpected variations of sounds are exciting for them to learn and perform, but with new works come new and daunting technical challenges. How can performers optimize the investment of time and energy necessary to assimilate these works? Cellists now stand in urgent need of innovative technical methods, uniquely designed to effectively address the challenges of the rapidly growing contemporary cello repertoire.

In this concert-lecture, Kaija Saariaho's *Sept Papillons* and Helmut Lachenmann's *Pression*, archetypal in their use of extended techniques (exploration and unconventional uses of the instrument to create different sounds) on the cello, provide the reference for the sample of techniques and challenges to investigate. These include such issues as unfamiliar melodic and harmonic patterns, a different use of instrumental range, varying pressures in the bow and left fingertips, and physical gesture, as well as the innovative expressive language of both of these composers. Saariaho's *Sept Papillons*, a set of seven delicate miniatures, explores fragility and transitory movement. A sense of fragility is found in Lachenmann's *Pression* as well, a work in which the process of sound production is as artistic as the new timbres and textures that emerge.

My research is devoted to creating a complete and critically annotated review of recent and current technical literature for the cello (from the turn of the 19<sup>th</sup> century to that of the 21<sup>st</sup>), including some literature relating to the technique of other instruments. The annotations serve as an evaluation of quality and an indication of usefulness, the details of which explain technical challenges that are confronted in each method or collection. Each entry is categorized based on its perceived application and will be linked to specific challenges found in certain contemporary works; further, these annotations will reveal which techniques are not addressed by existing approaches. This groundwork is indispensable to the creation of a new cello method that will address the needs of students, performers, composers, and specialists of the contemporary repertoire.

The consequence of this project in its totality will be an original, critically annotated synthesis of modern technical literature, something that is not currently available, as well as an expansion of the methods of contemporary cello technique with the addition of original material.



## Otto Tolonen and Debi Wong

The repertoire of Otto Tolonen spans Renaissance vihuela and lute works through music of the present day. Besides in Finland, Mr. Tolonen has performed in North and South America, Scandinavia, and Central Europe. He teaches at the Espoo Music Institute and gives master classes both in Finland and abroad.

Studies at the Sibelius Academy have taken Mr. Tolonen from the Junior Academy through university-level studies (MMus, 2008) to the DocMus doctoral school. He has been awarded prizes in twenty competitions around the world, and has recorded for Alba Records and Siba Records.



Debi Wong is a Canadian singer praised for her effective performances and rich-toned voice. She is co-artistic director of Opera After Hours (Vancouver, Canada) and co-founder and singer with the award-winning lute and voice duo, White Sparrow (Helsinki, Finland).

In 2008, Ms. Wong received her Bachelor of Music from the University of British Columbia, where she was awarded the Catherine Cooke-Topping Medal for musical excellence. In 2010, she graduated from the Yale School of Music, where she received her Master's of Music and the Margot Fassler Award for her performances in Sacred Music. She is now pursuing a Doctor of Music at the Sibelius Academy .

## The Winter of Our Discontent

### Programme

"Richard III"

William Shakespeare  
(1564–1616)

Now Is The Winter Of Our Discontent, from  
"Richard III" (1592)

Hans Werner Henze  
(1926–2012)

Royal Winter Music: I. Gloucester (1975–6)  
10'

"Juliet"

William Shakespeare

Sweet Nurse, What News? from "Romeo and  
Juliet" (c. 1591)

Hans Werner Henze

Royal Winter Music: II. Romeo and Juliet  
(1975–6) (arr. O.Tolonen, D. Wong)

Thomas Campion  
(1567–1620)

So Sweet Is Thy Discourse (c. 1617)  
10'

"Mad Lady Macbeth"

William Shakespeare

Out Damned Spot, from "Macbeth" (c. 1603)

Hans Werner Henze

Royal Winter Music - Second Sonata: III. Mad  
Lady Macbeth (1979)

John Dowland (1563–1626)

In Darkness Let Me Dwell (1610)

(Duration 40')

Otto Tolonen, guitar

Debi Wong, mezzosoprano

## The Winter of Our Discontent: Shakespearean Characters and their Musical Manifestations

“The Winter Of Our Discontent” is an unconventional dramatic-recital that combines texts by William Shakespeare with the music of Hans Werner Henze, John Dowland, Thomas Campion and others to conjure the spirits of Shakespeare’s most dramatic characters: Richard III, Juliet, and Lady Macbeth. This semi-staged performance blurs the boundaries between the historical and the contemporary, the musical and the dramatic, the real and the imaginary.

