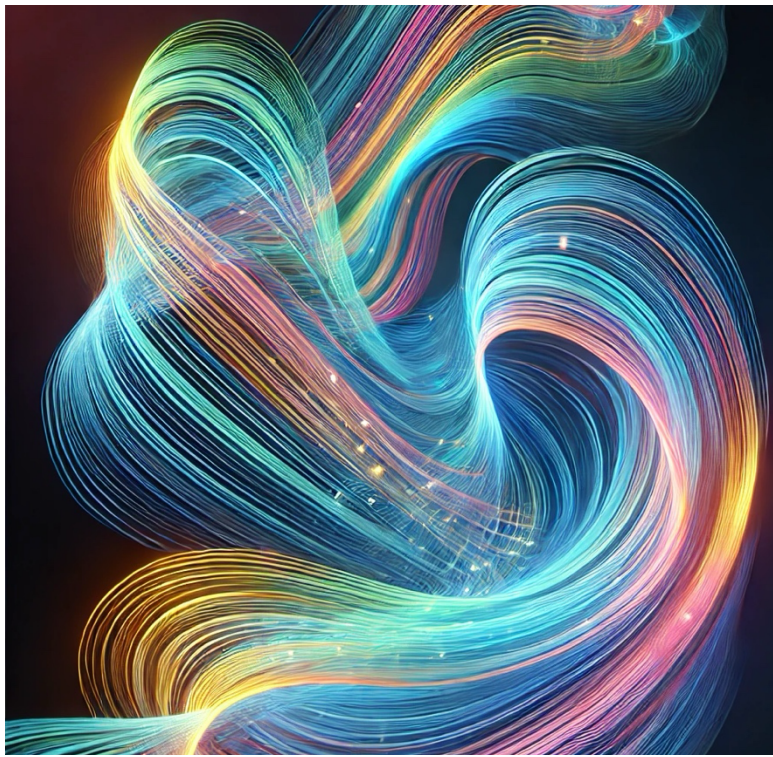


Study Days Artistic Research

Mittwoch, 13. November 2024, 10:30 – 20:00 Uhr
Donnerstag, 14. November 2024, 10:00 – 15:30 Uhr
Konzertsaal Salquin



Mittwoch, 13. November 2024

- 10:30 Uhr Begrüssung
Prof. Dr. Valentin Gloor & Prof. Dr. Mathieu Schneider
- 11:00 Uhr Keynote I
Connecting Art and Research – An Ecology of Practice and Method
Kathleen Coessens (Conservatoire royal de Liège)
- 12:00 Uhr Strings Attached – The Preparation for Improvised Solo Performances on the Classical Guitar: A Theoretical Framework and Practical Perspectives
Julio Azcano (Luzern)
- 12:30 Uhr Pedagogical Perspectives on the Etudes Op. 42 by E. Rautavaara
Elisa Rumici (Freiburg i. Br.)
- 14:00 Uhr Liminality and Interdisciplinary Composition
Ali Latif-Shustari (Bern)
- 14:30 Uhr Beyond Boundaries: Embodied Performance Practice in Complex Music
Carlos Cordeiro (Freiburg i. Br.)
- 15:00 Uhr Dealing with the Uncontrollable – Individualized Vocabulary in Improvisational Double Bass Performance
Jonas Gerigk (Luzern)
- 16:00 Uhr Sound as Process: Artistic Strategies for Exploring the Dynamics of Composed Improvisation. Decoding the Interplay between Written Structure and Spontaneous Creation
Altin Volaj (Bern)
- 16:30 Uhr Echoes of Brazilian Modernism: The Piano Rolls of Guiomar Novaes and Alfredo Oswald
Pedro d'Avila Blundi (Bern)
- 17:30 Uhr Artistic Research – eine ergänzende Chance für die künstlerische Zukunft
Prof. Dr. Valentin Gloor & Prof. Dr. Ludwig Holtmeier

