Keynote Presenter
Prof John Rink (University of Cambridge, UK)

Plenary Performers
Joe Burgstaller (Peabody Conservatory of Music, USA)
Collin Currie (UK)
James Morrison (Australia)
Qin Li-Wei (Yong Siew Toh Conservatory of Music, Singapore)
Melvyn Tan (UK / Singapore)

Plenary Presenters
Dr Darla Crispin (Orpheus Research Centre in Music, Belgium)
Dr Stephen Emmerson (Queensland Conservatorium, Australia)
Prof Thomas Hecht (Yong Siew Toh Conservatory of Music, Singapore)
Prof Michael Musgrave (The Juilliard School, USA)
Dr Anothai Nitibhon (Silpakorn University, Thailand)
Dr Kia-Hui Tan (Ohio State University, USA)

Resident Ensembles
Ang Mo Faux
Orchestra of the Music Makers
The Six Tones
Size Zero Opera / Diana Soh
T‘ang Quartet
Message from Director

It is with the greatest pleasure that I welcome you all to the Yong Siew Toh Conservatory of Music for our second *Performer’s Voice Symposium: Horizons Crossing Boundaries*. The 2009 event, led by Dr. Anne Marshman, was one of the defining events of our first decade in operation and the upcoming few days promise to be equally stimulating and engaging.

Since 2009, there has been a tremendous increase in the volume and quality of research activity being undertaken within the conservatory world and in particular in relation to performance. Perhaps, even more importantly, a genuine sense of a community has emerged. A vital subset of that community are performers who, perhaps more than ever, have felt empowered to reflect on their awareness to contribute to the music research scene. We are very excited to have so many performers and performances with us over these few days and I would like to take this opportunity to thank you all for prioritizing this event in your schedule.

One of the principal developments that has had enabled performer empowerment is the establishment of the UK’s Research Centre for Musical Performance as Creative Practice (CMPCP). Led out of the University of Cambridge under the leadership of our Keynote Speaker, Professor John Rink, the centre has not only developed its own smaller national network of collaborating institutions but also, through its establishment of the PERF-STUD-NET network, has enabled a new level of international communicative opportunity. We are very grateful to Professor Rink for his support of this symposium and for agreeing to join us as our Keynote Presenter and as an Ong Teng Cheong Professor of Music.

A symposium of this magnitude takes immense organization. While I want to thank and endorse the entire team for their work, I would like, in particular, to take this opportunity to congratulate Brett Stemple, our Head of Brass Studies, for his leadership in relation to this event, for his development of such an exciting and distinctive theme, and for his tenacity in connecting with the various parties to ensure that his ideas could be realized in action and sound. I would also like to acknowledge Jenny Ang’s contribution in coordinating the event, for all her work in drawing together our delegates and presenters from five continents, and for leading the administrative team in YSTCM so inclusively.

I would like to thank our principal sponsor for this event, the NUS Academic Research Fund, administered by the Office of the Deputy President (Research & Technology) at the National University of Singapore.

Finally, I hope that you enjoy your time in Singapore and in the symposium, that you find much that is stimulating from your personal perspective, and that you are able to evolve connections and insights which help you take forward your passion for music and for performance.

Prof Bernard Lanskey
*Director, Yong Siew Toh Conservatory of Music, National University of Singapore*
Message from Symposium Convenor

Welcome to the Yong Siew Toh Conservatory of Music (YSTCM) on the beautiful campus of the National University of Singapore.

Almost precisely five years ago, in October 2007, I received an email from Dr Anne Marshman inviting me to be part of a team that would plan, and organize, an international symposium in the field of performance studies in music. Although, I have for many years (as an orchestral tubist with strong interest in musicology and jazz studies), been intuitively interested in the intersection of performance with the innumerable fields of inquiry that inform it: history, sociology, psychology, philosophy, just to name a few; I was not aware, until Anne had introduced me to performance studies of the rich scholarship that had grown up in recent years investigating this very intersection. I am indebted to her not only for that introduction, and for her invitation to join that original planning committee, but especially for her groundbreaking work that, in 2009, so successfully established the inaugural performance studies symposium at YSTCM, ‘The Performer’s Voice: An International Forum for Music Performance & Scholarship’.

Little did I know, at that point, that I had also embarked on a personal journey of expansive musical and intellectual exploration that would lead to accepting an invitation from Professor Bernard Lanskey to convene this, ‘The 2nd Performer’s Voice Symposium: Horizons Crossing Boundaries,’ that brings us all together. Like many great adventures, I would not have taken that first step (nor accepted that invitation), if not for the gentle nudging of Professor Lanskey. So, I am grateful for the trust and confidence he has put into me to help organize and guide this project, but especially for his unwavering guidance, support and encouragement leading up to the symposium. I am also eternally grateful to the incomparable administrative staff of YSTCM, particularly to the miraculous organizing skills of YSTCM’s Associate Director of Strategic Planning and External Relations, and symposium coordinator, Jenny Ang. This symposium would have not been possible without her.

So, it is with a great sense of awe, excitement, and anticipation that I welcome you all to Performer’s Voice 2012! It has truly been an honor to be involved in the invitation process, and to receive such an overwhelmingly positive response from such a distinguished group of Plenary Performers and Presenters. Additionally, I am thankful that our four days together will feature such an illustrious group of guest performers, ensembles, and presenters from all over the world, whose contributions promise to be as inspired and compelling as they are varied. The number of performances/presentations that focus on aspects of artistic collaboration and cross-fertilization between disciplines and genres, not only echoes the symposium theme, but is also a unique cross-section of current research and scholarship in performance studies.

I’d like to extend special thanks to Professor John Rink, our symposium Key-Note Presenter, the Director of Cambridge University’s Research Centre for Musical Performance as Creative Practice (CMPCP). His pioneering work in the field of performance studies is reflected in the outstanding programme he
founded and leads at Cambridge University, a programme that, though only three-years old, is already contributing significantly and dynamically to the field of performance studies in music.

A quick perspective on the symposium theme, ‘Horizons Crossing Boundaries’: When I’m asked from lay-audiences, or non-musicians, the desert-island question: ‘If you only had one composer, performer, recording, etc. to take with you to a deserted island, who would it be?’ . . . In my short answer, I’m invariably drawn to the music of J.S. Bach or Louis Armstrong. However, I’ve noticed that in discussions with professional musicians, or passionate well-informed audiences, I often find myself wandering away from those great wellsprings of musical traditions into discussions involving giants of transformation, Ludwig van Beethoven, or John Coltrane, for example; i.e. figures whose aesthetics tirelessly push on the constraining walls of artistic boundaries, towards new horizons of possibility.

For this reason, this theme seems particularly appropriate for the intersections that performance studies encompass, as well as an apt metaphor for where we currently stand in that field. It is my sincere hope that with Performer’s Voice 2012 we can gain perspective and insight on how best to address and explore the challenges and possibilities of the twenty-first century performer, the musician-researcher, the musician-pedagogue, and the musical art that inspires us all.

May our boundaries be uninhibited, and our horizons limitless!

**Brett Stemple**  
*Symposium Convenor*
Contents

Welcome Message from the Director
Welcome Message from the Symposium Convenor
Symposium Personnel
Practical Information
Symposium Programme
Abstracts, Programmes & Biographies
Organising Committee

Mr Brett Stemple  
*Symposium Convenor*

Ms Jenny Ang  
*Symposium Coordinator*

Prof Bernard Lanskey  
*Director, Yong Siew Toh Conservatory of Music*

Assoc Prof Craig De Wilde  
*Deputy Director, Yong Siew Toh Conservatory of Music*

Assoc Prof Chan Tze Law  
*Associate Director, Yong Siew Toh Conservatory of Music*

Project Team

Chiam Hui Li  
Christina See

Eddie Low  
Harris Ang

Islinda Yang  
Jayson Hu

Jenny Lee  
Joanne Soh

Leaw Weilin  
Li Zhixian

Low Yiu Wai  
Marie Tiemroth

Michelle Leong  
Mike Tan

Poo Lai Fong  
Rachel Tang

Tang I Shyan  
Wah Peng

Wendy Lee  
Zhou Xiaodong
Symposium Venue

The Performer's Voice symposium venue is the Yong Siew Toh Conservatory of Music, located within the National University of Singapore campus.

Conservatory address:

Yong Siew Toh Conservatory of Music
National University of Singapore
3 Estate Office Drive
Singapore 117485

Getting to and from Symposium

From Miramar Hotel:
Complimentary shuttle buses will transport delegates daily from the official symposium hotel, The Miramar Hotel.

Nearest MRT Stations:
The nearest MRT stations are Clementi and Kent Ridge stations. Bus 96 operates to and from Clementi station, while Kent Ridge station is accessible by the free campus shuttle bus as follows:

1. From the Conservatory to Kent Ridge Station – Service A2.
2. From Kent Ridge Station to the Conservatory – Service A1, alight at the 2nd stop and take Service C or Service D2
**Taxi:**
Taxis in Singapore are convenient and cost-effective and can be booked over the phone or hailed in the street.
Taxi Hotline: 6552 1111 (Comfort Taxi Company)

**Symposium Catering**
Coffee and light refreshments will be served in the Conservatory Lounge.
Daily buffet lunch and dinner will also be served in the Conservatory Lounge.

**Other Dining Options**
The nearest food outlets are

1. Olio Dome, The University Cultural Centre
2. The Alcove, just next to the Conservatory Building
3. Food Junction, Yusof Ishak House
4. Food outlets at the University Town as follows:
   
   (a) Subway
       Monday to Saturday: 10.00 am to 10.00 pm
       Sunday: 10.00 am to 9.00 pm

   (b) Fish & Co. Express
       Daily: 10:30am – 10:30pm

   (c) Koufu Foodcourt
       Monday to Friday: 7.00 am to 10.00 pm
       Saturday and Sunday: 10.00 am to 10.00 pm

   (d) Bruce Café
       Daily: 9.00 am – 12.00 mn

   (e) Hwang’s Korean Restaurant
       Monday to Saturday: 10am – 10pm

   (f) Sapore Italiano
       Daily: 11.00 am to 11.00 pm
**Money Matters**

The nearest ATM on campus is the POSB ATM located at the Yusof Ishak House, Level 3 and the OCBC ATM at the Cheers Store in University Town. The teller machines accept ATM cards with Cirrus, Maestro and Plus services. The only bank on campus is the DBS Bank situated on road level of the Yusof Ishak House.

**Internet Access and Printing**

Wireless internet access is available throughout the symposium at the Yong Siew Toh Conservatory building.

- **Network:** NUSOPEN
- **User Id:** NUSV21961 or NUSV21962
- **Password:** Oct2012*
- **Domain:** NUSELECT

If you do not have a laptop, you will be able to use computers in Seminar Room 7, located on Level 1 in the Seminar Room Wing.

**Smoking**

We have a strictly non-smoking policy at all our events. In addition, smoking in Singapore is banned in public buses, taxis, lifts, theatres, government offices, cinemas, shopping centres, restaurants, covered areas and food centres.

**Emergency Procedures**

In the event of a fire alarm, please evacuate the building via the nearest exit in a calm and orderly manner. Fire wardens will be on hand to direct you to the nearest evacuation holding area.
Symposium
Programme
Programme
Day 1: Thursday, 25 October 2012

ER1 Ensemble Room 1 Level 3
ER2 Ensemble Room 2 Level 3
OH Orchestra Hall Level 3
REC Recording Studio Level 2
CF Conservatory Foyer Level 1
CH Concert Hall Level 1
CL Conservatory Lounge Level 1
RS Steven Baxter Recital Studio Level 1

1200 – 1600 CF Registration

1600 – 1615 OH Introductory Remarks
               Brett Stemple

1615 – 1700 OH Opening Concert

1715 – 1800 REC Session 1:
               PLENARY PRESENTATION
               “Focus and Freedom:
               Synthesis in Late Brahms”
               Michael Musgrave
               Chair: Brett Stemple

1800 – 1900 CL Dinner
1930 – 2015  CH  **Session 2:**

**ENSEMBLE-IN-RESIDENCE:**

*The Boy Who Lives Down the Lane*

Size Zero Opera

2030 – 2130  CH  **Session 3:**

**PANEL DISCUSSION**

*From Canon to Contemporary*

Chair: John Rink
Laura Bowler, Peter Edwards, Stephen Emmerson, Michael Musgrave, Diana Soh, Kia-Hui Tan, Melvyn Tan
Programme
Day 2: Friday, 26 October 2012

0900 – 0930
CF  Registration
CL  Morning Coffee

0930 – 1030
CH  Session 4:
    KEYNOTE PRESENTATION
    “Playing with the Music: Perspectives on Creative Performance”
    John Rink
    Chair: Bernard Lanskey

1030 – 1100
CL  Coffee Break
Session 5A:

ASIAN VOICES

Chair: Kawai Shiu

“The Art of Musical Conversation” - 40min
Xenia Hanusiak, Zhang Xiao-fu

“Transcriptions of Chinese Piano Music:
The Voice of the Chinese Culture and Tradition” - 40min
Koo Siaw-Sing

Session 5B

TOWARDS PERFORMANCE

Chair: Paul Matthews

“Finding the Synergies: Adapting a Curriculum to Encompass Classical and Contemporary Singing in a University Vocal Techniques Class” - 25min
Christopher Allan, Susan Carson

“Crossing Boundaries, Exploring New Horizons – and Trying to Make it Work” - 25min
Celia Duffy

“Learning to Perform Musical Theatre: Assessment as a Preparation for the Profession” - 25min
Scott Harrison
ER1  Session 5C
MY INSTRUMENT, MY VOICE
Chair: Brett Stemple
“The Saxophone: An Identity Still Being Formed” - 25min
Eleri Ann Evans

“Study of Baroque Embellishments on the Marimba” - 25min
Tomoyo Ueda

“When Performer’s and Composer’s Horizons Cross Boundaries at Brazilian Music for Viola Pomposa” - 25min
Zoltan Paulinyi

ER2  Breakout Session 5D
BEYOND THE SCORE
Chair: Katherine Wallace
“Performing Through the Historical Lens: Recreating Schubert’s Trockne Blumen – for Violin” - 25min
Jacqueline Ross

“Historical Recordings of Bartok’s and Kodaly’s folksong arrangements (1928); Performance Practices with Striking Surprises” - 25min
Kornélia Perchy

1230 – 1330  CL  Lunch
1330 – 1415  OH  Session 6:
PLENARY PRESENTATION
“Performing in Flux: Learning from the Improvisatory Approach of Thai Musical Performance”
Anothai Nitibhon
Chair: Sugree Charoensook

1430 – 1600  RS  Session 7A
ASIAN VOICES
Chair: Elaine Chew
“The Working Pianist’s Voice in Singapore” - 25min
Greg Petersen

“Nanyang Music” with the Singapore Chinese Orchestra by Student Composers - 25min
Ho Chee Kong

“Sudden Nature: A Story about Man and Nature” - 25min
Isaac Kerlow

REC  Session 7B
TOWARDS PERFORMANCE
Chair: Darla Crispin
Creative and Performance Processes in ‘Interventions for Expanded Piano, Interfaces and Images: John Cage Centennial’ - 40min
Catarina Leite Doenici, Jonatas Manzolli
“Threading the Lines Between Opera & Musical Theatre,’” 40min
Size Zero Opera, Laura Bowler, Diana Soh

ER1  Session 7C
BEYOND THE SCORE / TOWARDS PERFORMANCE
Chair: Stephen Emmerson

“Towards an Interpretation of JS Bach’s Chromatic Fantasia (BWV 903)” - 40min
David Chung

“From Scholar to Performer: Crossing the Boundary as a Source of Artistic Inspiration” - 40min
Tomasz Herbut

ER2  Session 7D
MY INSTRUMENT, MY VOICE
Chair: Tony Makarome

“The History of Microtonal Guitars and Adjustable Microtonal Guitar Repertoire” - 40min
Tolgahan Çoğulu

“The Real Voice in La Voix Humaine” - 40min
Xenia Hanusiak

1600 – 1630  CL  Coffee Break
1630 – 1715 OH  
**Session 8:**
PLENARY PRESENTATION

*“Tai Chi for the Performing Musician”*

Kia-Hui Tan

Chair: Chan Tze Law

1715 – 1800 CF  
**Session 9:**
ENSEMBLE-IN-RESIDENCE

The Six Tones

1800 – 1915 CL  
Dinner

1930 – 2100 CH  
**Session 10:**
PLENARY PERFORMANCE

T'ang Quartet / Melvyn Tan
Programme
Day 3: Saturday, 27 October 2012

0900 – 0930 CF Registration

0930 – 1100 RS Session 11A:
TOWARDS PERFORMANCE
Chair: Ho Chee Kong

“Last Autumn: Redefining the Parameters of Contemporary Chamber Music” - 40min
Jamie Hersch