This lecture-recital will compare and contrast the theatrical and musical devices and genres presented in this performance and discuss how they can inform and enrich one another.

### Debi Wong

#### “The Art of Storytelling: The Possibilities of the Historically Informed Performer”

This study was inspired by my interest in performance practices in Western art music: how they developed, how they are studied and implemented, and how they have shaped the performance experience for the artist and the audience.

Two questions dominate this study:

- 1.) What would my performance practice look like if I were to stop thinking of myself as a classical singer, and start thinking of myself as a storyteller?
- 2.) What would my performance practice look like if I considered my instrument to be my entire body (instead of simply my sung voice), and my expressive mediums to be limited only by the capabilities of my body?

### Otto Tolonen

#### “Tradition and Innovation in Post Second World War European Guitar Music”

My doctoral studies focus on the European guitar repertoire written after World War II. The purpose of this study is to examine traditional and innovative guitar compositions by non-guitarist composers. The performances in this study include serialist solo music and chamber music by Ernst Krenek, Cristobal Halffter, and Pierre Boulez. As a contrast there are also neoclassical works by Benjamin Britten and Hans Werner Henze. Experimental works by Helmut Lachenmann, Tristan Murail, and Giacinto Scelsi will be featured in the two last concerts.



## Anu Vehviläinen

Anu Vehviläinen (DMus) is a Finnish pianist who received her doctoral degree in 2008 and now works in the DocMus doctoral school as a professor of artistic doctoral studies. She specializes in Karol Szymanowski's piano music and is in a process of recording all the solo piano works by Szymanowski for Alba Records (vols. 1–3, 2010–14). She has also performed Szymanowski's major works for violin and piano with Antti Tikkanen, as well as *Lieder* with Anu Komsu. As a member of the TampereRaw and other ensembles, she can also be heard in solo and chamber recitals. She has been a guest at many of the Finnish festivals, and abroad at the Karol Szymanowski Festival in Poland, among others. (Photo Jaakko Paarvala)

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## Karol Szymanowski and the Multi-Layered Sonority

### Programme

Karol Szymanowski:  
(1882–1937)

Study Op. 4, No. 3, B-flat Minor

Prelude and Fuga, C-sharp Minor

Masks Op. 34:

2. Tantris the Jester

3. Don Juan Serenade

Mazurkas Op. 50, 13–16

Anu Vehviläinen, piano

Karol Szymanowski (1882–1937), the great modernist in Polish music, grew up in the Ukrainian village of Tymoszkówka on the eastern border of what was then still the kingdom of Poland. Ukraine’s culturally rich and tolerant atmosphere laid the foundations for a “pan-European” composer, as Szymanowski described himself, in contrast to the composers favoured by patriotic Polish circles, who paid allegiance mostly to Chopin. This recital presents music from Szymanowski’s three periods: the Late Romantic (1899–1913), the “Mediterranean” (1914–18) and the folk-oriented period (1921–33).

Szymanowski wrote for the piano from his early youth right up to his last opus, and his close relationship with the instrument manifests itself in his output in many ways. He wrote all his music at the piano, and also included the piano in many of his orchestral works. The early *Study* from Op. 4 shows clear influence from Scriabin; and in the *Prelude and Fuga* one can hear composer’s trademark, the complexity of sound and layered structure. *Tantris the Jester* and *Don Juan Serenade* from the cycle *Masks* Op. 34 represent the bold and expressive Mediterranean period. In the mazurkas one can hear the joyful influences from Tatra folk music.

As an artist and a researcher Anu Vehviläinen is dedicated to promoting artist-audience interaction. She points out that in Western art music, the artist-audience relationship is not widely discussed—rather, it must be read between the lines or absorbed from the general idea of “normal” concert culture. We have almost no vocabulary, concepts, or analytical approach, let alone any research, on the artist-audience relationship. The fact is, music education focuses (almost) purely on the *work* and the way the music is to be understood and performed: *instrumentalism*. Dr. Vehviläinen sees “the audience” in a broad context: an artist’s relationship with the audience can be seen in the ways the artist deals with their society. What are the roles of art and artists in life in general? Isolated? Interactive? Or something in between?

Dr. Vehviläinen has launched many projects that discuss the artist-audience relationship: a book about musicianship, various articles, a series of dialogical solo piano recitals, an interaction workshop involving a number of artists and a selected audience, an experimental programme note to accompany the 2011 opera *One Night Stand* (Kortekangas & Baran), etc. She has also created new kinds of courses in the field of artist-audience interaction.