Donnerstag, 14. November 2024

- 10:00 Uhr Keynote II
Validity in Artistic Research Processes in Music
Barbara Lüneburg (Anton Bruckner Privatuniversität Linz)
- 11:00 Uhr Being a Creative – Making Creations
Arda Yurdusev (Bern)
- 11:30 Uhr L'art de varier von Antonín Reicha: Interpretationsansätze auf
historischen und modernen Instrumenten
Artem Markaryan (Luzern)
- 12:00 Uhr Discovering Giovanni Sgambati's Piano School through early
20th-Century Recordings of his Students
Cecilia Facchini (Bern)
- 13:30 Uhr Keynote III
From Research-Informed Practice to Artistic Research:
Pursuing Meaning, Creativity and Well-being through a
Personalised Research Framework
Arabella Tenniswood-Harvey (University of Tasmania)
- 14:30 Uhr Asian-type Vocalizations in Korean, Japanese and European
Composers since the 1960s
Hae-Lim Lee (Strasbourg)
- 15:00 Uhr Klangvisionen: Vermittlung Neuer Musik durch Visuals
Anastasia Schmidlin (Luzern)

Keynote I: Connecting Art and Research – An Ecology of Practice and Method

Kathleen Coessens (Conservatoire royal de Liège)

An ecology of practices is the relational environment of a certain domain of action: materials, know-how, know-that and its acting subjects. An ecology of practices is dynamic and has the ambition to construct «new ‘practical identities’ for practices, that is, new possibilities for them to be present, or in other words to connect.» (I. Stengers (2005)). *An Ecology of Practices, Cultural Studies Review*, vol. 11(1), p 186). We will consider artistry and research as ecologies of practices. A first question concerns the connection of art as an ecology of practices and artistic research – and vice versa: how to lay the ecology of an artistic practice open to feel and to understand? It is our hypothesis that all demonstration of research in art must occur in a double movement related to their ecologies of practices. At one hand the demonstration consists of a sensuous way of communicating: feeling and understanding the directness of what happens. On the other hand, a non-sensuous layer of understanding needs to be present: to unfold the relational capacities behind what happens – contextual, temporal, intellectual, spatial, cultural. This means that the demonstration of artistic research aims at a layered activation of both the ‘what’ of the experience as the ‘how/why’ behind the experience.

This brings us to the difficulty of artistic research and our second question: how can artistic research be research and at the same time inform and be informed by artistic practice? Five metaphorical images will point to the complexity of artistic research as not only embedded in a practice, but also as inherently embodied, dynamic and reflective, opening a field where method is challenged by its own etymological origins of meta hodos – a journey beyond the usual paths. The metaphors (method; baking bread; hammering; the game; the mirror) will try to speak the language of art, in the sense of pointing to what can be noticed, but is often not noticed, to what cannot be unravelled in words, to what remains under the skin: the tacit experiential knowledge that is present at the crossing of the interaction of human, cultural and material capital.

Finally, we want to open a reflection upon the potential transformation of artistic practice by way of artistic research. How to cope with the paradoxes of, at one side, the implicit, tacit, embodied, sensorial knowledge in the practice, and, at the other side, explicit significations and knowledge of the practice? By activating a reflection on both the ‘what’ and the ‘how’ of artistic processes, artistic research aims at a transformation of artist, knowledge and practice.



Kathleen Coessens is a philosopher and artist, exploring the crossings of science and art, human creativity and cultural representations, tacit, embodied and sensorial knowledge. She graduated in piano and chamber music in Paris and Brussels and in philosophy (PhD), sociology and psychology at the Vrije Universiteit Brussel. As a forerunner of

artistic research, seen from within the arts, she publishes philosophical and artistic research, of which «The Artistic Turn» in 2009 with D. Crispin and A. Douglas, and recently «Sensorial Aesthetics in Music Practices» (2019), at the Orpheus Institute Ghent, the VUB and different conservatoria. She teaches artistic research practices and supervises PhD students in the arts at the conservatoires of Brussels, of Antwerp and at the Vrije Universiteit Brussel. At the Royal Antwerp Conservatoire she launched the artistic research group CORPoREAL (Collaborative Research in Performance – Reimagining Embodiment, Art and Learning, since 2013, KCA). At the Koninklijk Conservatorium Brussel she developed the research line KLAP (Knowing and Learning in Artistic Practices, 2015-2021). She sustains and participates in diverse artistic projects, nationally and internationally. She engaged in leading responsibilities as adjunct director and director at the Koninklijk Conservatorium Brussels (Erasmus university college Brussel) from 2014 till 2021, and as director of the Music department at the Conservatoire royal Liège since 2021.