“Reading in the Dark: A Performer’s Encounter with Emily Dickinson and her American Musical Interpreters” - 40min
Nicole Panizza
Session 11B:

ASIAN VOICES
Chair: Sugree Charoensook
“The Imaginary Space: Performing New ‘Mixed Music’ Works as Intercultural Exploration” - 40min
Jean Penny, Andrew Blackburn, En Affendi Bin Ramli

“IDIOMS: Towards an Artistic Method for Intercultural Exchange” - 40min
Stefan Östersjö, Nguyen Thanh Thuy

Session 11C

TOWARDS PERFORMANCE
Chair: Alan Bennett
“The Tempo Indications of Mozart: A Performer’s Perspective on a Scholarly Discourse Supported by Historically Informed Performance Practice” - 25min
Ian Cook

Music History: Why Music Practitioners Should Still Care About It. A Case in Point Concerning the Notion of ‘bel canto’ - 25min
Massimo Zicari

Expressive Space in Orchestral Song - 25min
Shridar Mani
Session 11D

MY INSTRUMENT, MY VOICE
Chair: Kia-Hui Tan
“A Spiral Model of Musical Decision Making” - 25 min
Daniel Bangert

“Keyboard Performance as Transformation” - 25 min
James Bungert

“The Body of the Voice in Contemporary Singing Pedagogy” - 25 min
Tracey Cooke

1100 – 1130 CL Break

1130 – 1215 OH Session 12:
PLENARY PRESENTATION
“Re-imagining the Goldbergs”
Stephen Emmerson
Chair: John Rink

1230 – 1330 CL Lunch

1330 – 1415 OH Session 13:
PLENARY PRESENTATION
“Striking the Right Chord: My Journey with the Brahms B-flat Concerto”
Thomas Hecht
Chair: Michael Musgrave
Session 14A: TOWARDS PERFORMANCE

Chair: Craig De Wilde

“What are the problems with recording and what can we do about it? Or What is the Performer’s Place in the Process and Product of Recording?” - 25 min

Amy Blier-Carruthers

“Collaborative Re-Creation: A Case Study of a Pianist Recording Australian Piano Music” - 25 min

Katie Zhukov

“Contemporary Australian Art Song: Crossing the Boundary between Preparation And Performance” - 25 min

Cathy Aggett

Session 14B: BEYOND THE SCORE

Chair: Jason Lai

“From Hal Leonard to F..k: A Community Concert Band in Mid-Life Crisis” - 25 min

Lotte Latukefu

“Bodily Communication: Musical Meaning, Expression and Emotion in Solo and Ensemble Performance” - 25 min

Jane W Davidson
“The Performer Individuality in the Jazz Piano Trio: The Triangle Analogy” - 25min
Susan Muscarella

ER1 Session 14C:
ASIAN VOICES
Chair: Stefan Östersjö
“Performance as Contemporary Asian Intra-Regional Exposition: Traditional East Asian Hardware and South Asian Software in Tandem” - 40min
Tim. M. Hoffman

“Oh, East is East, and West is West, and Never the Twain Shall Meet: Rudyard Kipling’s Barrack-Room Ballads” - 40min
Michael Halliwell

ER2 Session 14D:
MY INSTRUMENT, MY VOICE/
BEYOND THE SCORE
Chair: Diana Soh
“New Horizons in Microtonal Single Reed Performance and Practice” - 40min
Henri Bok, Eleri Ann Evans

“Improvising with the Tone Clock and M3” - 25min
Dick De Graaf

1600 – 1630 CL Break
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<th>Session 15:</th>
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<td>Chair: Anothai Nitibhon</td>
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<td>Sultan Jazz Bar Opens</td>
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<td>James Morrison</td>
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Programme
Day 4: Sunday, 28 October 2012

1000 – 1030 CF Registration

1030 – 1200 RS Session 19A:
BEYOND THE SCORE
Chair: Laura Bowler

“Reinterpreting the American Experimental Tradition” - 40 min

Steven Miller, Ty Constante, Peter Edwards

My Self, then My Self: The Ephemeral

Performer in ‘The Breathing

Space Projects’ - 40 min

Cecilia White
Session 19B:
MY INSTRUMENT, MY VOICE
Chair: Celia Duffy
“The Pipe Organ and Realtime DSP - An Organist’s Perspective” - 25min
Andrew Blackburn

“Electrovocal Performance: Composition for Voice and Electronics
And a Unique Vocal Interface called the eMic (extended mic stand interface controller)” - 25min
Donna Hewitt

“Contemporary Worship Singers: Construct, Culture, Environment and Voice” - 25min
Daniel K Robinson

Session 19C:
BEYOND THE SCORE/ ASIAN VOICES
Chair: Kawai Shiu
“In-Between the Notes – Understanding Metaphorical Concepts of Rhythm, Melody And Phrasing as Materialized Through Movement” - 40min
Magnus Anderson, Tina Margereta Nilssen, Gro Shetelig
“Crossing West with Jewels from the East: South Indian Rhythm in Musicianship Teaching” - 40min
Tony Makarome, Low Jia Hua

ER2 Session 19D:
ASIAN VOICES/
BEYOND THE SCORE
Chair: Jane Davidson
“An Introduction to the Philippine Kulintang” - 40min
Hideaki Onishi, Pamela Costes-Onishi

“Tiwi Jazz: An Australian Cross-Cultural Collaboration Asks How, Why and For Whom Do We Make Our Music... and What is ‘Our’ Music Anyway?” - 25min
Genevieve Campbell

1115 CH Session 19E:
BEYOND THE SCORE
“A Collaborative Journey” - 40min
Orchestra of the Music Makers,
Stephen Emmerson, Chan Tze Law
1215 – 1300 OH  Session 20:
PLENARY PRESENTATION
“Games, rules, boundaries and horizons:
Schoenberg’s re-inventing of chess as a
source of ‘gambits’ for performers engaging
with his music”
Darla Crispin
Chair: Bernard Lanskey

1300 – 1400 CL  Lunch

1400 – 1445 CH  Session 21:
ENSEMBLE-IN-RESIDENCE
Orchestra of the Music Makers with
Stephen Emmerson
Beethoven Piano Concerto No. 4

1500 – 1630 RS  Session 22A:
ASIAN VOICES
Chair: Thomas Hecht
“Asian Performer’s Perspective on Music
by American Composer George Crumb” - 40min
Lee Pei Ming

“An American in Singapore: Composer
John Sharpley on a Spiritual Journey” - 40min
Elyane Laussade
REC  Session 22B:
BEYOND THE SCORE
Chair: Barry Ife
“It’s about Painting, not about A Painting” - 40min
Sigrid Tanghe

“Tonality and Prosody: Connections and Transformations” - 40min
Elaine Chew

ER1  Session 22C:
TOWARDS PERFORMANCE
Chair: Craig De Wilde
“Musico-Emotional Performance: Monteverdi Re-Created” - 25min
Jane W Davidson

“From Tacit Knowledge to Explicit Knowledge: A Case Study on Performers’ Interpretation” - 25min
Zhou Xuefeng

“The Apparent Performer” - 25min
Jennifer Macritchie

1630 – 1700   CL   Break

1700 – 1745   CH   Session 23:
PLENARY PERFORMANCE
Qin Li-Wei “Sarabandes & Tangos: Music by Bach & Piazzolla”
1745 – 1830  CH  Session 24:
PANEL DISCUSSION
“Crossing Genres”: Performers’ Perspectives
Chair: Brett Stemple
Joe Burgstaller, Chan Tze Law, Colin Currie, Darla Crispin, James Morrison, Qin Li-Wei

1830 – 2000  CF  Symposium Banquet
End of Symposium
Programmes, Biographies & Abstracts
OPENING CONCERT
Thursday, 25 October 2012, 4.15pm
Orchestra Hall

JAN BACH  
*Reveille from Laudes* for Brass Quintet

Conservatory Brass Quintet
Lau Wen Rong, Wang Jingyuan *trumpets*, Vadim Shvedchikov *horn*,
Zhang Yiliang *trombone*, Thunyawat Thangtrakul *tuba*

BRAHMS  
*Clarinet Trio Op. 114*
I. Allegro

Tan Boon Ping *clarinet*, Guo Qiele *cello*, Ray Chan *piano*

DAVID TAYLOR  
*Introspect* (2012)

Conservatory New Music Ensemble
Joyce Koh *conductor*
Tanasak Angsukomutkul *alto flute*, Ryu Hae Jin *clarinet*,
Benjamin Wong Keng Mun *bass clarinet*, Zhou Huyi, Andrea Lin *violins*,
Zhou Huitao *cello*, Shi Boya, Zheng Xinyi *percussion*, Sabina Im *celeste*

ENNIO MORICONE  
Orchestra Theme from *Cinema Paradiso*

ASTOR PIAZZOLLA  
*La Muerte del Angel*

Conservatory Strings led by YSTCM Head of Strings, Qian Zhou *violin*
Pan Chang, Lee Minjin *cellos*, Yang Xun *double bass*, Li Churen *piano*

*Qian Zhou and the Conservatory students are playing on string instruments loaned to them by Mr & Mrs Rin Kei Mei. For their generosity, the Yong Siew Toh Conservatory wishes to express its deep appreciation.*
Session 1: PLENARY PRESENTATION

“Focus and Freedom: Synthesis in Late Brahms”
Michael Musgrave

Thursday, 25 October 2012, 5.15pm
Recording Studio

Chair: Brett Stemple, Symposium Convenor, Head of Brass, Yong Siew Toh Conservatory of Music, National University of Singapore

Abstract: Brahms's creative development saw a gradual transition from the often austere and weighty style of his early works, towards a more relaxed style that often included dance-like qualities, especially as he gradually established his musical life in Vienna. His final instrumental works retain these characteristics, but express them within a much shorter time span. This later style is illustrated through selected examples from the four works with clarinet: the Trio op. 114, Quintet op. 115 and two Sonatas op. 121/1 and op. 121/2.

Plenary Presenter:
Prof Michael Musgrave (The Juilliard School)

Professor Michael Musgrave is Emeritus Professor of Music at the University of London, Visiting Research Fellow at the Royal College of Music, and serves on the graduate faculty of the Juilliard School, New York, where he currently resides. He studied first as pianist and organist at the Royal College of Music and subsequently in the field of musicology at the University of London and privately with F.W.Sternfeld and John Caldwell. His field of research is 19th and early 20th Century German music, and English concert life in the same period. He is author and editor of six books on Brahms, including (with Bernard D. Sherman) 'Performing Brahms. Early Evidence of Performance Style' (2003): this won the 2003 Association for Recorded Sound Collections Award for Best Research in Recorded Classical Music. His biography of Robert Schumann in the CUP Musical Lives series appeared in 2011. In English music, he is author of 'The Musical Life of the Crystal Palace' (1995), and editor of the centenary assessment of the founder of 'Grove's Dictionary of Music and Musicians': 'George Grove, Music and Victorian Culture' (2003). He is a member of the Verein of the 'Johannes Brahms Gesamtausgabe', for which he has edited the two orchestral serenades Op.11
and Op.16 (2006), and these works and the two orchestral overtures in Brahms’s arrangements for four hands (forthcoming 2012); other editions include the 'Liebeslieder Waltzes' of Brahms in different versions for Carus Verlag and Edition Peters, and the Schumann Piano Concerto, also for Peters (2009). He is a contributor to The New Grove 2, the Dictionary of National Biography and the Times Literary Supplement. He received the Fellowship of the Royal College of Music in 2005.

In recognition of his contribution to musical scholarship, the Conservatory takes the opportunity of the symposium to confer upon Professor Michael Musgrave the honorary title of Ong Teng Cheong Professor of Music.

**Session 2: ENSEMBLE-IN-RESIDENCE**

*“The Boy Who Lives Down The Lane II”*

Size Zero Opera  
Music: Diana Soh  
Libretto: James Currie

**Thursday, 25 October 2012, 7.30 pm**  
Concert Hall

In writing the libretto, Currie was concerned with negotiating a theme that, interestingly, has been recurrent in both the operatic repertoire and also in the seemingly unrelated world of experimental performance art: the representation of human madness. Taking this into consideration, Currie and Soh experimented with a tried-and-tested paradoxical strategy: of imposing a disciplined closing off of options as a potential route to opening out into something new. It was decided that every line of the text must directly relate to a recognized traditional nursery rhyme. The result was a work that fluctuates between narrative and abstraction, expression and indifference.

In this one-act fantasy, our protagonist (Young Girl) is working for Black Sheep Delivery Services and is in search of ‘the little boy who lives down the lane’ so that she can deliver her bag of black wool. She encounters and re-encounters this Old Man who takes on various guises and identity and often (mis)leads her on her quest. She never finds him, but in her desire to, visits many places, from a barnyard, to a café and to busy city streets and alleyways. In each scene, she is thrown into new settings where she gathers information on the whereabouts of The Boy and proceeds on her impossible quest.

**Scene 1: Warnings.**  
The Young Girl is on her quest, she then catches on and is seduced into a game of absurdity.

**Scene 2: Revolt**  
Her inner thoughts and recollections (real or imagined) with Jack; cumulates in her cathartic aria where she saves and is a cat.
Scene 3: Funeral Preparations
The Old Man as a priest, is preparing for the funeral of Cock-Robin.

Scene 4: Incantations
The Old Man attempts to revive Cock-Robin through a series of incantations.

Scene 5: Farewells

Diana Soh is a Singaporean composer and singer that pursued her PhD at the University at Buffalo where she came in contact with James Currie an Associate Professor in the Department of Music where he teaches courses in music history to undergraduates, and music and philosophy to graduate students. Educated at Cambridge University and at Columbia University his academic work, which appears widely, is concerned with the points of intersection between music, philosophy and politics. His new book, Music and the Politics of Negation, is published by Indiana University Press, and he is also active as a poet and performance artist. Through their common interest in reading Lacan’s seminars, they met for intense discussions and subsequently Soh approached Currie to be her librettist and to collaborate on her idea of an opera. Currently, Soh resides in Paris where she is part of the IRCAM Cursus 2 program and composer-in-residence (2012-2013) at the Conservatoire D’ivry sur Seine in partnership with La Muse en Circuit and ensemble Le Concert Impromptu. For more information on her works and upcoming concerts please refer to the following website:www.dianasoh.com

Size Zero Opera was founded by composer and mezzo-soprano, Laura Bowler in 2007. The company specializes in the creation and performance of contemporary and innovative chamber opera, collaborating with emerging individuals in exciting and challenging ways. We bring our musicians to the forefront, as they are integral to the theatre we want to create and explore.

Size Zero Opera began with the premiere of My Friend Annie, a thirty-minute music-theatre work depicting the stream of conscience of an anorexic teenage girl, which was later nominated for a ‘Royal Society for the Promotion of Health through Music Award’. One of the company’s greatest successes has been the several performances we have given of Laura Bowler's Settings of Tanya Gold which was the feature of an article written by Tanya Gold in The Guardian about the music setting of her articles.

Size Zero Opera has premiered several works at the internationally renowned Tete-a-Tete Opera Festival in London, and has given performances at the Grimeborn Opera Festival, the Linbury Theatre at the Royal Opera House, Covent Garden as well as a residency at London's Little Opera House in May 2011.