## Judit Zsovár

Judit Zsovár graduated as a musicologist and started her PhD studies at the Liszt Ferenc Music Academy, Budapest. Research trips to London, Naples, Venice, Vienna, and Hamburg expanded her knowledge of Anna Maria Strada, Händel's *prima donna*. As a soprano, Ms. Zsovár debuted at the Wiener Konzerthaus in Schubert's *Alfonso & Estrella* with the Mozarteum Orchestra Salzburg under Ivor Bolton. She has performed Mozart and Cimarosa roles, put together a Spanish program with guitarist Melinda Tóth, and maintains a large-scale Baroque repertoire with harpsichordist Fanni Edőcs. She studied with Marek Rzepka and has participated in workshops by Júlia Hamari, Krisztina Laki, Malcolm Bilson, Luca Pianca, and Lorenzo Ghirlanda. Her coach is Stephen Hopkins (Vienna State Opera).

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### Handel's Exception—Anna Maria Strada: The Dramatic Lyricism of a Prima Donna Going Beyond the Borders of Voice Type

#### Programme

Domenico Sarro: *Tito Sempronio Gracco* 1725 (unpublished)  
"Se veglia, se dorme" (I/2, Erminia); Key: D Minor

George Frideric Handel: *Partenope* HWV 27  
"Io ti levo l'impero dell'armi" (I/11, Partenope), 1730; Key: G Major

George Frideric Handel: *Alcina* HWV 34  
"Ah! Ruggiero crudel—Ombre pallide" (II/13, Alcina), 1735; Key: E Minor

(Duration 21'30")

Judit Zsovár, soprano  
Fanni Edőcs, harpsichord

Anna Maria Strada, George Frideric Handel's faithful soprano, debuted under Antonio Vivaldi in Venice as a singer with an agile, high voice and a wide range. Besides performing complex and variable coloratura arias, during the 1720s in Naples a richness of *andante* movements became a significant part of her repertoire. This gradually changed the shape of her vocal profile.

From 1729 on Strada sang for Handel in London, who took a keen interest in shifting and expanding the *prima donna's* spheres of action. In this process of transformation she took over both Francesca Cuzzoni and Faustina Bordoni's former roles, uniting their diverse skills. She also performed *castrato* arias in Italian *pasticci*, going in a sense beyond her own gender.

Among Handel's leading sopranos, Strada was the one who "pleased him the most"—Charles Burney considered her an artist formed by Händel himself—and whose vocal activities I have chosen to investigate in connection with the music written for her not only by Handel but also by Vivaldi, Leonardo Leo, Leonardo Vinci, and Domenico Sarro. My research is a reconstruction of Strada's vocal art and development based on scores, letters, and other descriptions regarding her. The librettist Paolo Rolli marked that Strada had a penetrating voice that "delights the ear," and quoted Handel as saying "she sings better than the two who have left us," meaning that the special skills of the two former divas, Cuzzoni's expressiveness and Bordoni's dramaticism and vocal agility, became one in her. The musical material dedicated to Strada displays an increase of lyric yet demanding coloratura movements connected with a weightier dramaticism, indicating an exceptional, entirely *di petto* voice production, in the way mentioned by Pier Francesco Tosi. This type of full body singing was both the main characteristic of the *castrato* style as well as eventually an essential feature of the romantic *bel canto*.

The unique co-inspiration between Strada and Handel reached its culmination in the affecting musical description of Alcina's fallen character, in an extraordinary role in every respect. This defining moment of opera history demonstrates a prototype of the rare kind of *soprano sfogato*, a *voce assoluta* in all its splendor.

This lecture-recital follows the development of Strada's dramatic coloratura voice through the course of three *andante* arias: Domenico Sarro's "Se veglia, se dorme" (*Tito Sempronio Gracco*, 1725) from her Neapolitan era, and Handel's "Io ti levo l'impero dell'armi" (*Partenope*, 1730) and "Ombre pallide" (*Alcina*, 1735) from the 2nd Royal Academy period.

## Assisting artists of performances

*In alphabetical order, the performer to assist in parentheses*

### **Johanna Almark-Mannila (Assi Karttunen)**

Johanna Almark- Mannila studied both orchestral and choral conducting at the Sibelius- Academy. She has been conducting musicals at the main theaters in Helsinki, city orchestras around the country, and choirs such as the Radion Kamarikuoro (the Chamber Choir of the FBC) and the Chorus of the Finnish National Opera. As a singer and violinist she has been as strongly influenced by world music and jazz as by early music. Improvisation and effortless use of the voice in all genres and ranges are key for her, her aim being to be " a complete musician."