Strings Attached – The Preparation for Improvised Solo Performances on the Classical Guitar: A Theoretical Framework and Practical Perspectives

Julio Azcano (Luzern)

Musical performances rely on various constraints, from human anatomy and instrument properties to style-specific conventions and the performer's cognitive-motor skills. This project examines pre-structuring and training methods that enable solo improvisations on the concert guitar, aiming to update and expand its artistic practice.

Julio Azcano is a versatile guitarist, composer, and improviser who performs internationally as a soloist, with the award-winning Eos Guitar Quartet, and in a myriad of cross-cultural projects. He integrates jazz improvisation into a refined

classical technique, drawing on his Argentinean roots. Azcano is a lecturer at the FHNW and a doctoral candidate at the Hochschule für Musik Freiburg.

Pedagogical Perspectives on the Etudes Op. 42 by E. Rautavaara

Elisa Rumici (Freiburg i. Br.)

This research explores the Etudes Op. 42 by E. Rautavaara from a pedagogical perspective, identifying the skills they develop and the best methodologies to learn them. This project employs an artistic research approach, combining theoretical study with performing and teaching experience. This resulted in the creation of a practice guide featuring exercises and video tutorials. By integrating analysis, pedagogy, and performance, this research demonstrates how these fields mutually enhance one another, highlighting the essential roles of musicologists, educators and performers within the music field.

Elisa Rumici is an Italian pianist and researcher. She has won numerous prizes and scholarships and is generously supported by the Cusanusstiftung. She is pursuing a doctorate in artistic research at the Hochschule für Musik Freiburg under the supervision of Prof. A. Gomez and Prof. N. Loges, and her research has been presented at various conferences across Europe.

Liminality and Interdisciplinary Composition

Ali Latif-Shustari (Bern)

Liminality, as originally developed in anthropology, refers to a state of betwixt and between; a threshold between two or multiple static conditions. Borrowing this concept can open new perspectives regarding interdisciplinary aesthetics in the performing arts, where the media are merged, genres are not static, and multiple layers of drama are interwoven. In this presentation, I will elaborate on this approach from an analytical and a compositional perspective by applying it to two examples: Romeo Castellucci's *La Passion* (2016), and my latest composition *Too Much Music* (2024).

Ali Latif-Shustari is an Iranian composer/researcher based in Bern. His Artistic PhD focuses on liminality in interdisciplinary composition. Preceding his musical studies he had fulfilled an MSc in Physics. He has studied composition with Xavier Dayer, Simon Steen-Andersen, and Dr. Leo Dick. He has participated in many workshops mentored by figures such as Daniel Leech-Wilkinson and Stefan Prins.

Beyond Boundaries: Embodied Performance Practice in Complex Music

Carlos Cordeiro (Freiburg i. Br.)

Drawing on Aaron Cassidy's *The Wreck of Former Boundaries*, I explore the performance practice of this work, highlighting technique and score translation as integral acts of embodiment. Using established frameworks to articulate the epistemological processes involved in learning and performing complex works, I attempt to understand how they shape my learning and practice methods, and how this knowledge is acquired, organized, and applied. This presentation will include musical examples and a live performance excerpt.

Clarinetist Carlos Cordeiro is stalwart in creating and broadcasting new music, collaborating with composers and different disciplines. Carlos is a freelancer in Germany, a member of Ensemble Garage and Contemporary Insights and teaches Neue Musik at HMT Leipzig. He is a PhD student at the Hochschule für Musik Freiburg – Collège Glarean, exploring New Complexity and the practice of performance.

Dealing with the Uncontrollable – Individualized Vocabulary in Improvisational Double Bass Performance

Jonas Gerigk (Luzern)

The project aims to make the living process of working with a sound catalogue in improvised music tangible. It provides insights into practice methods and illustrates instrumental learning. By observing, sorting out and expanding sounds in different contexts, various approaches to cultivating an individualised vocabulary are applied. These help towards a more engaged understanding of phenomenology and virtuosity. The knowledge gained can be used in teaching and learning areas such as building a healthy relationship with the instrument or developing a highly personal instrumental expression.