Future productions include a joint commission with The Banff Centre, Canada, working with composer Christopher Mayo, to be premiered in Canada, March 2013, the premiere of Arne Gieshoff's new opera, in August 2013, and the recent premiere of Laura Bowler's new opera, The Sandman, working with BBC Radio Playwright, Lavinia Murray. The company is generously supported by the PRS Foundation and the Stephen Oliver Award.
Size Zero Opera:

Jonathan Mann conductor
Richard Fitch director
Laura Bowler mezzo-soprano
John Savournin baritone
Alice Thompson flute
Max Welford clarinet
Tom Lee percussion
Timothy End piano
Patrick Dawkins violin
Hermione Jones cello
Chen Yu-Chen double bass

Session 3: PANEL DISCUSSION

“From Canon to Contemporary”

Thursday, 25 October 2012, 8.30 pm
Concert Hall
Chair: John Rink
Laura Bowler, Peter Edwards, Stephen Emmerson, Michael Musgrave,
Anothai Nitibhon Diana Soh, Kia-Hui Tan, Melvyn Tan
Session 4: Keynote Presentation

“Playing with the Music: Perspectives on Creative Performance”
John Rink

Friday, 26 October 2012, 9:30 am
Concert Hall

Chair: Bernard Lanskey, Director, Yong Siew Toh Conservatory of Music, National University of Singapore

Abstract: The creative work of performers has attracted increasing scholarly attention since the early 1990s. The ‘New Musicology’ laid a fertile seedbed for musical performance studies, a development encouraged by the extraordinary growth in ethnomusicology and by an expansion into popular music, film music, jazz and so forth. The study of these fields has led to greater awareness of performance as a primary locus of musical creativity, thereby challenging some of the assumptions underlying many decades of musicological research. Recognition of music’s essential temporality has also grown, and likewise an appreciation of the experiencing of music and the construction of subjective meaning engendered by it. At the same time, practice-led research has gained prominence as well as respectability, thanks in part to an explosion of creativity studies more generally. This paper will survey recent developments in performance studies, including the establishment in 2004 of the AHRC Research Centre for the History and Analysis of Music (CHARM) and in 2009 of its successor, the AHRC Research Centre for Musical Performance as Creative Practice (CMPCP). Having reviewed some of the projects being conducted by the CMPCP team among others, I will present a few case studies from my own research in an attempt to show that the field of performance studies needs not only to reflect, but also to emulate the creative practices of performers themselves if it is to realize its full potential.
Keynote Speaker:
Prof John Rink
(University of Cambridge)

Professor John Rink is Professor of Musical Performance Studies at the University of Cambridge and a Fellow of St John's College, Cambridge. He studied at Princeton University, King's College London, and the University of Cambridge, and he holds the Concert Recital Diploma and Premier Prix in piano from the Guildhall School of Music & Drama. He has produced six books for Cambridge University Press, including The Practice of Performance (1995), Chopin: The Piano Concertos (1997), Musical Performance (2002), and Annotated Catalogue of Chopin's First Editions (with Christophe Grabowski; 2010). He is also a co-editor of the Cambridge Companion to Recorded Music (2009). John Rink directs the £2.1 million AHRC Research Centre for Musical Performance as Creative Practice (www.cmtpc.ac.uk), which is based at the University of Cambridge in partnership with King's College London, University of Oxford, and Royal Holloway, University of London. His own CMPCP project - Creative Learning and 'Original' Musical Performance - is being pursued in association with the Royal College of Music and the Guildhall School of Music & Drama. He is one of four Series Editors of The Complete Chopin - A New Critical Edition, and he directs the Online Chopin Variorum Edition, funded by the Mellon Foundation (www.ocve.org.uk). John Rink's research on musical performance began with an undergraduate dissertation at Princeton on 'Analytic Process in Performance'. After completing his doctoral work on Chopin's improvisatory music, he took an active role in promoting performance studies within musicology and has since developed a reputation as one of the world's foremost specialists in the field. His influential book The Practice of Performance argued for a holistic approach to performance studies, given the broad range of factors underlying the act of performance and more specifically the performer's conception of music. A similar strategy was adopted in Musical Performance, in which the primary emphasis was placed on the experience of music in and through time. This remains one of his main preoccupations, hence his ongoing attention to the modelling of musical shape and gesture.
Session 5A: ASIAN VOICES

Chair: Kawai Shiu, Assistant Professor, Yong Siew Toh Conservatory of Music

“The Art of Musical Conversation: Visages Peint dans les Opera Bekin (For Western Opera Singer and Peking Opera Performer and Electronics)”

Xenia Hanusiak

Abstract: This lecture-recital will discuss the research and performance process of creating a new work which combines Western operavocal technique and Peking Opera. It is about the art of collaboration where no words are exchanged, but where intuition and senses play as an important a role in the creation as they do the performance. Visages Peint Dans les Opera Bekin was written for Xenia Hanusiak and Peking Opera performer, Yi Zhang, by Zhang Xiao-fu. It was premiered at the Beijing Festival in 2009 and in 2010. At its Australian premiere, the piece garnered enthusiastic responses from critics and audiences alike: described by The Age as “an ecstatic theatrical experience” and The Australian as “a delicious soufflé,” the work has since been performed at Le Poisson Rouge (New York). Accompanied by a contemporary electronic sound track, the work draws its source material on the dramatic and musical styles of Chinese opera and street sounds. At times it is poised and elegant - and at others, explosive. The process represents a true intercultural gateway experience. When Soprano Xenia Hanusiak learnt of the innovative work of Professor Zhang Xiao-fu (Beijing Conservatorium), she knew that she wanted to commission a work from him. The composer knew no English, the singer knew no Cantonese – so they communicated in French – her schoolgirl French, and the French Xiao-fu had learned at IRCAM. From this humble beginning, the process began. The creativity was based on instinct: a glimmer of an expressive eye, or a turned hand. The meeting passed. Hanusiak went back to Australia, and then found herself in Paris again; and it was here that she received the score to a work that she would premiere in Beijing a month later. She saw herself reflected in that score. She came to Beijing, rehearsed it with a singer who could speak no English or French, and at the premiere in November 2008 the two singers set the stage alight – without a conversation ever taking place.

Presenter: Opera singer, academic, and writer Xenia Hanusiak, enjoys an extraordinarily diverse life as a performer-professional. Cross-cultural projects are central to her professional life, as she has created and performed premieres of new works in China, Singapore, Korea and Denmark. She has been part of many cross-cultural performances from commissions to world tours. Most recently she collaborated and performed in Earth Songs, a dance theatre piece at the Homart Theatre, Seoul, gave the world premiere of
Visages peint dans les Opera Bekin, in Bejing and performed in the international MODAFE festival, Seoul. She is a PhD candidate, and has given papers at international symposia. She has been a teaching fellow at Melbourne University, Monash University, Kookin University (Seoul), Nanyang University (Singapore), Peking University and, most recently, Northeastern University and Boston University. She has performed extensively on four continents: Adelaide, Melbourne, Perth, Sydney and Ten Days on the Island Festivals (Australia), Aarhus Festival (Denmark), Banff Festival of Arts (Canada), Next Wave Festival, at the Brooklyn Academy of Music (New York), Kennedy Center (Washington), Singapore Arts Festival, Beijing Musica Acoustica, MODAFE (Seoul), The Concert Hall, Esplanade Theatre on The Bay, (Singapore), and the Ljubljana Spring Festival, to name a few.

"Transcriptions of Chinese Piano Music: The Voice of the Chinese Culture and Tradition"
Koo Siaw-Sing

Abstract: During the nineteenth century, writing a piano transcription of a symphony, an opera, or an orchestral work was an important study and performance tool, in part because the piano was the medium for people to hear these works without having to attend a live orchestral concert. Franz Liszt produced a great number of piano transcriptions that were of such high quality, that they proved to be invaluable resources for the student, performer and audience alike. To this day, piano transcriptions are particularly valuable when instrumentalists want to study a concerto: by working with a pianist playing the orchestral reduction, the soloist is able to study and perform concerti when the opportunity to work with an orchestra is scarcely available. In Asia, Chinese composers frequently write transcriptions for piano beyond the traditional reasons of substituting for an orchestra. Chinese composers use the piano as a medium to convey and express their rich cultural traditions, particularly traditional Chinese instrumental works, folk songs and folk dances. Piano transcriptions of traditional Chinese music started in the early twentieth century and continued as Western influence became significant and piano study became increasingly popular. Unfortunately, these transcriptions were frequently underestimated for their quality, and performers were often skeptical about including these pieces in concerts. Additionally, those who chose repertoire in piano competitions, or piano exams, would avoid these transcriptions, as they felt such pieces were not considered part of the ‘standard’ repertoire. Therefore, in this lecture-recital, I will explain the importance of these piano transcriptions among Chinese composers. The discussion will also include perspectives of influence from historical, social and political backgrounds. I will also discuss interpretive techniques of these highly sophisticated piano transcriptions including the importance of studying and understanding the sound concepts and composition techniques from the original source materials. Finally, I will perform some of these beautiful and successfully written Chinese piano transcriptions.

Presenter: Dr. Koo Siaw-Sing is Senior Lecturer at the Yong Siew Toh Conservatory of Music. Prior to this appointment, he was a piano professor at
Augustana College and a graduate teaching fellow at the University of Oregon. Dr. Koo is in high demand as a concert pianist, a lecturer at national conferences, and an adjudicator for piano competitions. A native of Penang, Malaysia, Koo Siaw Sing received his performer's diploma, Licentiate (L.T.C.L.) from Trinity College of Music. In 1990, he was awarded a piano scholarship to study at the Cleveland Institute of Music where he received his Bachelor of Music degree. He continued his studies and earned his Master of Music degree and Performer's Certificate from Northern Illinois University, and the Doctor of Musical Arts degree from the University of Oregon.

Session 5B: TOWARDS PERFORMANCE
– Recording Studio
Chair: Paul Matthews, Associate Dean for Academic Affairs, Peabody Institute, Johns Hopkins University

“Finding the Synergies: Adapting a Curriculum to Encompass Classical and Contemporary Singing in a University Vocal Techniques Class”
Christopher Allan, Susan Carson

Abstract: This paper will explore an approach that incorporates elements of classical and contemporary vocal technique into a class involving tertiary students of both genres. Since 2009 the University of Newcastle has introduced Contemporary Singing into its Bachelor of Music course to sit alongside its existing Classical Vocal Strand. Instead of keeping the Classical and Contemporary genres separate, a weekly techniques class explores vocal techniques that both student groups can use, incorporating a range of performance scenarios which include masterclasses, peer review, workshop style sessions on specific technical issues and authentic performance opportunities in the wider community. In this manner, students of each genre learn from and with each other, promoting a culture of healthy voice use based on sound vocal principles. These principles utilise a range of vocal styles based on the findings of voice science and knowledge of vocal anatomy. A recent survey details the thoughts of the students involved in the class and its results have been used to shape current and future focus. As many Conservatories in Australia seek to keep the contemporary and classical styles of singing separate, the combination of genres in one class may be seen to be a step forward in the preparation of a 21st Century singer whose repertoire may cover a number of styles as they venture into their career as a performer or teacher. This approach may assist in developing a more versatile and flexible attitude towards uncharted territory: an attitude that is enriched by the introduction of alternate repertoire and experiences within both student groups.

Presenters: Dr Christopher Allan is the Senior Lecturer in Voice at the University of Newcastle. He was awarded his PhD in Vocal Pedagogy (2011)
looking at the intersection of voice science and one-to-one teaching. He has presented at conferences in Newcastle and at University of York (UK). Christopher still performs regularly as a Baritone soloist and has recently recorded Finzi’s *Let Us Garlands Bring* with Christchurch Camerata. He is also a choral director, leading the Newcastle University Choir. He has performed with major companies in Australia, including Opera Australia and Sydney Philharmonia Choir, and enjoys working in collaboration with other singers and musicians.

Ms Susan Carson thrives on the diversity of her musical endeavours. She is in demand as a contemporary vocal teacher both at community and tertiary levels at the Conservatorium of Newcastle. Sue's rare vocal versatility is perhaps her greatest attribute. She has been able to successfully capture many genres of music: from opera to contemporary pop, jazz, folk, rock and musical theatre. Classically trained as a coloratura soprano, Sue's versatility has allowed her to play roles from Mozart’s Queen of the Night to Rodgers and Hammerstein’s Carrie in *Carousel* and Rosalinde in Strauss's *Die Fledermaus*. She is well known locally fronting the quality pop trio *Love That Hat* and duo SMS (The Sue and Mikey Show) with Michael Stove, as well as performing at various National festivals with local award-winning singer-songwriter Bob Corbett as fiddle player and mandolinist. She won Best Female Vocalist at the ABC Music Awards in 2004 and has been a finalist in several other categories for original compositions since then.

“*Crossing Boundaries, Exploring New Horizons – and Trying to Make it Work*”

Celia Duffy

**Abstract:** Drawing on the Symposium’s theme of crossing boundaries and exploring new horizons through interdisciplinarity in performance, this presentation reflects upon the recent curriculum reform of the undergraduate curriculum at the Royal Conservatoire of Scotland. Over the past 3 years the Royal Conservatoire has undergone a process of transformation of its curricular offering as important to us as gaining our own degree-awarding powers in the mid 1990’s. As the only conservatoire in the UK to offer the range of performing arts disciplines at conservatoire level (music, drama and dance – as well as technical and production arts and film and TV), one of the main drivers behind the design of our new curriculum was to create opportunities for collaborative interdisciplinary study. For the past three years we have engaged in a major institutional conversation about how best to design a contemporary, flexible and relevant undergraduate conservatoire curriculum. Our ethos is to provide educational encounters for all our students and staff in which our various arts practices are ‘transformed through collision, challenge and collaboration’. Changing programme documentation and programme structures does not need to take three years – experienced people can do it in a few weeks. However, changing a culture does take time and we believe that our slow and considered development process has led to not just an acceptance of the new curriculum, but enthusiastic and energetic
buy-in from our staff and students. Further, we feel that through this process there has been a real change of culture in the institution: there is a sense of understanding and willingness to work together across our disciplines and new, highly productive relationships have been forged. We have found that practical adjustments (and some compromises) are essential in making our interdisciplinary project actually work, and so this presentation will span both philosophical and practical perspectives.

**Presenter:** Professor Celia Duffy studied music at the University of London and Trinity College of Music. She is Director of Academic Development at the Royal Conservatoire of Scotland. As its first Head of Research she led the team responsible for the development and management of research, consultancy and knowledge exchange activities and designed the Conservatoire’s practice-based research programmes, validated by the University of St Andrews. Celia is currently working on the new undergraduate curriculum, an ambitious project aiming to re-define the contemporary conservatoire learning experience. Celia holds a number of advisory and board positions. She serves on the Board of the JISC and has recently served for the second time on the assessment panel of the AHRC’s Block Grant Partnership scheme for postgraduate studentships. She is an elected member and former chair of the National Association for Music in Higher Education and chairs the Board of the contemporary music ensemble Red Note. Celia’s research interests are in performing arts education, the use of digital technology and knowledge exchange in the arts. Following up on developments in the new Conservatoire curriculum she is currently writing on collaborative learning and the relationship of knowledge exchange and practice-based research in music.

“**Learning to Perform Musical Theatre: Assessment as a Preparation for the Profession**”
Scott Harrison

**Abstract:** This presentation reports on aspects of a larger project conducted on assessment practices in musical theatre. The alignment of assessment practices with professional outcomes in music has been the source of conjecture in the recent past. The perceived slippage between training and reality has brought about the initiation of assessment practices that attempt to emulate the professional realities in some training settings. This project reported on here examined tertiary musical theatre students’ perceptions of the role assessment played in ensuring realistic outcomes that helped to ensure industry readiness. The site in question employs a regime of continuous assessment that gives highly nuanced feedback to students about their progress on a weekly basis. Specifically, marks are awarded out of 5 for up to twenty sub-activities within the broad areas of acting, dance, performance project, singing, voice and speech. Throughout the semester, students are able to monitor their progress, and anecdotal records are also kept to complement the raw scores. In addition, this assessment process is located within a degree structure that has adopted a sliding scale of formative
and summative assessment across the three-year degree, with formative assessment favoured in the early years, and summative in the later years. Through focus group interviews with students, the efficacy of this assessment process was documented. Students in the second year of the program were interviewed to ascertain the strengths and weaknesses of such an approach. The findings from the project are presented, along with artefacts from the program. Implications for replication in other contexts are put forward as a means to prepare music students for the realities of the profession.

**Presenter:** Dr Scott Harrison is currently Deputy Director (Research) at Queensland Conservatorium. Scott has performed extensively in opera and music theatre as both singer and musical director. In 2010, Scott received an Australian award for university teaching. He is the immediate past President of the Australian National Association of Teachers of Singing and has published extensively on singing pedagogy, research training and masculinities and music.