### **Fanni Edőcs (Judith Szovár)**

Fanni Edőcs (MA), winner of the 2006 Hungarian Harpsichord Competition, graduated from the Liszt Ferenc Music Academy, Budapest, in 2014; she studied there with Ágnes Ratkó, as well as with Nicholas Parle in Leipzig. She has collaborated with the Orfeo Orchestra, the Liszt Ferenc Chamber Orchestra, and participated in the world première of Heinichen's *Die Lybische Talestris*, directed by Sigrid T'Hooft.

### **Marko Hilpo (Anna-Kaisa Pippuri)**

Marko Hilpo has studied in Sibelius Academy with Hamsa Al-Wadi Juris and Ilmo Ranta, and in Escuela Superior de Música Reina Sofia with Dmitri Bashkirov and Claudio Martinez Mehner. He is a prize winner of international competitions and has performed in renowned musical venues in Europe and North America.

### **Jori Huhtala (Jenny Robson)**

Bass player Jori Huhtala was born in Jyväskylä, Finland. He completed his Master's degree from the Sibelius Academy jazz department in the spring of 2014. Mr. Huhtala has been active with several bands; and at present he is also preparing the first album by his group, Jori Huhtala 5. Today he is the most booked jazz bass player in Finland, and has performed with such great jazz musicians as Jukkis Uotila, Dave Liebman, and Tim Hagans.

### **Tommi Hyytinen (Risto Kyrö)**

Tommi Hyytinen (DMus) is a member of the Finnish Radio Symphony Orchestra and Helsinki Baroque Orchestra. Dr. Hyytinen originally graduated from the Sibelius Academy in 2002 and gave his debut concert there in 2004. In 2009 he received his Doctor of Music degree also from the Sibelius Academy. The subject of his artistic doctorate was the horn of the Romantic era. Currently he also works as a horn teacher at the Sibelius Academy.

### **Päivi Järviö (Assi Karttunen)**

Mezzo soprano Päivi Järviö (Dmus) specializes in the vocal music of the 16<sup>th</sup> to 18<sup>th</sup> centuries. She both performs herself as a singer and coaches singers, ensembles, choirs, and conductors at the Sibelius Academy and elsewhere. In her doctoral dissertation on *sprezzatura* (2011) her focus was on the experience of the performer of Italian Early Baroque vocal music. At the moment she is a post-doctoral musician-researcher at the DocMus Doctoral School.

### **Sirkka-Liisa Kaakinen (Risto Kyrö)**

Sirkka-Liisa Kaakinen is an unusually versatile violinist. She also plays the viola and viola d'amore, and leads the orchestra from the front desk. A professor of chamber music at Stavanger University, Dr. Kaakinen has also been a professor at the Royal Danish Academy of Music and the Bremen Institute of Arts. She teaches Baroque violin at the Sibelius Academy and at the Academy of Music in Kraków, as well as violin at the Tampere Music Academy in Finland.

### **Jussi Lehtonen (Jenny Robson)**

Drummer Jussi Lehtonen graduated from the Sibelius Academy jazz department in 2005. His recordings as a leader are *Firstborn* (2009) and *This Time* (2013). His upcoming CD with the Lehtonen-Rissanen Quartet features Dave Liebman. He is a faculty member in the Sibelius Academy Jazz Department, and is an artistic director at the Koko Jazz Club, the first and foremost jazz club in Finland.

### **Kaarle Mannila (Assi Karttunen)**

Multitalented composer and arranger Kaarle Mannila studied classical cello and piano as a child. Jazz music was played in the family. Learning by doing has been Kaarle's concept ever since, and now he is as a skillful percussionist as he is a double and electric bass player and pianist. His vocal range extends from bass to soprano in almost any genre, and he is an extraordinarily skillful improviser.

### **Simo Mäkinen (Risto Kyrö)**

Lyric tenor Simo Mäkinen graduated in 2013 from the Sibelius Academy, where he studied with professor Monica Groop and with Susanna Eken (Royal Danish Academy of Music). His roles at the Finnish National Opera include the title role in Britten's *Albert Herring* (conducted by Mikko Franck). Mr. Mäkinen is often asked to sing oratorio and *Lied*, and has been performing with the Finnish Baroque Orchestra, Tapiola Sinfonietta, Ilmo Ranta, Otto Tolonen, and Ralf Gothóni.