Jonas Gerigk is a double bass player and works mainly in improvised music. For many years he has been developing his own vocabulary using techniques and objects that he is constantly refining and adapting in different ensembles and his solo project. He studied music performance at HfM Dresden, NMH Oslo and HfMT Köln. In 2024 he started working on his PhD in Artistic Research at Hochschule Luzern– Musik.

Sound as Process: Artistic Strategies for Exploring the Dynamics of Composed Improvisation. Decoding the Interplay between Written Structure and Spontaneous Creation

Altin Volaj (Bern)

This research study explores the intricate relationship between composed structure and spontaneous creation in contemporary music, focusing on aleatoric practices, indeterminacy, and graphic notation. It examines key works by composers such as John Cage, George Lewis, Anthony Braxton, and my own compositions to discuss how these artistic strategies merge realtime composition with predetermined frameworks. The study highlights the ongoing tension between spontaneity and structure, offering practical insights into how improvisation can coexist within composed forms in creative contexts.

Altin Volaj is a highly versatile artist with diverse skills, including composition, performing, improvising, teaching, and conducting research. Currently residing in Bern, Switzerland, Altin has earned recognition for his contributions to various music festivals, seminars, and workshops across Europe and America. His current research study explores new composition models by analysing the interplay between composition and improvisation.

Echoes of Brazilian Modernism: The Piano Rolls of Guiomar Novaes and Alfredo Oswald

Pedro d'Avila Blundi (Bern)

Research on Brazilian modernism has strongly emphasized literature, visual arts, and composition, often overlooking performance and interpretation. Such a gap can be addressed by examining the piano rolls made by Guiomar Novaes and Alfredo Oswald, two key Brazilian pianists in the 20th century. An analysis of their recordings can help to explore how their playing reflects the cultural and artistic context of Brazilian modernism. However, many challenges arise when working with these rolls and trying to align their performance practices with the traditional narrative of the modernist movement.

Pedro d'Avila is a Brazilian pianist and researcher. He studied with Ronal Silveira, David Korevaar and Robert Hill, and completed a master in Artistic Research under Luca Chiantore. He currently pursues a PhD at the Hochschule für Musik Freiburg and is part of a research group led by Dr. Manuel Bärtsch, in which he studies the influences of Brazilian modernism in piano performance through the analysis of piano rolls.

Keynote II: Validity in Artistic Research Processes in Music

Barbara Lüneburg (Anton Bruckner Privatuniversität Linz)

This lecture on the validity of knowledge production in artistic research in music emerges from my practice as a performing musician and artistic researcher.

In my current three-year research project «Embodying Expression, Gender, Charisma – Breaking Boundaries of Classical Instrumental Practices» (funded by the FWF as project AR-749), my team and I are investigating what constitutes expression, gender and charisma in the bodily work of an instrumentalist. The project's centrally applied method comes from artistic research and is deeply embedded in our own instrumental practice as musicians. We need to ask ourselves how we can combine the personal, unique interpretation of our data with credibility and validity when our method is so rooted in our own experience and practice.

Not only as an artistic researcher, but also as head of the doctoral programme at the Anton Bruckner Private University, Austria, and as a reviewer and consultant in artistic research, I am confronted with the challenges associated with establishing validity criteria in artistic research. The issue is so difficult because in artistic research we need to include both creativity and rigour and subjectivity in our research process, which is at the same time an artistic process. This can lead to a tension that could jeopardise both our position as artists and as researchers. What I would therefore like to think about is how methods of academic research can be put at the service of artistic research, so that they offer us a framework in which researching artists can move freely and yet with the necessary consistency and rigour. And in which the combination of interdisciplinary methodological approaches can unfold a greater research potential than each on its own.

I will illustrate and deepen these theoretical considerations using a case study from above mentioned research project.



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

Lüneburg's arts-based research focuses on instrumental performance studies with an emphasis on embodiment, collaboration, creativity, charisma, participatory and gamebased art, and artistic research. In 2022, she was awarded the multiple year artistic research project *Embodying Expression, Gender, Charisma – Breaking*

Boundaries of Classical Instrumental Practices. <http://embodying-expression.net>. Between 2014 and 2021, she was principal investigator of the artistic research project *TransCoding – From ‘Highbrow Art’ to Participatory Culture* and main investigator in the artistic research project *gapp.net*. All projects were funded by the Austrian Science Fund. For her research, she composes artworks, realises performances, writes articles, monographs, and anthologies.