**Session 5C: MY INSTRUMENT, MY VOICE**
– Ensemble Room 1
**Chair:** Brett Stemple, Head of Brass, Yong Siew Toh Conservatory of Music, National University of Singapore

**“The Saxophone: An Identity Still Being Formed”**
Eleri Ann Evans

**Abstract:** The saxophone, a relatively young instrument and a multi-faceted one, has been a significant contributor in the jazz world, but one which has struggled to secure its position in many classical music circles. Saxophonists often adopt the personality traits of other instruments in order to present a coherent voice in the musical world. Frequently cited influences include the voice and the violin. In order to re-discover the inventor Adolphe Sax’s intentions for the instrument family, which he single-handedly developed, my research has returned to his original concepts and designs. This was subsequently coupled with a scrutiny of many saxophonist’s preference to almost solely perform works written for other instruments. The warped image of the saxophone that is so often presented, one which has been warmly embraced by the saxophone community, was developed by saxophonists themselves and perhaps came as a result of their own search for the instrument’s identity. Choosing the path of least resistance and by relying upon the fundamental attributes of other instruments, they have done the saxophone an injustice, thus extensively damaging the formation of a self from which it will take generations to recover. Abandoning the well-trodden paths that most saxophonists choose to follow, this research worked towards revealing the true nature of the beast and here will present some of the previously undiscovered riches of the saxophone. These include the dynamic range and related breathing/blowing techniques, microtonality and alternative fingering patterns and a different take on the typical saxophonistic traits that
have previously been seen as obstacles, thus engaging with the three main aspects of performance: mental, physical and technological. This presentation is working towards a definition of what it means to call oneself a saxophonist.

**Presenter:** Following studies in France and the Netherlands, **Eleri Ann Evans** has returned to the UK to undertake research into the contemporary saxophone. She is currently working on ways to invigorate the future of the saxophone through her PhD research at the University of Huddersfield. She is exceptionally interested in microtonal and experimental music, unusual saxophones and the unorthodox use of the saxophone. In 2011 she was invited to perform a programme of contemporary saxophone music at West Point, New York and chosen to perform several works at the International Computer Music Conference last summer. A recent collaboration with Norwegian composers lead to much new repertoire and a European tour. 2012 has been a particularly busy year; a lecture recital at the SPEEC symposium, University of Oxford was followed by a tour of Brazil where she was invited to teach, perform and give masterclasses on the contemporary saxophone. Her recent presentation on extreme microtonality, at the North American Saxophone Alliance Biennial conference, was followed by a duo recital with Henri Bok. Eleri Ann Evans is a RICO UK endorsee.

**“Study of Baroque Embellishments on the Marimba”**
Tomoyo Ueda

**Abstract:** Performing Baroque music on the marimba is challenging yet exciting. Playing music on an instrument that did not exist during the period of composition requires research and experimentation. By combining my understanding of performance practice with techniques on the marimba, I aim for what Baroque musicians pursued: to move the listeners and share with them the emotional content of the music. An important aspect of performance practice is embellishments. They are vital to Baroque music, serving many purposes. For example, the given melody becomes more attractive through added accents, dissonances and syncopations. The piece also gains clearer structure and direction. As a result the affect depicted in the piece becomes enhanced and easier to be felt by the audience. I investigated the performance of embellishments on the marimba using adagio movements from violin sonatas in French and Italian styles. An adagio in general expresses melancholy and tenderness, and embellishments serve to demonstrate this affect. In the French style only small graces and trills are given, and they are performed as written in the score without further addition. On the contrary, in the Italian style the performers are expected to insert their own embellishments, which may be much more extravagant and virtuosoic. While studying the adagios I kept this in mind and experimented with performance techniques on the marimba, such as the use of different grips, body weight, attacks and speed of trills. By doing so, I searched for different ways to perform embellishments in two distinct styles. This process allowed me to portray the affects in a way that is unique to the marimba. In the presentation I will use the first movement of the Violin Sonata, Op. 1 No. 1 by
Jean-Marie Leclair and Violin Sonata, Op. 4 No. 1 by Francesco Geminiani to demonstrate my ideas.

**Presenter: Tomoyo Ueda** enjoys an active career as an orchestral percussionist, chamber musician and soloist. She plays with the Städtisches Orchester Bremerhaven, giving regular ballet and opera performances and concerts. She has appeared in concerts and recitals in Germany, Australia and Japan and performed for broadcasts by ABC Classic FM, Radio Bremen and Weser TV. Tomoyo’s special interest lies in the performance of early music on the marimba, which she has pursued since giving a performance on marimba of J.S. Bach's Violin Concerto in A minor with the Hunter Strings Camerata. She studied performance practice with Dr. Rosalind Halton and attended masterclasses given by the baroque cellist and gambist Charles Medlam and gambist Paolo Pandolfo, as well as those by such marimbists/percussionists as Katarzyna Myćka, Peter Sadlo and Pedro Carneiro. Her solo and chamber music concerts often feature all early music programs, collaborating with Baroque specialists such as Rosalind Halton and Masumi Yamamoto. Tomoyo was chosen to give a presentation at the first Performer's Voice symposium and her paper appears in the selected proceedings of the symposium Performer's Voices Across Centuries and Cultures.

“**When Performer’s and Composer’s Horizons Cross Boundaries at Brazilian Music for Viola Pomposa**”
Zoltan Paulinyi

**Abstract:** Why would a performer require the rare baroque viola pomposa for contemporary music? This presentation focuses on a rare instrument revival in order to express and increase the performer's art. The viola pomposa is a five-stringed instrument from the violin family. It is a bit wider than the orchestral viola because of its additional higher string usually tuned to E. It firstly appeared in the early eighteenth-century related to German baroque composers including Telemann (and J.S. Bach according to Galpin, 1931) and to famous Italian luthiers including Guadagnini (Paulinyi, 2012). Although the viola pomposa was played continuously by outstanding soloists, it was almost forgotten in the nineteenth century because of its expensive string maintenance and a subjective higher discomfort to be played (Paulinyi, 2010). In order to answer the question above, this paper shows that the performer's urge to expand his/her artistic expressions may require instruments with expanded capabilities. Such uncommon instruments are not expected to have a standard repertoire; therefore, the performer must cross the historical boundaries between performance and composition and restart the dialogue with the composer. As an example, this paper shows how the viola pomposa resurgence expands the player's technical and expression capabilities with a Brazilian repertoire developed upon the well-known French-Belgian modern school. While Harry Crowl's concert Antíteses (2008) meets some of the performer's requests, Paulinyi’s Toada (2006) will be played in order to
highlight technical new features not completely explored yet by other composers.

**Presenter:** Winner of the Bento de Jesus Caraça Program 2011/2012 at the University of Évora (Portugal), Zoltan Paulinyi is a UniMeM researcher, and since 2010 has been working on a Doctoral Degree in Music/Composition, sponsored by OSTNCS. He holds a Masters degree in Music (Musicology) from the University of Brasília (Brazil, 2010) and Bacharel in Physics from the Federal University of Minas Gerais State (Brazil, 1999), where he was the winner of a full CAPES scholarship. He has been the Director of the SPES International Exchange Program for Chamber Music among Brasilía and European/Asian cities since 2008. He is also the Artistic Director of the S. Benedict Monastery International Concerts in Brasília, to be launched in 2012 and supported by the Brazilian Ministry of Culture. He has been the first violinist of the National Theatre Symphonic Orchestra (OSTNCS, Brasília, Brazil) since 2000, where he was the principal violin in 2007 and part of 2010, as well as principal violist in 2009. His compositions were selected twice for the Biannual Contemporary Music Week in Rio de Janeiro (2005, and in 2009 also as a performer). He is the winner of the Young Soloists Performing Competition by the University of Goiânia (Brazil, 2002) and received the "Outstanding Prô-Música" Trophy by the Minas Gerais Press Critics in 1998.

**Session 5D: BEYOND THE SCORE**

— Ensemble Room 2

**Chair:** Katherine Wallace, Assistant Professor, Yong Siew Toh Conservatory of Music, National University of Singapore

“Performing Through the Historical Lens: Recreating Schubert’s Trockne Blumen – for Violin”

Jacqueline Ross

**Abstract:** The Introduction and Variations on the Trockne Blumen theme from Die schöne Müllerin - written in 1824 for flute and fortepiano - has traditionally been dismissed as one of Schubert’s weaker compositions, written largely for audience effect, barely a year after the song-cycle was completed. Indeed it has all the hallmarks of the popular concert pieces typical of the flute virtuosi traveling through Schubert’s Vienna. But on closer look, there is a poignant and intriguing quality to the twists and turns of the variations, that not only reflects a harmonic depth worthy of the original haunting song, but that also mirrors the tale of the Miller himself, with his sorrowful journey through life, love, and loss. Having been impressed from the first encounter with this work, I decided to include it in my recent recordings of the complete works of Schubert for violin and fortepiano. In searching for the means to re-create this piece for violin, I discovered earlier versions which reveal interesting insights into evolving 19th century performance practice. Comparing the various editions with Schubert’s autograph, and Diabelli’s 1850 edition (the first printing), presents the
performer with many questions regarding notation and meaning. The main challenges remain: How to bring to life the drama of the original song-cycle, and how to capture the sound and excitement of the concert world of Vienna in the 1820’s? That Schubert was influenced by ground-breaking instrumental innovation, as well as the captivating flair of the virtuoso, seems certain, and in this work there is ample demonstration of both. My goal was to transfer these characteristics to the violin, while communicating through these variations the pathos and poignancy of the Miller’s journey. This session will explore performance as creative hypothesis: this piece was never played in Schubert’s lifetime – and the motivation behind its composition remains a mystery.

Presenter: Performing on both modern and period instruments, Jacqueline Ross enjoys a unique and varied career. Born in New York, she studied violin with Joseph Fuchs at the Juilliard School, continued with Saschko Gawriloff in Cologne, and later studied baroque violin with Lucy van Dael in Amsterdam. Having received high critical acclaim for her recordings of the Bach *Solo Sonatas and Partitas*, she recently recorded the complete works of Schubert for Naxos. Currently Professor at the Guildhall School of Music and Drama in London, she is also on the faculty of Festival MusicAlp in Courchevel, and Summit Festival in New York. She is regularly invited to give master-classes internationally, and has adjudicated at major competitions including the Salzburg Mozart, Menuhin, and Leopold Mozart Competitions. Her research into performance practice has been supported by the Dutch Arts and Humanities Research Board, the British Council, and London Centre for Arts and Cultural Exchange, among others. She has recently been awarded a CMPCP Visiting Fellowship to Cambridge University, where her research will be applied to the preparation of a new performing edition for violin of Schubert’s *Trockne Blumen* Variations. Her G.B. Guadagnini violin has been financed with kind help from NW Brown and Company.

“*Historical Recordings of Bartok’s and Kodaly’s folksong arrangements (1928); Performance Practices with Striking Surprises*”
Kornélia Perchy

Focus of Presentation: The presentation focuses on the historical recordings of Bartók and Kodály’s folksong arrangements (1928) in the light of performance practices. Two songs recorded in 1928, with the accompaniment played by Bartók, will be considered in this presentation. The presentation analyses the songs to ascertain whether the performers maintained what was written in the original score or if their performance practice style modified that score. This analysis provides valuable information in order to determine whether the composers’ intentions of how these songs were to be performed has in fact taken place.
The aim of this presentation is to:

- Analyse the original recordings from a performer’s prospective in order to identify the stylistic and interpretive differences that are apparent between these recordings and the published score.
- Make a comparison between what is heard on the recording and what is written in the published score. The focus will be on tempo, appoggiatura and acciaccatura, portamento and embellishments.

**Presenter: Kornélia Pérchy** completed a Master’s Degree (Honours) at the Franz Liszt Music Academy in Budapest. She was the recipient of the French Government scholarship to the École Normale de Musique de Paris, where she was awarded a Diplôme Concertist du Chant. In 2001-2002 she was again the recipient of a scholarship offered by the Italian Government to the Giuseppe Verdi Conservatorio di Milano, working with Vittorio Terranova. She continued her studies in the Conservatorio after receiving the Hungarian Government’s annual youth excellence scholarship. Kornélia has been invited to participate in a number of prestigious competitions and festivals, including the BBC Cardiff Singer of the World, Placido Domingo Competition (Tokyo), Ravinia Festival (Chicago: working with Christoph Eschenbach, Peter Schreier, Thomas Allen, Roger Vignoles and Rudolph Piernay), and the Pacific Music Festival (Sapporo: working with Christoph Eschenbach and Martin Isepp.) Kornélia joined the Hungarian State Opera as one of its principal artists in 2002 and has toured extensively, both with the State Opera and as a solo performer. Since relocating to Sydney she has pursued her special interest in Bartók and Kodály’s vocal music and is presently completing a DMA on Bartók’s folksong settings with an emphasis on their performance practices.
Session 6: PLENARY PRESENTATION

“Performing in Flux: Learning from the Improvisatory Approach of Thai Musical Performance”
Anothai Nitibhon

Friday, 26 October 2012, 1:30pm
Orchestra Hall

Chair: Sugree Charoensook, Dean, Mahidol University

Abstract: In traditional Thai music, the interpretation of notated music establishes an ambiguous boundary between the role of the composer and that of the performer. Using numerical and alphabetical letters, the score provides a very generic translation of the composer’s intention, just enough for the performer to make an idiomatic realization of the piece. While working with student performers trained in the Western Classical tradition in seminar, the author, who is also a composer, presents them with musical material of an improvisatorial nature. During the reading of the score, and via oral transmission, the composer and the performer explore different interpretations of the piece, thus giving performers an opportunity to gain insight into the composer's creative process. This direct approach allows the composer to communicate and anticipate the interpretation of the piece, thus maintaining the original design while allowing a certain level of flexibility. This process allows students to develop a better understanding of how music is constructed, from both a notated and aural perspective. The practice also aims at helping students broaden their understanding of other musical languages, with a special focus on their own musical heritage.

Plenary Presenter:
Dr Anothai Nitibhon
(Silpakorn University, Thailand)

Composer and pianist, Dr Anothai Nitibhon was born in 1978 in Bangkok. In 2000 after completing her bachelor degree in Music Education in Thailand, she received the Award of Outstanding Youth in Arts and Culture from the National Youth Bureau, Office of the Prime Minister, Thailand, for her contribution as a young composer. Nitibhon continued her studies in the Master programme in Music Composition at the University of Edinburgh under
Professor Nigel Osborne. In 2002, she graduated with a Master Degree and was awarded a distinction for her major work 'Manohra'. She was then awarded the Overseas Research Students Award and a scholarship from Edinburgh University to continue her study for a PhD in Music Composition with Professor Nigel Osborne, and obtain her PhD in Composition in May 2007. Working on the cultural front, Nitibhon bases her musical research on the idea of intercultural dialogue amongst different countries. Her compositions have been performed in concerts and festivals by various orchestras and ensembles in the UK, Germany, France, Bosnia Herzegovina, New Zealand, Hong Kong, Thailand and the USA. Her work for string quartet and double bass, 'Dukkha,' has been recorded by the Edinburgh Quartet and is now released on CD. She has also been selected to participate in the Voix Nouvelles composition course with Brian Ferneyhough, supported by the Royaumont Foundation. Alongside her studies in composition, Anothai is intensively involved in music, educational and creativity work in the UK and overseas. Her contributions in the UK brought her the International Student Awards, a national awards scheme run by the British Council, in 2005. Nitibhon is now a full-time lecturer at the Faculty of Music, Silpakorn University, Bangkok, Thailand and a part-time lecture in composition at Chulalongkorn University, Bangkok.

Session 7: BREAKOUT SESSIONS
Friday, 26 October 2012, 2:30 pm - 4:00 pm

Session 7A: ASIAN VOICES
— Steven Baxter Recital Studio
Chair: Elaine Chew, Professor of Digital Media Queen Mary University of London & Director of Music Initiatives, Centre for Digital Music

“*The Working Pianist’s Voice in Singapore*”
Greg Petersen

*Abstract:* Pianists and bassists are among the most sought after instrumentalists in Singapore’s freelance music scene. The same musicians are often seen and heard playing a variety of musical styles, from jazz and rock to ethnic and Asian pop, in disparate venues from the Esplanade – the premier concert venue in Singapore – to weddings and pubs and everything between. These musicians usually work with little or no rehearsals. Pianists are typically the default music leaders in these performances. This research centres on a few basic questions. In such disparate, and often commercial, musical settings, to what extent can a working pianist develop and maintain his or her own musical voice, and do other musicians recognize his or her voice? How much does that voice need to alter in different venues or with different musicians? While one could conduct this research focusing on the musical aspects of these interactions, this paper builds on research by other scholars demonstrating how conversations represent and shape one’s own
identity, the identification of others, and the positioning of self and others.\textsuperscript{1} While the original outcome of this research focused on the bass players,\textsuperscript{2} this paper centres on the pianists by analyzing and evaluating a combination of formal and informal interviews with forty-two of the busiest free-lance bassists and pianists in Singapore, nineteen bassists and twenty-three pianists. The interviews are supplemented with audio and video recordings of live performances. Combined together, this material provides the supporting details to answer the initial questions, and leads to further conclusions and observations about how verbal communication frames empowered voices and voicelessness in free-lance ensembles, both musically and in speech.