### **Riitta Paakki (Jenny Robson)**

Pianist Riitta Paakki has influenced the field of Finnish jazz music for over 20 years. She studied in the Sibelius Academy jazz department, and after graduating with the Master's degree in 2002 continued on with doctoral studies. Besides playing her own music with her own trio, Paakki teaches jazz piano in the Sibelius Academy jazz department. She has released three albums with her own trio.

### **Joel Papinoja (Anna Elisabeth Piirainen)**

Finnish pianist Joel Papinoja performs regularly as a soloist, chamber musician and lied accompanist in Finland and abroad. As a soloist he has appeared with the Kymi Sinfonietta, the Oulu Symphony Orchestra and the Sibelius Academy Orchestra and in recitals in London, Stuttgart, Denmark, Australia and throughout Finland.

### **Jussi Seppänen (Risto Kyrö)**

Jussi Seppänen studied at the Tampere Conservatoire, the Sibelius Academy, and the Amsterdam Conservatory. He has played cello with the Orchestra of the Finnish National Opera since 2004. He plays Baroque cello with a number of ensembles, including the Finnish Baroque Orchestra, the Helsinki Baroque Orchestra, Baccano, and the Trio Origo.

### **Toby Sermeus (Anne Pustlauck)**

Toby Sermeus is a performer on historical keyboard instruments, living in Brussels. His repertoire ranges from the 16<sup>th</sup> through the early 20<sup>th</sup> centuries. He obtained a Masters degree in harpsichord at the Royal Conservatories of Antwerp and Brussels. Currently he is studying historical pianoforte with Claire Chevallier at the Conservatoire Royale Bruxelles.

### **Samuli Taskinen (Assi Karttunen)**

Samuli Taskinen is a young baritone who currently studies voice at the Sibelius Academy with Jorma Elorinne. He has performed as a soloist in recitals and a few operas in student productions and elsewhere, such as the role of Frank in *Die Fledermaus* and Simon's parts in Händel's oratorio *Judas Maccabeus*. Mr. Taskinen's musical passions include Baroque opera and Russian opera, as well as contemporary music.

### **Antti Vahtola (Mikko Raasakka)**

Antti Vahtola studied piano at the Sibelius Academy, with Tuija Hakkila as his main professor, and received his Master's degree in music in 2000. In addition to piano, he has also studied the fortepiano, the organ, and voice. Along with playing piano as a soloist and chamber musician, he is working as a singer in professional vocal ensembles. Since 2003 Mr. Vahtola has been a senior lecturer at the Juvenalia Music Institute in Espoo, Finland.

## Call for Papers

The DocMus Doctoral School at the Sibelius Academy Helsinki invites artistic research performers at doctoral and post-doctoral levels to take part in the first **festival conference of music performance and artistic research**.

### Keynote performers:

- **Laurence Dreyfus**, PhD (Columbia), *Diplôme Supérieur* (Brussels), Hon RAM, FBA, D.Litt (Oxon)
- **Matti Raekallio**, DMus (Sibelius Academy), Pianist, Professor at Juilliard School (NY)

Since 1988, Sibelius Academy has offered a doctoral degree through its Arts Study Program, where the main focus of study is on independent artistic work. This means that after their master's degrees, musicians can still continue to develop the very essence of their skills—their artistic work. Through their studies, artistic doctoral students also develop their skills in the field of artistic research, but this never suppresses the artistic focus, the actual music making. The organizer of the festival conference, the DocMus Doctoral School, has for more than two decades acted as a pioneer agent in developing the artistic Doctor of Music degree in Europe.

In September 2014, doctoral students working in the fields of musical performance and practice-based or artistic research (in music; Western art music, jazz, folk music) are invited to participate in a new festival conference, *Doctors in Performance*. In general, conferences with an actual performance focus are rare if not non-existent. Instead of exclusively introducing paper presentations or having live performances as a curiosity or mere decoration, *Doctors in Performance* highlights the music itself. Therefore, each of the presentations will consist of a musical performance (solo or chamber music) of 40 minutes maximum. The performance can take the form of a recital or a concert lecture. The music performed is expected to include or relate closely to the contents of the doctoral degree the student is pursuing. Those who have already achieved their doctoral degrees can focus on their postdoctoral topics. A paper presentation on artistic research (20 minutes maximum) is also possible in the auditorium sessions (only an upright piano will be available). The conference language is English and all presentations should be in English.