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

Being a Creative – Making Creations

Arda Yurdusev (Bern)

The artistic boundaries between labels such a composer, stage director, visual artist, electronic music artist, etc. has becoming more and more blurry within the interdisciplinary art scene every passing year. This phenomenon also shows its urgency and reflections within renowned contemporary music festivals and ensembles as there has been an exponential increase in the inclusion of interdisciplinary works within their seasonal programmes. Therefore, I would like to give an input based on some data from the archives of these festivals and open a discussion on the adaptation of new labels such as «Creative» and «Creation» with some examples.

As a composer, audiovisual artist and researcher based in Bern (CH), his research focuses on composition processes of contemporary art music with synchronised theatrical and audiovisual elements. He has worked with various ensembles such as Arditti Quartet, Klangforum Wien, Ensemble Proton Bern and gave seminars in institutions such as HEM Genève, Hochschule Luzern – Musik, HKB Bern, TOBB ETU and İstanbul Technical University.

L'art de varier von Antonín Reicha: Interpretationsansätze auf historischen und modernen Instrumenten

Artem Markaryan (Luzern)

This presentation explores interpretative approaches using «L'art de varier» by Antonín Reicha as a case study of historical and modern instruments. Following a brief introduction to Reicha and his work, the first variation of the cycle will be analysed, focusing on how the technical and sound characteristics of each instrument impact interpretation. Comparisons between the modern piano and the hammerklavier will reveal the challenges and opportunities in performance, ultimately uncovering the inherent potential of the music and the complexities within the variations.

After completing his Masters' in Music Performance (2021) and Music Pedagogy (2023) at the Lucerne University of Applied Sciences and Arts – School of Music, Artem Markaryan began a PhD programme in Artistic Research under the supervision of Prof. Antonio Baldassarre and Yasuyo Yano. In his dissertation, he examines the interpretation of *L'art de varier* by Antonín Reicha on historical and modern instruments.

Discovering Giovanni Sgambati's Piano school through early 20th-Century Recordings of his Students

Cecilia Facchini (Bern)

Giovanni Sgambati, Roman pianist and composer once celebrated as one of Franz Liszt's finest students and a key figure in continuing Liszt's tradition, is today a figure almost entirely forgotten. This research aims to rediscover his style of playing by exploring early 20th century piano roll recordings made by his students, which reveal detailed aspects of their performances, such as tempo management, rubato, and use of the pedal. These recordings offer valuable insights into the musical style Sgambati passed on. The study also contributes to a broader understanding of the Liszt tradition, extending beyond the well-known figures of the late Weimar period.

Cecilia Facchini holds a Master in Specialized Music Performance (Research) from the HKB and a Master in Music Performance from the Conservatorio della Svizzera italiana in Lugano. She has performed in Italy, France, Switzerland, and Central America, focusing on Giovanni Sgambati's performance practice. Since 2023, she has been a member of the research project «Forgotten Recordings: Piano Roll Research off the Beaten Track» at the HKB and a doctoral student at the Hochschule für Musik Freiburg.

Keynote III: From Research-Informed Practice to Artistic Research: Pursuing Meaning, Creativity and Well-being through a Personalised Research Framework
Arabella Tenniswood-Harvey (University of Tasmania)

I am a pianist: I am also a musicologist, a trained art historian (with a PhD in that field) and a teacher. My publications include peer-reviewed scholarly texts as well as performances and album recordings that are recognised as research within the Australian academic context, and simultaneously applauded as professional practice. How then do I conceptualise and frame practice as research? What is the relationship between practice and research? How can performance be understood as research? What are the new knowledges and understandings that can emerge from performance? And how can I continue to develop as a creative artist and researcher?

The institution at which I work, the University of Tasmania, was an early proponent of practice as research in Australia, establishing a PhD programme in Music Performance in the late 1990s. The founding model of folio (+examination recital) and written exegesis, borrowed from the visual arts, has continued to be the blueprint for our now diverse cohort of practitioner candidates, including songwriters, performers (interpreters and improvisers) and creators (from classical composers to music technologists). This model places creative practice at the centre of the inquiry and has mainly promoted «practice-led research» and «practice-based research» as overarching methodologies.