Presenter: After spending many years as a professional bassist, Dr. Greg Petersen left the musical performance venues of the world and entered the universities of the world to focus on his academic interests in the human relationship with arts. Today he is a scholar weaving together his disparate background and interests. Some of the world’s most respected publishers publish his book chapters and journals articles in the areas of musical instrument history, aesthetics, and economic, religious and political influences on the arts and society. His two monograph length research studies focus on the images, artifacts and traditions surrounding violin and viol family bridge locations and another on the dawn and demise of musical instruments. As a bassist Dr. Petersen has performed on several records and film scores, including motion pictures for Walt Disney Pictures and Warner Bros. He has also played bass live with several international celebrities and artists, Broadway musicals, ice shows, circuses, opera and ballet companies. Although his focus is now his teaching and research, he remains marginally active as a substitute bassist in the Singapore music circuit. He currently serves as one-man humanities department in the Yong Siew Toh Conservatory of Music, National University of Singapore.

“Nanyang Music” with the Singapore Chinese Orchestra by Student Composers
Ho Chee Kong

Abstract: A recent reading session on student composers' works by the Singapore Chinese Orchestra was the culmination of a series of seminars conducted over the course of two semesters on the theme of Nanyang Music. The seminars concentrated on the technical aspects of instrumentation studies and orchestral techniques, and covered the theme of what Nanyang music embraces, to prepare the students for the reading of their orchestral works. Apart from a brief review on the outcome of the reading session, this


presentation will share further information on the students' works from the performers' point of view. The reading session was conducted in two sections, and after each session, there was a seminar with the conductor and the instrument principals of the orchestra. The focus of the presentation will be the conductor's and performers' feedback on the works presented by the young composers and how the feedback from these two seminars have helped the students connect better with their own exploration of an Asian theme with the Western-based training they receive at the Conservatory.

**Presenter:** Singaporean composer Dr. Ho Chee Kong is Associate Professor and Head of Composition at the Yong Siew Toh Conservatory of Music, National University of Singapore. He has received many commissions to compose for both the Western and Chinese ensembles and his works have been performed at various festivals and concerts around the world. A recent work, Passage-Fantasy for Cello and Orchestra, was commissioned by the National Arts Council for the Singapore Arts Festival 2012, and was performed by soloist Qin Li Wei and conducted by Chan Tze Law with the Orchestra of Music Makers. He has also presented papers at various conferences, such as the International Reflective Conservatoire Conference at the Guildhall School of Music & Drama in March this year with a paper titled, Searching the Heart of Nanyang. Ho also serves on arts advisory committees with the Ministry of Information, Communication and the Arts, the National Arts Council and the Ministry of Education. He has served as an elected Vice-President and Regional Director for Asia/Oceana on the Board of the International Computer Music Association and was the Artistic Director and Co-organizer for the International Exchange Composers Concerts between Singapore and Japan in 2005 and 2006 respectively. In 2003, he was the organizing Chairman for the 29th International Computer Music Conference held for the first time in Southeast Asia at the National University of Singapore. He is the founding President of the Composers Society of Singapore, which is a country member of the Asian Composers League. He currently serves as a board member with the Singapore School of the Arts and the Singapore Chinese Orchestra.

“**Sudden Nature: A Story about Man and Nature**”
Isaac Kerlow

**Abstract:** *Sudden Nature* is an audiovisual piece that explores the relationship between Man and Nature. It was produced as a short film, and we are currently designing a new version that incorporates live performers and dancers. The blending of Asian music elements with European music is at the core of this experiment in cultural fusion. A waltz incorporates the voice of an *er hu* and enhances the storytelling. The score also includes the use of *sakuhachi* and *bansuri*, harp, psaltery, celesta, and didgeridoo, in addition to a string section. The goal was to create an audiovisual piece that expresses the new sensibility and new experience of living in Southeast Asia today.
**Presenter:** Isaac Kerlow has a long career as a pioneer digital artist and independent filmmaker, and his work has been shown internationally. He is Artist-in-Residence at the Earth Observatory of Singapore, and arrived at the tropical island in 2005 as Founding Dean of the country’s first professional art and film school. Isaac is also the author of several ground-breaking film and animation books, and his recent film, *Mayon: The Volcano Princess*, won the Best Concept Award at the United Nations Summit of Environmental Cinema in 2010.

**Session 7B: TOWARDS PERFORMANCE**

— Recording Studio  
**Chair:** Darla Crispin, Fellow in Artistic Research [ORCiM], Orpheus Institute

*Creative and Performance Processes in ‘Interventions for Expanded Piano, Interfaces and Images: John Cage Centennial’*

Catarina Leite Domenici, Jonatas Manzolli

**Abstract:** The panel offers three distinct perspectives on the creation of *Interventions for expanded pianos, interfaces and images*, a collaborative project involving three pianists and three composers from three Brazilian universities. The project is based on the concept of intervention transported to the composer-performer relation, in which the composer is a proponent of encounters among agents. Conceived as a homage to the John Cage Centennial, *Interventions* is centered on Cage’s *Sonatas and Interludes for prepared piano*, which is taken as a point of departure for *bricolage*, collage, free improvisation and interaction with live electronics and computer generated audiovisual. Composer Jonatas Manzolli provides a background on the history of several collaborative enterprises he has recently developed with several universities in Brazil, all part of an extensive research project focusing on the idea of collective improvisation and interaction with electronic media. Pianist Catarina Domenici describes the ecological, epistemological and social aspects of her experience according to the condition of situatedness proposed by Coessens, Crispin, and Douglas (2009), in combination with the methodology of analytic autoethnography, and discusses two central questions in music performance: the construction of meaning, and technique. In the context of the collaborative project, construction of meaning is examined both as an individual as well as a social process. The discussion on technique draws from the author’s experience of learning to play a gestural interface and the personal inquiries that ensued from that experience into the nature of technique and its relation to meaning and intention. Holanda, Cervini, Correa, and Constante discuss the importance of creating a group dedicated to contemporary music, uniting composition, performance and research inside the academy. The authors also present their research projects on the Brazilian repertoire for prepared piano and the laptop ensemble, in relation to their experiences as agents in the collective creation of *Interventions*. 
**Presenters:** Brazilian pianist Dr Catarina Leite Domenici has an active career as a soloist, chamber musician, and teacher. She holds a MM and a DMA degree from the Eastman School of Music, where she was also awarded the prestigious Performer’s Certificate and the Lizie Teege Mason Prize. During 2008-2009 she was a postdoctoral fellow at the University at Buffalo, where she initiated her on-going research on composer-performer interactions in contemporary music. She has had several of her works published, and has presented papers at national and international music congresses. A champion of Brazilian contemporary music, Domenici has commissioned, premiered and recorded several works for piano solo and chamber ensembles. She holds a professorship at the Federal University of Rio Grande do Sul at Porto Alegre, where she teaches at the Graduate and undergraduate levels. She has also served as faculty at the Chautauqua Festival, the Eastman Community Music School, Nazareth College, Finger Lakes Community College, and the University at Buffalo. Dr Domenici is a founding member and the first President of the Brazilian Association for Music Performance.

Jônatas Manzolli, composer and mathematician, is the research leader of the Interdisciplinary Nucleus for Sound Studies (NICS), UNICAMP, Brazil. He has Bachelor degrees in Mathematics (1979-84) and Music (1982-87), a Master’s degree in Applied Mathematics (1986-88) from the IMEEC/UNICAMP, and a Ph.D. in Music Composition (1988-93) from the University of Nottingham (UK). His studied also computer music at the Sonology Institute, The Hague, The Netherlands. His research is concentrated on applications of mathematical models of complex systems to music composition and interactive systems. His musical works and multimedia performances had been played in Brazil, Europe and USA. He is member of the Brazilian Electroacoustic Music Society (SBME), the Brazilian Computing Society (SBC), participates of the Brazilian Computer Music Group (NUCOM) and Self-organisation Research Group of the Logic Centre CLE, UNICAMP. His recent works are the evolutionary compositional system Vox Populi and the application of Neuroinformatic technology in the RoBoser Project, a partnership with the Neuroinformatics Institute, ETHZ/Zurich.

“**Threading the Lines Between Opera & Musical Theatre**”

Size Zero Opera, Laura Bowler, Diana Soh

**Abstract:** Threading the lines between music theatre and opera is a dialogue presentation between the creators and presenters of the opera The Boy Who Lived Down the Lane. The dialogue will begin with an exploration of the characteristics of a dramatic work that allows for certain classifications, and questions where the line might be drawn, and how a performer's or director's artistic decisions might be affected or affective to such categorizations. There will also be a discussions on the formal and dramatic problems confronted by creators of opera today, and the problems that are posed to performers when attempting contemporary works like The Boy in particular, that fluctuates between narrative and abstraction, expression and indifference. The creators attempt to explore a recurring theme of the representation of human madness.
in opera, and explores the question if we, today, still have anything to say about that in this interdisciplinary genre. Lastly, the performers will also expand on the influences present in past experiences with music theatre and opera, and how it affects their approach to performing the work.

**Presenters: Size Zero Opera** was founded by composer and mezzo-soprano, **Laura Bowler** in 2007. The company specializes in the creation and performance of contemporary and innovative chamber opera, collaborating with emerging individuals in exciting and challenging ways. We bring our musicians to the forefront, as they are integral to the theatre we want to create and explore. Size Zero Opera began with the premiere of *My Friend Annie*, a thirty-minute music-theatre work depicting the stream of conscience of an anorexic teenage girl, which was later nominated for a ‘Royal Society for the Promotion of Health through Music Award’. One of the company's greatest successes has been the several performances we have given of Laura Bowler's *Settings of Tanya Gold* which was the feature of an article written by Tanya Gold in The Guardian about the music setting of her articles. Size Zero Opera has premiered several works at the internationally renowned Tete-a-Tete Opera Festival in London, and has given performances at the Grimeborn Opera Festival, the Linbury Theatre at the Royal Opera House, Covent Garden as well as a residency at London's Little Opera House in May 2011. Future productions include a joint commission with The Banff Centre, Canada, working with composer Christopher Mayo, to be premiered in Canada, March 2013, the premiere of Arne Gieshoff's new opera, in August 2013, and the recent premiere of Laura Bowler's new opera, *The Sandman*, working with BBC Radio Playwright, Lavinia Murray. The company is generously supported by the PRS Foundation and the Stephen Oliver Award.

**Diana Soh** is a young Singaporean composer whose musical interest is currently directed at exploring performance interactivity. Her music tends to be characterized by interruptive oppositions between surface activities and passivity. Her music has been performed in venues as varied as LSO St. Luke's (UK), Royaumont (FR), Acanthes (FR), Donaueschinger Musiktage (GER), June in Buffalo (US), Unerhorte Musik series (GER) with broadcasts on the BBC Radio 3. She has had the good fortune of working with musicians such as James Avery, Magnus Andersson, NEO Norbotten, Tony Arnold, Berlin Piano and Percussion, NYNME, the Arditti Quartet, the SYC Ensemble Singers, the CIKADA ensemble, and Ensemble Mosaik. Diana is an alumnus of the Yong Siew Toh Conservatory of Music (inaugural class of 2007), and is currently working towards her PhD at the University at Buffalo, under the tutelage of David Felder. Recent employments include artist liaison and concert organisation assistance at the Center for 21st Century Music in Buffalo, New York as well as being on the music faculty at The School of the Arts, Singapore. She currently lives in Paris where she is a participant of the year-long IRCAM Cursus 1 as well as the Composer-in-Residence for a 2-year joint project by The Conservatoire D'Ivry sur Seine (Paris), La Muse en Circuit, l'ADIAM94, l'ARIAM and ensembles Quatuor Parisii and Concert Impromptu. Other upcoming projects include an electronic music improvisation collaboration with ZOO dance company under the tutelage of Thierry de Mey.
Session 7C: BEYOND THE SCORE / TOWARDS PERFORMANCE

— Ensemble Room 1

Chair: Stephen Emmerson, Senior Lecturer, Queensland Conservatorium Griffith University

“Towards an Interpretation of JS Bach’s Chromatic Fantasia (BWV 903)”

David Chung

Abstract: Bach’s Chromatic Fantasia (BWV 903) has, since its traceable origins (from ca. 1720), been considered a unica. It made a lasting impression on the composer’s circles and was cited by historians, such as Johann Nikolaus Forkel, to represent Bach’s “Originalgenie”. BWV 903 has been rated among Bach’s most enigmatic and puzzling works, partly due to lost autographs and partly due to its unique attributes (Behringer, 1999). Stylistically, the two-part structure—a prelude followed by a recitative—has no precedents, and has been considered both as the descendant of the seventeenth-century stylus phantasticus (Stauffer, 1989) and a precursor of the Sturm und Drang of the 1770s (Schleuning, 1992). The toccata-like opening, the virtuosic passages and improvisatory materials challenge every performer to carve out his/her own interpretation based on an understanding of music sources, styles and performance practice issues—a genuine collaboration between the composer and performer. In this paper, I would like to substantiate how an awareness of the structure (Schenker, 1969) could illuminate both technical and musical considerations leading to performances that are creative and spontaneous, yet scrupulous to the notational detail. For example, the arpeggiation in harmonic passages should not just be a matter of linking adjacent chords. It should give shape and flow to the harmonic movement, direct our listening by inducing expectations and surprises, and clarify the contrapuntal texture by bringing out the voice-leading. On a deeper level, understanding the music as language is crucial for making sense of the chromatic, dissonant and sometimes atonal harmonies, for organizing notes into coherent and meaningful groups, and for shaping rhetorical gestures in the recitative section. While Leisinger’s critical edition (1999)—based on Forkel’s manuscript (1730)—provides the principal text for my interpretation, the variant readings in concordant sources offer numerous ideas for refinements of melodic embellishments and rhythmic nuances.

Presenter: Dr David Chung performs extensively on a variety of historic and modern keyboard instruments to critical acclaim in cities across Europe, North America and Asia. He has appeared in the Festival d’Ile-de-France, Hong Kong International Chamber Music Festival, French May and Hong Kong New Vision Arts Festival, and performed in the recital series of the Benton Fletcher Collection, the Cobbe Collection and the Handel House. His recordings range across French harpsichord music and stylus phantasticus works by Bach and

Friday, 26 October

“From Scholar to Performer: Crossing the Boundary as a Source of Artistic Inspiration”

Tomasz Herbut

Abstract: In this lecture I would like to reflect upon my personal "boundary crossing" as a musician, teacher and performer. In my nearly thirty years as a performer-pedagogue, twenty-three of which as Senior Lecturer at Berne University of the Arts, I have come to realize that a deep cross-fertilization that has taken place in the process of teaching my students. Indeed I have come to realize that through the teaching, I have learned many powerful lessons that have shaped both my pedagogy and performance. The evolution of this realization began with a process of “crossing the mental boundary” of the social dictates of traditional teacher/student roles. Further exploration, via the reflective nature of the teaching process, led me to investigate the effect of the application of my own pedagogical advice (as well as the inspiration derived from my students’ playing), on my own development as a performer. Finally, was the recognition that by identifying, reflecting upon, and ultimately solving the musical challenges of my students, I have in the process, significantly influenced my own approach as a musician and performer. One of the most fascinating aspects of this process was to realise that externalizing and verbalizing musical phenomena for my students appreciably expanded my insights as a performer. Inspirationally, this “horizon crossing” was multidirectional: my students, with their fresh and sometimes audacious approach, has often helped me to find my way out of potentially stultified musical approaches, towards more innovative ones, in my own growth as a musician-performer.