Forms for presentations:

- a. recital, 40' (+ 10' discussion)
- b. concert lecture, 40' (+ 10' discussion)
- c. paper presentation, 20'(+ 5' discussion)

Conference proceedings for *Doctors in Performance* will be published in advance on the conference website and in print. This will serve as a concert programme as well as provide background information about the participants and their research topics. The applicants are therefore encouraged to include written comments discussing how their artistic and other research work support each other and towards which common goal they are directed.

The proposals will be peer-reviewed anonymously. Successful contributors will be notified via email by 1<sup>st</sup> May 2014.

## Conference Organisation

### Coordinators

Anu Vehviläinen  
Markus Kuikka

### DocMus doctoral school assistants

Maija Parko  
Anna-Kaisa Pippuri  
Otto Tolonen

### Publicity and graphic design

Tiina Laino (design)  
Karoliina Pirkkanen

### Abstract book layout

Markus Kuikka

### Fortepiano & harpsichord tunings

Lauri Honkavirta  
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Juha Portti  
Juho Oja

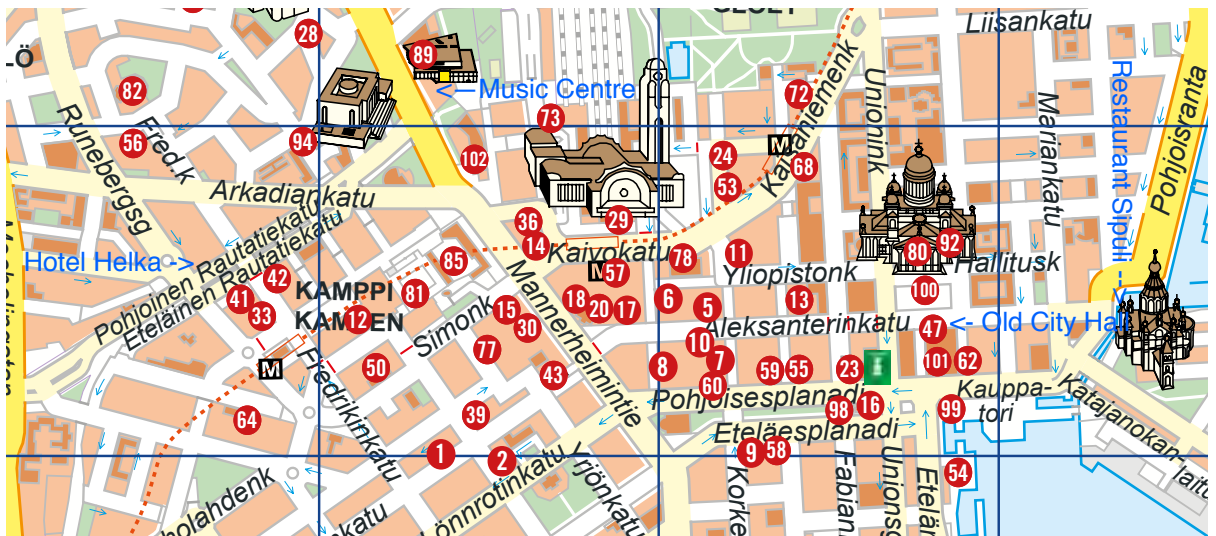
### Stage managers

Tuomas Alatalo  
Katariina Kasala  
Suvi Pousi

### Technical support

Jon-Patrik Kuhlefeldt (manager)  
Kimmo Antikainen  
Mikko Ingman  
Juhani Konttinen  
Olli Ovaskainen

## Map of Concerence Locations



### Helsinki Music Centre

Mannerheimintie 13 A, 00100 Helsinki

Entrances: Mannerheimintie

Opposite Kiasma on the Kansalaistori Square (to the main lobby)

The registration desk is located at the downstairs lobby and is accessible by stairway and elevator from main lobby on the 3th floor.

### Hotel Helka

Pohjoinen rautatiekatu 23, 00100 Helsinki

The walking distance to Music Centre is about 800m by Baana, an old railway canyon converted for pedestrians and cyclists.

### Old City Hall (Reception)

Aleksanterinkatu 20, 00170 Helsinki

The reception for participant is at Empire Hall of Bock's House, the old Town Hall. You may walk (1500m) from Music Centre or have trams 7B or 4 (Tram stop Senaatintori -> 150m)

### Restaurant Sipuli (Dinner)

Kanavaranta 7, 00160 Helsinki

The restaurant is a 500m further from Old City Hall next to Uspenski Cathedral. The connection here is also by tram 4 (Tram stop Ritarihuone -> 300m).

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