As a performer working within the classical paradigm, I have until recently adopted the concept of «research-informed/led practice» as a framework for developing richly considered interpretations and contextualisation of lesser-known repertoire. But now, after playing the piano for more than forty years, I am keen to catalyse my creativity and look towards conceptions of «artistic research» that emphasise the creation of new art as part of the research process, even when investigating musical objects of the past. To enable me to enact this shift in perspective (from the binary mode of performer/creator to the concept of creative artist researcher) I am embracing a playful mode of enquiry, using explorations in other, non-musical media not only as means of investigating and interpreting the musical objects of my research, but to stimulate my musical creativity and enhance well-being.

In this presentation I will reflect upon previous projects and use my current project (Ukrainian piano music) as a case study to discuss the personalised research framework I have created to catalyse my work. I will also share observations about current and varied conceptualisations of Artistic Research and consider the epistemological implications of these in various academic cultures.



Arabella holds degrees in music, art history and education, and her scholarly work is recognised internationally. In 2023, her co-edited book *Belonging, Detachment and the Representation of Musical Identities in Visual Culture*. Since 2020 she has been a member of the Council of Association *Répertoire International d'Iconographie Musicale*

(RidIM), Zurich; and since 2023 a member of the Steering Group of the Australian Healthy Conservatoires Network. From 2009 until 2011 she was a member of the International Scholarly Advisory Board for American Art Initiatives at the Freer Gallery of Art, Smithsonian Institution (Washington D.C.).

She has presented at conferences in the USA, Europe, Asia, Australia and New Zealand; and given lecture-recitals in the USA and UK, using solo performance to illuminate her discussion and analysis of visual art.

Arabella's recorded output includes the solo piano albums *The Ring of Bone: The Piano Music of Elisabeth Lutyens* (MD 3354) and *Carpe Diem: Piano Music from Italy* (MD 3410); the duo albums with Edwin Paling, *Lennox Berkeley: Complete Music for Violin and Piano*, and *Solo Violin* (MD 3361) and Kenneth Leighton: *Music for Violin and Piano* (MD 3358); *Patañali* (MD 3399) in which she performs piano, keyboard and trumpet alongside the composer Michael Kieran Harvey and percussionist Eugene Ughetti; and *PRTZL* (MD 3447) in which she performs experimental music with Michael Kieran Harvey and *Clocked Out* (Vanessa Tomlinson and Erik Griswold).

Asian-type Vocalizations in Korean, Japanese and European Composers since the 1960s

Hae-Lim Lee (Strasbourg)

The object of my research will be the discovery of works linked to these intercultural exchanges between Korea/Japan and the West, by also observing Western vocal pieces inspired by traditional Asian Music; around Asian music; around the vocal works by Younghi Pagh-Paan, Isang Yun, Toshio Hosokawa, Yoritsune Matsudaira, Giacinto Scelsi and Jean-Claude Eloy.

Hae-Lim Lee is a South Korean soprano based in Strasbourg, France. She specializes in contemporary music, known for her crystalline voice and wide vocal range. Since 2021, she has been a member of the a cappella contemporary women's ensemble «Voix de Stras». Currently pursuing a PhD in contemporary music, Hae-Lim is dedicated to exploring the evolution of contemporary vocality since the 1960s.

Klangvisionen: Vermittlung der Neuen Musik durch Visuals

Anastasia Schmidlin (Luzern)

The project aims to bridge the gap between new music and young audiences (secondary school students) by organizing a concert series that combines new music with engaging visuals. The main objectives are to develop, deliver and evaluate this series, exploring how multimedia can make new music more accessible. It aims to increase understanding and appreciation among students by increasing their participation. The project will also contribute to audience research provide insights into how visuals enhance the experience of new music, and help to establish frameworks for teaching new music with visuals.

The clarinetist Anastasia Schmidlin has an active concert and teaching career. She teaches clarinet at the Lucerne School of Music and didactics at the Lucerne University of Applied Sciences and Arts. She plays in various orchestras, ensembles and festivals and has won several scholarships and prizes at international competitions. After completing her studies in pedagogy and solo performance, she is currently studying for a PhD Artistic Research.

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