Presenter: Tomasz Herbut was born in Lublin/Poland. His studies took him to Warsaw’s F. Chopin Music University, where he completed his diploma with distinction as a member of the piano class of Bronisława Kawalla in 1984. Next he improved his musical skills at the Zurich University of the Arts in Homero Francesch’s master class – obtaining the Soloist Diploma in 1987- and in Irwin Gage’s Song Interpretation class. At the same time he worked with Nikita Magaloff, who played a significant role in his artistic development.
Through intensive scholarly work Tomasz Herbut possesses an extraordinary wide spectrum of knowledge of both the Romantic literature for the piano and the lied repertoire. His programmes encompass such forgotten composers as Lekeu, Zarebski, Paderewski as well as Chausson, Szymanowski or Bloch among others. In 1986 he was a prizewinner of the XIX. Festival of Young Soloists in Bordeaux/France and one year later he was honoured by the city of Zurich Artist’s Award. He is a regular soloist as well as a chamber music artist at such international festivals as The Flandern Festival, The Menuhin Festival Gstaad, The Vratislavia Cantans Festival or The Chopin Festival Paris. He is also recognised as an authority on Song accompaniment, partnering such great Polish and foreign singers as Jadwiga Rappé, Urszula Kryger, Josepg Calleja or Rudolf Rosen. He has made also numerous recordings for both television and radio in many European countries. He is a prizewinner of the Polish Music Prize Grand Prix du Disque FRYDERYK. In his adopted homeland he performs on such stages as Victoria Hall Geneva, Tonhalle Zurich and Casino Berne among others. Since 1990 the pianist has also dedicated himself to teaching, leading the piano class at the Berne University of the Arts in Switzerland. Many of his students are prizewinners of national and international competitions (Honens/Calgary; Toronto; Minneapolis/St.Paul; Bach/Würzburg; 20th Century/Orleans; among others). He is also President and artistic Director of Berne Chopin Society.

Session 7D: MY INSTRUMENT, MY VOICE
— Ensemble Room 2
Chair: Tony Makarome, Associate Professor, Yong Siew Toh Conservatory of Music, National University of Singapore

“The History of Microtonal Guitars and Adjustable Microtonal Guitar Repertoire”
Tolgahan Çağulu

Abstract: Microtonal guitar music has developed in the late 20th and early 21st centuries. The repertoire of this music has progressed lately and there are few pieces in the repertoire, due to the fact that the standard guitar has stable frets and the frets are adjusted according to the equal-temperament system. In the 20th and 21st centuries, in cooperation with new guitar designs, original fretting systems have been produced and new pieces have been added to the repertoire. ‘Adjustable Microtonal Guitar’ is one of these guitars, designed by Tolgahan Çağulu in 2008. All the frets on the fret board are movable in the channels under each string. In addition, any number of frets can be inserted into or removed from the fret board. Microtonal guitar music is classified under three titles: music with different temperaments other than the equal temperament system, music with equal-tempered microtonality, and maqam-based guitar music. In the first part of this presentation, definitions of microtones and microtonal music are made and the development of this music in contemporary Western classical music is discussed. In the second part, methods of achieving microtones with the stable-fretted guitar are analyzed.
with the related examples from the repertoire. Apart from this, experiments on
the classical guitar’s fret board and special guitar designs are investigated. In
the third part, classical guitar repertoire that consists of temperament systems
other than equal temperament is discussed. These temperament systems
(Pythagorean, just intonation, meantone temperament and well temperament)
are defined and the related pieces of the repertoire are examined. In the
fourth part, guitar music that is based on equal-tempered microtonality is
discussed, with accompanying analysis of Julian Carrillo’s and Alois Haba’s
pieces. The final part is about maqam-based guitar music. In this section,
music theories of Ottoman/Turkish art music are discussed and maqam-
based guitar repertoire, which includes arrangements and compositions that
are based on Anatolian folk music and Ottoman/Turkish art music, are
examined.

**Presenter:** Dr Tolgahan Çağulu (b. 1978 in Ankara, Turkey) received both
the Master of Music and PhD degrees from Istanbul Technical University, Dr.
Erol Ucer Center for Advanced Studies in Music, where he studied with Soner
Egesel and Bekir Kucukay. His PhD thesis is entitled 'The Adaptation of
Baglama Techniques into Classical Guitar Performance' and was published
by VDM in 2011. Tolgahan has performed at the New York Guitar Festival,
Zihuatanejo Guitar Festival, Iserlohn Guitar Festival, Brno Guitar Festival,
Sarajevo Guitar Festival, Mozarteum University, Codarts University, York
University, Memphis University, Aveiro University and the Hawaii Conference
on Arts and Humanities. He designed the Adjustable Microtonal Guitar in
2008. Tolgahan built a unique repertoire of works for microtonal guitar by
leading and emerging composers such as William Allaudin Mathieu, Gabriel
Malancioiu, Nicola Visalli, Mutlu Torun and Onur Turkmen. He founded the
world’s first microtonal & fretless guitar duo with Sinan Cem Eroglu in 2011.
His first CD with microtonal guitar, Atlas, was published in 2012 by Kalan
The duo’s CD, It Takes Two (Pan Classics, 2011), features a collection of
world premiers commissioned by the duo over the past decade. His book,
Temel Muzik Egitimi (Introduction to Music Theory and Ear Training), was
published in 2010 by BGST. He founded the classical guitar department at
Istanbul Technical University, Turkish Music State Conservatory in 2010.
Tolgahan now lives in Istanbul, Turkey where he teaches at Istanbul
Technical University.
“The Real Voice in La Voix Humaine”
Xenia Hanusiak

Abstract: The premiere of La Voix Humaine by Francis Poulenc, performed by Denise Duval at the Opera Comique in Paris 1959, was an extraordinary experience. It was a creative democracy between composer and singer. There was only one singer for Poulenc, and it was Duval. Poulenc’s publishers suggested Maria Callas, but it was only Duval who could incarnate a work Poulenc intended as: ‘a work extremely vocal but midway between song and recitative’. It was more than a musical collaboration. It was as Poulenc said, ‘the diary of their tears’ – Duval had just left her partner of eight years and Poulenc had just left his partner of six years. Together they created a ‘monstrous work’ of forty minutes – a work where the singer felt that duty ‘to act on the nerves on the audience through music, text and staging’. Soprano, Xenia Hanusiak, has been working in Paris for the past twelve months, with Janine Reiss, the original musical director of the work. For six months she worked in the same room as Poulenc, Duval and Cocteau, learning the art of ‘La Voix’ in La Voix Humaine. This lecture-demonstration reveals the process of this work – why Duval created a form and performance style that lies at the heart of the nexus of music and theatre. It is not opera – but as Cocteau said the ‘chanson poetic’. The style of chanson poetic is the study of Xenia Hanusiak's PhD. Xenia will perform part of La Voix Humaine and read from her work A room in Paris – her accounts of her time with Madame Janine Reiss.

Presenter: Opera singer, academic, and writer Xenia Hanusiak, enjoys an extraordinarily diverse life as a performer-professional. Cross-cultural projects are central to her professional life, as she has created and performed premieres of new works in China, Singapore, Korea and Denmark. She has been part of many cross-cultural performances from commissions to world tours. Most recently she collaborated and performed in Earth Songs, a dance theatre piece at the Homart Theatre, Seoul, gave the world premiere of Visages peint dans les Opera Bekin, in Beijing and performed in the international MODAFE festival, Seoul. She is a PhD candidate, and has given papers at international symposia. She has been a teaching fellow at Melbourne University, Monash University, Kookin University (Seoul), Nanyang University (Singapore), Peking University and, most recently, Northeastern University and Boston University. She has performed extensively on four continents: Adelaide, Melbourne, Perth, Sydney and Ten Days on the Island Festivals (Australia), Aarhus Festival (Denmark), Banff Festival of Arts (Canada), Next Wave Festival, at the Brooklyn Academy of Music (New York), Kennedy Center (Washington), Singapore Arts Festival, Beijing Musica Acoustica, MODAFE (Seoul), The Concert Hall, Esplanade Theatre on The Bay, (Singapore), and the Ljubljana Spring Festival, to name a few.
“Tai Chi for the Performing Musician”
Kia-Hui Tan

Friday, 26 October 2012, 4:30pm
Orchestra Hall

Chair: Chan Tze Law, Associate Professor & Associate Director (Ensembles & Professional Development), Yong Siew Toh Conservatory of Music, National University of Singapore

Abstract: In this lecture I will reflect on how the Taoist art of internal health, Tai Chi, as well as the unified teachings of Confucianism, Buddhism and Taoism have influenced my life and career as a professional musician and violinist. While I started practicing Tai Chi only in the past five years of my thirty years playing the violin, the impact of Tai Chi on my violin technique has been tremendous; and has had a continuous, rapid and powerful transformational effect on my violin playing that I would have previously never thought possible. However, I will leave detailed discussions on the physiology of violin playing for some other occasion so that we might explore how the universal principles of Tai Chi might be relevant to all performing musicians and in any music performance. A central tenet of Tai Chi is the balance and flow between Yin and Yang - “stillness in movement” and “movement in stillness”, internal versus external manifestations, harmony within oneself and with the world around, discipline and control versus spontaneity and freedom, all concepts highly relevant to musical performance and interpretation. Other concepts such as “emptying the mind”, “taming the heart” and “lifting the spirit” as well as notions of body, mind and spirit in Eastern and Western philosophies will be discussed as applicable to the professional performing musician. I posit that there are many opportunities in daily life for musicians, like Taoists, to integrate their training into all activities - “walking, standing, sitting, sleeping” for physical (i.e. technical) and spiritual (i.e. musical) cultivation. I share the Taoist belief that “it is only when we are serving others that our minds can become truly quiet and we can realize true health” as well as the truly transformational and transcendental powers of music.
Dr. Kia-Hui Tan has performed as concerto soloist, recitalist and chamber musician in 25 US states and 20 countries on 5 continents, including at London's Barbican Hall and New York's Carnegie Weill Recital Hall. Described in The Strad as a "violinist whose virtuosity was astonishing", she has won numerous awards, including the Bronze Medal at the 1st NTDTV Chinese International Violin Competition at Town Hall in 2008. Included in her repertoire of over 300 solo or chamber works are premiere performances of works by more than 50 living composers. She has been a member of various new music ensembles and is frequently invited to perform at contemporary music festivals and conferences, often presenting themed lecture-recitals on the vastly unexplored repertory for unaccompanied solo violin. Also an experienced orchestral violinist, she had served as concertmaster under Sir Colin Davis and Mstislav Rostropovitch, among many other notable conductors. Currently Associate Professor of Violin, Tan had been on the faculty at Cornell University, University of Toledo, The Cleveland Institute of Music and Cleveland Music School Settlement, before joining OSU in 2005. She is in demand as a master class presenter, adjudicator, strings coach and guest conductor in high schools, colleges and youth orchestras, and her outreach activities have extended as far as China and Colombia. She is the recipient of the 2008-9 School of Music Distinguished Teaching Award. Tan studied piano, violin, music theory and composition in her native country Singapore before receiving scholarships to the Guildhall School of Music and Drama and The Cleveland Institute of Music, where she was conferred the Doctor of Musical Arts degree in 2001. Her principal teachers included David Takeno, David Updegraff and Stephen Shipp. She continues to explore how Alexander Technique, Nervous System Energy Work and Tai Chi influence and enhance her violin playing and teaching.
Session 9: ENSEMBLE-IN-RESIDENCE
The Six Tones

Friday, 26 October 2012, 5:15 pm
Conservatory Foyer

Programme

TRADITIONAL
KENT OLOFSSON
Mirage I: The Persistence of Time,
trio for đàn bầu, đàn tranh and tỳ bà (2009)

TRADITIONAL
OLOFSSON
Lời Lớp (đàn bầu, electric guitar and electronics)
Mirage II: Reflecting Swans,
duo for đàn bầu and đàn tranh (2010)

NGUYEN THIEN DAO
Tô Đọng Trio

TRADITIONAL
Vọng Vô /free improvisation with guest performers

The Six Tones is a Swedish/Vietnamese project that, since 2006, works on a long-term basis on the amalgamation of art music from Vietnam and Europe.

The Six Tones play transcriptions of traditional Vietnamese music for Western stringed instruments and traditional Vietnamese instruments, also in combination with live-electronics, and they also commission new works by Western as well as from Vietnamese composers. The Six Tones consist of two Vietnamese performers, Nguyen Thanh Thuy (who plays đàn tranh) and Ngo Tra My (who plays đàn bầu), and Swedish guitarist Stefan Östersjö (also playing many other string instruments). The Six Tones also heavily collaborate with the composer and improviser Henrik Frisk who has both composed works for the ensemble as well as toured with the group as a laptop improviser.
Session 10: PLENARY PERFORMANCE

“The Music of Pictures”
T’ang Quartet

“Scarlatti-Cage”
Melvyn Tan

Friday, 26 October 2012, 7:30pm
Concert Hall

Programme:

NED ROREM       String Quartet No. 4
BOUDIME JAM     Music from Haunted House

Since music is always never quite tangible in its description of things, composers have sometimes sought to conjoin their works with another art form -- usually with poetry -- and in the case of tonight’s programme, pictures -- both still and moving.

The T’ang Quartet will perform two such compositions, both extremely contrasting in styles, content and purpose. The first, Ned Rorem’s String Quartet No. 4, was inspired by ten of Picasso’s portraits. They will also play music composed to Buster Keaton’s Haunted House, by Baudime Jam, one of France’s best known film composers.

Performers: Cutting an unmistakable silhouette on the local and global stage, the T’ang Quartet comprising Ang Chek Meng (2nd Violin), Ng Yu-Ying (1st Violin), Leslie Tan (Cello) and Lionel Tan (Viola), has been pushing the boundaries of classical music since 1992. The Quartet started its professional career in 1999 with unanimity of purpose: to break new ground in sharing the sheer joy and pleasure of music to a larger audience, and to set new standards of artistic achievement. Trained in London and Moscow, the Quartet found its genesis when Ang Chek Meng, Ng Yu-Ying & brothers Leslie & Lionel Tan were members of the Singapore Symphony Orchestra. Forming the Quartet in 1992, they embarked on a musical journey together, exploring the frontiers of string chamber music ever since. With their charisma and intuitive connection as a group, they have graced concert halls the world over with a winning stage personality that aptly mirrors their music: effortlessly smart, sharp, and cosmopolitan. They have been invited to perform in Music Festivals in Canberra (Australia), and Baku (Azerbaijan), in 2010, and most recently in Edinburgh International Festival (Scotland), and Musique en Voutes in Burgundy (France), last August and September 2011, respectively.

T’ang Quartet is highly experimental. Having collaborated and performed with a well-known DJ for their Highly Strung concert in December, 2010, and a brass-string pairing with America’s Boston Brass in January2011, you can
simply expect the unexpected from *T’ang Quartet* at their concerts. Throughout their musical career, *T’ang Quartet* has achieved many awards including 3rd place & Special Jury Prize (Best Interpretation of a Contemporary Work), Internationaler Joseph Joachim Kammermusikwettbewerb, Weimar (Germany) in 1999. They went on to win the Bartok Prize by the Wien-Prague-Budapest SommerAkademie (Austria), and Cultural Award by Japanese Chamber of Commerce and Industry (JCCI - Singapore) in year 2000. The *T’ang Quartet* has also clinched the Artistic Excellence Award (Classical) by Composers and Authors Society of Singapore (COMPASS) in year 2008, and is the quartet-in-residence at the Yong Siew Toh Conservatory of Music.

*Programme:*

JOHN CAGE  
Sonatas and Interludes

DOMENICO SCARLATTI  
Sonatas K162, K87, K529

This concert is dedicated to two widely different styles of keyboard sound, contrasting the refined and elegant eighteenth-century sonatas of Domenico Scarlatti with the twentieth-century hybrid inventions of John Cage. One of Cage's finest achievements, his *Sonatas and Interludes* are performed on a 'prepared' piano whose strings are fitted with odd items including bolts, screws and erasers, to create a wide variety of timbres. Cage's groundbreaking soundscape is framed by the very traditional sonata structure of which Scarlatti was an early master.

**Performer:** Born in Singapore, in 1956, **Melvyn Tan** lives in London, his home since he arrived at an early age to study at the Yehudi Menuhin School and Royal College of Music. Tan has built a formidable international reputation as a versatile keyboard player. He travelled to the origins of his instrument to rediscover it, and in doing so he earned worldwide acclaim as a leading exponent of the fortepiano, and the broader 'early music movement'. His collaboration with Sir Roger Norrington produced a number of landmark recordings and performances, including the Beethoven and Mozart Piano Concertos for EMI, and a European tour with the London Classical Players on Beethoven's very own 1817 'Broadwood' piano. Today, Melvyn Tan performs on both the fortepiano and modern piano. Passionate about the French repertoire, and an expert in the Classical and pre-Romantic periods, he has won critical acclaim for his complete cycles of the Beethoven concertos and sonatas, Mozart sonatas, Debussy preludes and Chopin preludes. A well-travelled musician, his visits have frequently brought him to world class venues including London's Wigmore Hall and Royal Festival Hall, New York's Lincoln Centre, Vienna's Konzerthaus and Musikverein, Amsterdam's Concertgebouw and festivals such as Salzburg, Edinburgh and Spitalfields.

Chamber music and lieder, from Haydn to Messiaen, hold an important place in Tan's repertoire. Some of his current partners include cellists Guy Johnston and Steven Isserlis (with whom he has recorded the complete Mendelssohn works for cello), the Skampa Quartet, and pianist Ronald Brautigam.
“Last Autumn: Redefining the Parameters of Contemporary Chamber Music”

Jamie Hersch

Abstract: When Philadelphia Inquirer writer, David Patrick Stearns, reviewed the premier of Michel Hersch’s Last Autumn as a piece “whose emotional riches defy the harmonic limitations of the instruments, the music exploits the instruments in every imaginable way … idea and sound were inextricably one, and more viscerally exciting for it … Long, vigorous applause indicated that Hersch’s more personal and demanding works are no longer appreciated by only a few,” it felt like not only a triumph for the composer, but also an achievement for me, of taking on the extraordinary challenge of performing a nearly three-hour work that relied solely on two performers: Daniel Gaisford on cello, and myself on horn. One thinks of these massive musical expanses possible in orchestral music, but who has considered the possibilities of such an expansive canvas in the realm of chamber music? Particularly involving only two instruments, and particularly when one of them is a brass instrument? My pride at the success of my brother’s rising status as one of the foremost American composers, is only matched by the sense of pride and privilege of having successfully premiered what on the surface might seem like an absurdity, but what I clearly understood from the outset to be a personal and prodigious masterwork that significantly expanded not only the possibilities for horn and cello, but also more generally challenges the traditional parameters associated with chamber music. Throughout my presentation of Last Autumn, I will perform (and play audio) excerpts from the piece. I will also discuss my own personal impressions of the piece, as well as general public’s feeling (and potential misconceptions) of the work, starting with the unusual combination of instrumentation. I will also discuss the ‘boundary crossing’ required to prepare for this work, including the use of a new instrument, which I designed specifically with rigors of the piece in mind. Finally, I will address the unique professional and personal collaboration between my composer-brother, the cellist, and myself.

Presenter: Jamie Hersch, a native of the USA, began his musical studies on the horn with Edwin Thayer, former Principal horn-player of the National Symphony Orchestra (Washington D.C.). Mr Hersch has been playing professionally since the age of seventeen, and is the youngest brass player to have ever recorded with the NSO when, as a high-school student, he had the privilege of recording Shostakovich’s Symphony No. 4, under the direction of Mstislav Rostropovich. In addition to his orchestral career, Mr. Hersch is also
an active soloist, performing in front of a number of orchestras, including the Boston Pops, the George Enescu Philharmonic, and the Romanian State Radio Orchestra. In 1997 Mr. Hersch recorded a highly acclaimed solo CD with the George Enescu Philharmonic and Ronald Feldman. Mr. Hersch is the Associate Principal Horn of the Singapore Symphony Orchestra, a position he won in 1998, when he was only twenty-three years of age. In his spare time, Mr. Hersch enjoys bodybuilding, geology, watching storms, and playing video games with his wife!

“Reading in the Dark”: A Performer’s Encounter with Emily Dickinson and her American Musical Interpreters
Nicole Panizza

Abstract: The poetry of Emily Dickinson is famously musical. In shaping her prosody, Dickinson drew heavily on the rhythmic and other musical structures of biblical, liturgical and, most specifically, hymn-based material. As well as her use of specific musical sources, there is a highly self-conscious use of music in Dickinson’s poetry, both as a source of imagery and as a strategy for shaping her terse, condensed poetic line. Music is both the ground on which the superstructure of her poetic thought was built, and a condition of being towards which it aspired. This presentation will examine, through live performance, the contrary responses which this insistent musical sensibility elicited from two distinct groups of American composers:

A) Composers who embraced and worked to serve the rhythmic and other musical imperatives encoded in Dickinson’s verse.

B) Composers who consciously worked against the “given” musical qualities of Dickinson’s verse.

By means of a lecture demonstration-recital, this presentation will illustrate the ways in which the chosen composers have embraced her writing. Through practice and performance, the pianist and singer are afforded a unique opportunity to deconstruct the compositions from a somatic perspective. The points of entry into this inquiry include repetition, the use of space and silence, rhythmic device, word painting and setting, syllabic placement, use of accent and stress, inventive use of form/structure and harmonic/melodic device. By looking at the variety of compositional techniques used, it is then possible to devise a map derived from both the composer’s and, ultimately, the performer’s responses that becomes a cohesive vehicle for her text. Textual, vocal and pianistic investigation of the foundation of the works (e.g. rhythm, structure, form, harmony) provide the performer with the means to access the varied nuances of Emily Dickinson’s texts.

Presenter: Nicole Panizza is one of Ireland and the UK’s leading vocal accompanists, recitalists, and coaches. Nicole studied at the Elder Conservatorium of Music, South Australia, before continuing her postgraduate studies in London, with Malcolm Martineau and Roger Vignoles. She is
currently in the final stages of her Doctorate of Music at the Royal College of Music, a study that focuses on American art song settings of the poet Emily Dickinson. Nicole has freelanced in Australia for Opera Australia, and the Cologne and Covent Garden Opera Awards. In London she worked as Education Manager for The Royal Opera, Covent Garden. In Ireland she has been a staff member of the Dublin Institute of Technology (Conservatory of Music and Drama), and University College Cork, and has worked as an examiner for the Royal Irish Academy of Music. Nicole has been the recipient of many awards and bursaries including the Royal College of Music’s Doctoral Scholarship (2005) and the Marc and Eva Stern Fellowship at the internationally renowned festival ‘Songfest’ in Malibu, California, USA (2009). In the same year, she was awarded an Irish Fulbright Award (Performing Arts) for research as a Visiting Fellow at both Harvard University and Manhattan School of Music (USA). She has given key lectures and performances at the National Concert Hall (Ireland), Oxford University, Cambridge University, University of Edinburgh, University of Bonn, University of Adelaide, Amherst College (USA) and the National Gallery, Victoria and Albert Museum and St James’ Piccadilly in London. Nicole is a staff member of the Zerere Arts Foundation in Portugal, a founding member of OzMosis, a chamber ensemble that specialises in contemporary Australian music, and currently holds the position of Senior Lecturer in Music Performance at Coventry University (U.K.).

Session 11B: ASIAN VOICES
— Recording Studio
Chair: Sugree Charoensook, Dean, Mahidol University

“The Imaginary Space: Performing New ‘Mixed Music’ Works as Intercultural Exploration”
Jean Penny, Andrew Blackburn, En Affendi bin Ramli

Abstract: The emergence of music for instruments and electronics or ‘mixed music’ over the last 60 years has signaled major changes to the understanding of the nature, structure and meaning of music, dramatically expanding the idiom, sonic capacities and artistic expressivity. It has also created new performance practices which mark substantial shifts in the relationship of instrumentalists with the music, the instruments, technological processes and with co-performers. The Imaginary Space: Developing Models For An Emergent Malay/Western Electroacoustic Music is an FRGS government funded research project currently in progress at Universiti Pendidikan Sultan Idris, Malaysia (May 2012 to October 2013) investigating a meeting of cultures – Malay and Western art music – through composition and performance. The underlying thrust of the research is to discover lines of intercultural connection through music, to use these in creative and innovative ways, and to expand knowledge and understandings through new expressions and developing practices. Sounds from each tradition are forging new sonic worlds and spaces through new electroacoustic compositions using
western flute, pipe organ, violin and traditional Malay instruments such as serunai and gambus. Investigations and analyses of the shifting experiences of performers in intercultural, electroacoustic settings underpin a practice-led artistic research model centred on performance, including ethnography, sound analysis, gesture and ritual identification, explorations of tuning systems, cultural values and performance structures. This highly original approach to explore and establish intercultural connections through composition and performance is developing a unique synthesis and method for research through reflection of cultural aesthetics seen through the prism of another. At the core of this project is a commitment to understanding each other’s culture, developing meaningful exchange, and creating the ‘imaginary space’ for emergent music. This presentation includes performance outcomes from the project, and discussion of research approaches and emerging knowledge by the four participants.

**Presenters:** Dr Jean Penny, DMA (2009) Queensland Conservatorium Griffith University, B.Mus. University of Melbourne, A.Mus., L.Mus.A. Senior Lecturer in Music, Universiti Pendidikan Sultan Idris, Malaysia. Flautist, researcher and educator. Performances with Australian orchestras, chamber groups, recordings and solo recitals throughout Australia, Europe and in Asia. Research and performance presentations at Australian and international conferences, festivals and universities, and published articles in prestigious academic journals such as Organised Sound (2011). Her DMA investigated contemporary flute performance – *The Extended Flautist: Techniques, Technologies and Performer Perspectives in Music for Flute and Electronics.*

Dr Andrew Blackburn. DMA (2011) Queensland Conservatorium Griffith University, M.Mus. University of Melbourne, B.Mus. University of Melbourne. Senior Lecturer in Music, Universiti Pendidikan Sultan Idris, Malaysia. Organist, music technologist, choral conductor. Performances for Melbourne Symphony, the ABC, the Malaysian Philharmonic Orchestra, recitals throughout Australia and Europe, Director of Music at Toorak United Church, Australia. Music technology course at IRCAM, collaborations in interactive sound space projects, multimedia compositions and commissions for organ works. His DMA is a unique study – *The Pipe Organ and Realtime Digital Signal Processing: A Performer’s Perspective.*

En Affendi bin Ramli, MA (Audio Production/Muzik Teknologi), University of Westminster UK, (2001), Sarjana Muda Muzik (Muzik), UiTM. Lecturer, Universiti Pendidikan Sultan Idris. Composer and music technologist. Winner “Best Jury’s Selection Award 2007” in Bourges, Paris, Palmarès des 34e Concours Internationaux de Musique et d’Art Sonore Electroacoustiques de Bourges. PhD candidate studying the reception of electroacoustic music.
“IDIOMS: Towards an Artistic Method for Intercultural Exchange”
Stefan Östersjö, Ngyuen Thanh Thuy

Abstract: This presentation will discuss the encounter between distinct musical traditions via a piece of music-theatre in which we both took part as performers. The point of departure was to create a meeting between artists from different cultures, and art forms, on equal ground and with the hope of mutual artistic growth. This concept formed the basis for the workshops that took place in Sweden, Viet Nam and the USA. IDIOMS is music theatre developed by the American composer, Richard Karpen, and the Swedish playwright Jörgen Dahlqvist, in collaboration with the actors, and the three musicians of The Six Tones. The working process involved experimentation with the role of the composer, and with the established conceptions of what a composition is. The project was intended as a further development of the concept of the ‘composer as artistic director,’ as discussed by Stefan Östersjö in his thesis (2008). One aspect of this development was to derive the text in a manner similar to that in which the music was negotiated in improvisatory sessions. But the main focus in the study was to investigate the artistic processes involved in the encounter between experimental Western music and traditional Vietnamese music. This also involves an emphasis on the dynamics in the interrelations between a Western composer and the musicians in this specific context. There is no score; the ‘script’ is instead the video documentation of working sessions and the agreements made between all parties in the project. While being an intentionally experimental project, IDIOMS also evokes a strong correlation between a series of traditional musics and theatre.

Presenters: Dr. Stefan Östersjö is one of the most prominent soloists in Sweden, within the field of new music. Since his debut CD (Swedish Grammy in 1997) he has recorded extensively, and toured Europe, the US and Asia. His special fields of interest are the interaction with electronics, and experimental work with different kinds of stringed instruments other than the classical guitar. As a soloist he has cooperated with conductors such as Lothar Zagrosek, Peter Eötvös, Pierre André Valade, Mario Venzago, Franck Ollu, Andrew Manze and Tuomas Ollila. His thesis, SHUT UP ‘N’ PLAY! Negotiating the Musical Work, is published by Lund University. He is at present engaged in artistic research on improvisation in different cultural contexts at the Malmö Academy of Music. He is also, since 2009, engaged as a research fellow at the Orpheus Institute in Gent, Belgium. Two other projects address performance practice in different ways: one is a reconstruction of the performance practice of Mauricio Kagel’s music, and the other addresses the development of new performance practices for digital instruments. He is also engaged in a CMPCP project together with the composer David Gorton and Professor Eric Clarke.

Nguyen Thanh Thuy studied at the Hanoi National Academy of Music, where she received her diploma in 1998, followed by a Master of Arts at the Institute of Vietnamese Folklore in 2002. Since 2000 she has held a teaching position at the Hanoi National Conservatory of Music. She has performed at the
Roskilde Festival in Denmark, Guzheng Melody in Indonesia, in Singapore, Russia, China and at numerous festivals in Vietnam. She has received many distinctions: in 1992 First Prize in the Contest of Traditional Instrument Performance on Television and Radio, Vietnam, as well as in 1998 First Prize and the Best Traditional Music Performer Prize in the National Competition of Zither Talents, 1998, Vietnam. Nguyen Thanh Thuy has recorded several CDs as soloist with orchestra and solo CDs: Doc tau dan tranh Nguyen Thanh Thuy Vol.1 (Solo dan tranh Nguyen Thanh Thuy Vol.1) – 2005, Tranh Improvisation (with Jakob Riis, laptop). Since 2009, she has been involved as a researcher in the international research project, (re)thinking improvisation, as a collaboration between the Hanoi National Academy of Music and the Malmö Academy of Music. At present she is launching an artistic doctoral project at the Malmö Academy of Music concerned with gesture in traditional Vietnamese music.

Session 11C: TOWARDS PERFORMANCE
– Ensemble Room 1
Chair: Alan Bennett, Professor & Head of Voice, Yong Siew Toh Conservatory of Music, National University of Singapore

“The Tempo Indications of Mozart: A Performer’s Perspective on a Scholarly Discourse Supported by Historically Informed Performance Practice”
Ian Cook

Abstract: The research undertaken in the latter half of the twentieth century by Jean-Pierre Marty has created a diverse range of proposals for the tempo indications of Mozart. His investigation into tempo indications has been aligned to many of the general perceptions associated with historically informed performance (HIP). Along with Marty, there have been many researcher/performers that took HIP performance seriously and disseminated the accumulated knowledge in their performances. These practitioners include William Christie, John Eliot Gardiner, Roger Norrington, Charles Mackerras and René Jacobs. By contrast, another group of conductors from the middle of the twentieth century, such as Karajan, Kleiber, Solti and Böhm, held differing views of tempo to the performance of Mozart scores. The performances by HIP conductors concurred with many of Marty’s concepts, even if it was not their conscious intention to do so. Through my research the aim has not been to prove that discourse presented by Marty was correct in his quantification of metronome speeds, but that he was a generally accepted and qualified guide as to what Mozart’s tempo indications represent. The evidence collected from a wide survey of Mozart opera performances casts light upon some very interesting aspects of interpretation. The HIP performances tended to follow Marty's concepts, whilst those from the middle period of the twentieth century displayed other very controversial ideas as to what the final tempi/speed should or could have been. The tension which arises for a performer who has turned scholar can be appropriately dispersed
when employing their research outcomes in providing credible explanations used to satisfy an enquiry. My paper will provide an insight into the importance for the performer to investigate the fields of scholarly research when making informed decisions of performance conventions for the repertoire being studied. Examples from Mozart operas will be used to illustrate my argument.

**Presenter:** Dr Ian Cook is Senior Lecturer in Clarinet and the Conductor of the Wind Orchestra in The School of Drama, Fine Art and Music, University of Newcastle. He has been the Director of The University of Newcastle Wind Orchestra since 1981. Formerly a graduate from both the Newcastle Conservatorium and the Sydney Conservatorium, Ian completed his Master of Music at the University of Newcastle in 1999 specializing in conducting. His mentor has been Myer Fredman, former Head of the Music Staff at Glyndebourne Opera (UK) and Head the Opera School, Sydney Conservatorium. Maestro Fredman is a leading authority in the interpretation of Mozart operas. In addition to his work at The Conservatorium, Ian is actively involved with guest conducting and workshops relating to wind bands. His other interests include music-theatre and opera. Ian’s repertoire includes The Magic Flute, The Marriage of Figaro, Don Giovanni, Cosi fan tutte, La Belle Hélène, HMS Pinafore, The Pirates of Penzance, The Mikado, The Merry Widow and Sweeney Todd. In 2008 he conducted the Australian premiere of Leonard Bernstein’s Wonderful Town, for Newcastle Festival Opera. For the 30th anniversary of the creation of The University of Newcastle Wind Orchestra, Ian presented the Australian premiere of the exhilarating Queen Symphony in 2009. Ian was awarded his PhD from The University of Newcastle with his research topic of the Tempo Indications of Mozart.

**Music History: Why Music Practitioners Should Still Care About It. A Case in Point Concerning the Notion of ‘bel canto’**

Massimo Zicari

**Abstract:** Professional singers and vocal students involved in the study of the Italian repertoire find themselves confronted with an all-encompassing, quite inclusive notion: that of “bel canto”. Although this notion is more typically used with regard to the seventeenth-eighteenth century repertoire, still, most music practitioners and opera cognoscenti continue to refer to “bel canto” when dealing with the repertoire of the early nineteenth century (Rossini, Bellini, Donizetti). But what does “bel canto” really mean? How did vocal technique and singing style really evolve from the richly ornamented baroque style, up to the dramatized manner which contemporary critics considered distinctive of Donizetti? How long did the modern and the ancient style continue to live together? How should a modern singer understand and realize the concept of coloratura when applied to a baroque aria rather than to an early romantic cavatina? Where is the modern interpreter supposed to look for and find out relevant information on the vocal performance practice at issue?
What kind of information can a historical document provide, as to allow a singer not only to fulfill the composer’s intention, but also to adhere to the conventions of the time? What competences should a music practitioner possess, as to be able to extricate him/herself from this difficult task? The aim of this presentation is to shed some light on the way historical sources can be beneficial to music practitioners by providing them not only with a generic theoretical background, but also with quite specific practical tools. In particular, the presentation will focus on the way some of the most relevant historical figures of the past (from Francesco Rognoni, up to Gioacchino Rossini) can help the modern interpreter build up his/her own rendition of an aria from Handel as opposed to a cavatina from Rossini.

**Presenter:** Dr. Massimo Zicari, flutist and musicologist, is Deputy Head of Research at the University School of Music (Conservatorio della Svizzera italiana) in Lugano, where he has also taught Music History since 2005. Visiting Fellow at the Institute of Musical Research, School of Advanced Studies, University of London in 2009, for a project concerning the reception of Verdi’s Opera in London, his studies have been published both in Italy and Switzerland: *The Land of Song, La terra del Belcanto sulla stampa londinese nel decennio 1890-1900*, Bern, Peter Lang Verlag, 2008; *Giacomo Puccini*, in *Musica*, Sydney, Millennium House, 2009; *Ricerca e Musica, La ricerca applicata nei Conservatori di Musica*, Varese, Zecchini Editore, 2010; *Critica musicale e opera italiana a Londra nell'Ottocento: Gorge Bernard Shaw*, in “Musica e Storia”, XVII/2 (2009); *Nothing but the Commonest Tunes: The Early Reception of Verdi’s Operas in London, 1845-1848*, in “Dissonanz”, June 2011, n. 114.

**Expressive Space in Orchestral Song**

Shridar Mani

**Abstract:** No sub-genre of the Western classical repertoire defies convention as much as the orchestral song/song cycle. In this presentation (drawn from my paper), I examine how the migration of the song performance from the salon to the concert hall changed the proposition of the song or lied, thereby altering the relationship between performer, accompanist and audience. I further argue this change occurred as a result of the notions of many Romantic theorists and composers that music had to achieve a ‘poetic ideal’ that only instrumental music was capable of achieving. For composers like Berlioz and Mahler however, the intrinsic poetry of song, combined with the unlimited expressive possibilities of the orchestra, offered a uniquely intimate take on the relationship between performer and audience in the concert hall. I have called this the “expressive musical space” in which the fragmentation of a song into its orchestral and vocal components allows for the audience to be drawn directly into the singer’s world, as opposed to being a benign observer. Drawing on parallels between orchestral song, film and literature, I explore how the orchestration of a song leads to the creation of a musical environment that is unique and different from that of a singer and pianist. I also compare examples from songs by Mahler, Berlioz and Mussorgsky in
their piano and orchestrated settings to show how the orchestral song cycle creates a musical space that can conjure up a simultaneity and spontaneity of moods in a way that the piano-song cannot.

**Presenter:** Shridar Mani graduated from the University of Chicago with a B.A. (Hons) in Musicology in 2011, where he was also the recipient of the Leonard B. Meyer Prize for his undergraduate thesis on ‘Expressive Space in Orchestral Song’, and the University of Chicago Department of Music Choral Excellence Award. He has had the privilege of working under some of the world’s most distinguished musicologists, such as Philip Gossett, Berthold Hoeckner, David Buch and Anne Robertson. Having performed extensively both as a chorister and a soloist since the age of 12, Shridar has travelled to Sweden and Germany with the United Nations International School Chamber Choir and has sung at the University of Chicago with both the University Chorus and the Rockefeller Chapel Choir. He has also performed extensively as a soloist, singing in complete performances of Schubert's *Die Schöne Mullerin*, *Winterreise* and Schumann’s *Dichterliebe*, as well as staged performances of Mozart's *Bastien und Bastienne* in his native Singapore and Bach's Coffee Cantata at the University of Chicago. Most recently, he gave his senior recital together with soprano Alexandra Deis-Lauby, and organized the University of Chicago Lieder Project's performance of Schubert's *Winterreise*. Shridar worked with the Chicago Symphony Orchestra from June 2010 to June 2011, where he acquired and catalogued the collection of American composer William Lester and selected pieces from the collection for performance by Yo-Yo Ma and members of the Chicago Symphony Orchestra. He also helped organize the First Sir Georg Solti Conducting Competition spearheaded by the Orchestra’s new Music Director, Riccardo Muti. He currently works at Esplanade-Theatres on the Bay where he manages programmes for Kalaa Utsavam: Indian Festival of Arts, A Tapestry of Sacred Music and Da:ns Festival.
“A Spiral Model of Musical Decision Making”
Daniel Bangert

Abstract: Performers often discuss the importance of musical intuition, but the role of intuitive processes within artistic practice can be difficult to articulate. This paper models the role of these processes by drawing upon insights from three studies that examine how professional period instrument performers experience intuitive and deliberate decision-making. The studies consist of interviews with leading period instrument performers, an experimental sight-reading study and a case study of a Baroque cellist. Findings and themes from these studies show how performers make musical decisions within a continuum from intuition to deliberation. This continuum is developed into a spiral model by considering how the proportion of intuitive and deliberate decision-making changes over time. The perspectives from performers are discussed in relation to theories proposed by musicologists and psychologists. This literature includes the encircling approach to musical understanding developed by Eggebrecht (1999/2010), Rink’s (2002) discussion of informed intuition, and various dual process theories of cognition (see Evans, 2011). This paper aims to clarify the processes that result in music performance by examining how professional period instrument performers make musical decisions. The significance of the theoretical model put forward in the paper is its attempt to explore how performers think about and develop their understanding of a range of interpretative issues.

Presenter: Daniel Bangert is currently completing a doctoral thesis in musicology at the University of New South Wales, Sydney. His thesis is an interdisciplinary investigation of musical decision-making in period instrument performance, jointly supervised by A/Prof Dorottya Fabian and A/Prof Emery Schubert. He is a freelance period violinist and has taught courses in musicianship and the performance of 18th century music at UNSW.

“Keyboard Performance as Transformation”
James Bungert

Abstract: Transformational music theory models musical phenomena in active terms. Rather than conceiving the space between two musical objects as a static interval — a measurement of distance — transformational theory conceives it in terms of the gesture required to traverse it, thus ascribing an active role to an otherwise passive conception. But thus far, transformational theories have primarily explored the phenomenological acts (mental “gestures”) of listeners, to the exclusion of physical gestures through which
we might experience music. This paper conceives music in physical terms using transformational methodology, but rather than pursuing a kind of Dalcrozan approach (where one performs physical acts along with the music) here we focus directly on the concrete physical actions of the performer, the actual gestures responsible for producing music. Most music theories — transformational theory included — conceive music abstractly, and their musical spaces tend to assume convenient shapes not drawn from concrete, physical realities. The “circle of fifths,” for instance, is a common spatial metaphor that cognitively organizes key signatures and fifth progressions, but does not represent the physical characteristics of any instrument or performance gesture. Performing the Corrente of J. S. Bach’s keyboard Partita in E Minor, BWV 830 is a case in point. The first measure quickly reveals that performance spaces cannot always be crisply assimilated (disembodied?) into spatial metaphors, because here we enact two different kinds of physical transformations: the opening perfect-fifth melodic leap fits neatly inside the right hand, but the next gesture crosses the index finger over the thumb. Fortunately, transformational musical spaces are flexible enough to account for such physical differences, to the extent that we can intuitively represent performance gestures with (somewhat unorthodox) transformational networks. Curiously, however, this paper uncovers a music theory that is actually epiphenomenal to the spatial characteristics of the primordial domain of music — the human body.

**Presenter:** James Bungert is a dissertator in music theory at the University of Wisconsin — Madison. His dissertation extends transformational music-theoretical approaches to examine the physical actions of performing piano music, particularly as experienced from the performer's own perspective. He has presented papers and paper-performances at regional, national, and even presented internationally at the Embodiment of Authority conference in Helsinki, Finland. His first publication, a review of Richard Cohn’s *Audacious Euphony: Chromaticism and the Triad’s Second Nature* (2012), is forthcoming in The Journal of Musicological Research.

**“The Body of the Voice in Contemporary Singing Pedagogy”**
Tracey Cooke

**Abstract:** In my Master’s research, “Investigating the ranges of the female voice”, I aim to discover the factors that contribute to vocalists favouring one part of their vocal range over another. In the Western paradigm the female voice is loaded with attachment to identity issues and cultural preconceptions, which influence the particular vocal registers in which singers choose to operate. By the word “register” I am referring particularly to two ranges: the upper register of the female voice which is sometimes known as “head”, “legit”, “classical”, “falsetto”, or “thin fold dominant,” amongst others; or the lower range which is sometimes known as “chest”, “speech” and “thick fold dominant”. In my presentation I will trace the historical origins of the use of
both these registers. I will show examples of African American singers who first brought the chest range to Western attention at the turn of the 20th century with what was then known as “Coon Shouting”. I will also trace classical singers throughout Europe who predominantly used their upper range for performance. I will also demonstrate these vocal ranges with audio examples and the use of my own voice. The second part of my presentation will focus on the emotional and physical manifestation of tension that can arise through singing outside of one’s naturally-comfortable register. I will explore the possible options and theories encountered in my research that may help singers overcome these tensions and therefore allow greater access to their complete vocal range.

**Presenter:** Tracey Cooke is a graduate of WAAPA (Western Australian Academy of Performing Arts) Musical Theatre Bachelor of Arts. She also completed her Graduate Diploma of Education at Edith Cowan University. Tracey is now undertaking her Master’s in Performing Arts at WAAPA. It was approximately half way through her undergraduate degree when, in a master-class, Tracey was asked to “belt” a note that her quest to understand the registers of the female voice began. Now, fifteen years later, she is finally fulfilling that need in the form of this Master’s degree. Tracey has been teaching vocal lessons from her home studio for the past ten years and just recently began teaching voice in upper high schools in Perth.
Session 12: PLENARY PRESENTATION

“Re-imagining the Goldbergs”
Stephen Emmerson

Saturday, 27 October 2012, 11:30am
Orchestra Hall

Chair: John Rink, Professor of Musical Performance Studies & Fellow of St John’s College, Cambridge University

Abstract: This presentation will explore some issues arising from my recent arrangement of Bach’s Goldberg Variations for two pianos. In particular it will reflect upon how much alteration/creative freedom/interference is appropriate when such a venerated work from the canon is appropriated for contemporary purposes. The issue of fidelity to the original conception remains, of course, a pressing concern for most arrangers, as well as for performers. Though tastes will inevitably differ and agreement on where to draw the lines is unlikely, it will be argued that the issue is crucial to the future of Western Classical music and thus deserves ongoing attention and debate in such a forum. The underlying rationale for the arrangement will be outlined, together with illustrations and demonstrations from it. The approach adopted will be considered in relation to the extensive traditions of reworking this iconic work for different instrumental combinations, in particular contrasting it with another arrangement for two pianos made by Rheinberger (and edited by Max Reger) in the late 19th century. Also, the presentation will reflect upon the challenges of building a fresh interpretation of a work that is widely known though such an intimidating legacy of recordings.
Plenary Presenter:
Dr Stephen Emmerson
(Queensland Conservatorium, Australia)

Dr Stephen Emmerson has been on the teaching staff of Queensland Conservatorium since 1987. In addition to teaching a range of Music Literature courses, he has convened the Master of Music and Doctor of Musical Arts program there and is a member of the Queensland Conservatorium Research Centre. He has Masters and Doctoral degrees from Oxford University. His work in recent years has been heavily involved with developments in practice-based research through post-graduate supervision and reflections on his own performance projects. In particular, his DVD set, Around a Rondo, has attracted international attention as a model for the multimedia presentation of research into musical performance. In addition to papers and presentations at a range of international conferences, he was a plenary speaker at the first Performer's Voice Symposium in Singapore in 2009. He maintains an active performance career as a pianist. As a student he studied piano with Pamela Page (at the University of Queensland) and Peter Wallfisch (from the Royal College of Music in London). He performs regularly both as soloist and with several chamber ensembles, most notably in recent years within the Griffith Trio (an Ensemble-in-Residence at the Queensland Conservatorium Griffith University), Dean-Emmerson-Dean and with the Endeavour Trio. Recordings of his playing in collaboration with a variety of performers have been released by ABC Classics, Move Records, The Anthology of Australian Music on Disc, CPO, Tall Poppies, Contact and Melba Records.
Session 13: PLENARY PRESENTATION

“Striking the Right Chord: My Journey with the Brahms B-flat Concerto”
Thomas Hecht

Saturday, 27 October 2012, 1:30pm
Orchestra Hall

Chair: Michael Musgrave, Juilliard School, Emeritus Professor of Music (University of London), Visiting Research Fellow (Royal College of Music)

Abstract: Every performer devises an ongoing inventory of practice regimes s/he will employ when tackling a new piece. This presentation will offer an inside view of the struggles and challenges encountered in the learning stages of Brahms’ monumental Piano Concerto No. 2, with particularly heightened awareness of certain aural predispositions that inspired extensive experimentation in practice techniques and how the resulting “personal enrichment programme” lead to the very breakthroughs required in handling both the immense physical and musical challenges of the work. Also to be examined are the particular forces (e.g., their early composition exercises) which may have influenced various aspects of chordal treatment, chordal configuration, and voice leading found in the keyboard styles of Mozart, Beethoven, Schumann and Brahms, and how my own early theoretical training impacted the coping strategies employed to address the latter’s expansive piano writing.

Plenary Presenter: Prof Thomas Hecht
(Yong Siew Toh Conservatory of Music, Singapore)

Renowned American pianist and pedagogue Professor Thomas Hecht is Head of Piano Studies at the Yong Siew Toh Conservatory of Music. Over the span of nearly three decades he has concertised internationally as concerto soloist, recitalist, chamber musician and as a member of the acclaimed duo-piano team Hecht & Shapiro, winners of the Munich International Two Piano Competition and USA National Duo Piano Competition. He was the former Head of Piano Studies and Artist-In-Residence at the School of Music at Victoria University in New Zealand. Prior to that, he served for many years on
the piano faculty of the Cleveland Institute of Music (USA). Professor Hecht has performed in many of the world's cultural centres, appearing with leading orchestras such as the New York Philharmonic, Cleveland Orchestra, Baltimore Symphony, Stuttgart Symphony Orchestra, Bavarian Radio Orchestra, Johannesburg Festival Orchestra, Singapore Symphony Orchestra and the New Zealand Symphony Orchestra. Highlights of recent tours include performances at the Lincoln Center in New York, Berlin Philharmonic Hall, the Kennedy Center in Washington, and recitals in Korea, Japan, China, Taiwan, Vietnam, Thailand, Malaysia, Italy, Serbia & Montenegro, Germany, South Africa, and throughout all the major centres of Australia and New Zealand.

Thomas Hecht is a graduate of the Oberlin Conservatory where he won first prize in the concerto competition and the Kaufmann Award for excellence in chamber music. Later he was accepted for graduate studies at the Peabody Institute as a student of Leon Fleisher, who was so impressed with the young pianist's abilities that he soon asked to become his mentor's teaching assistant, an honour which Fleisher - one of the great pianists of our time - had never before bestowed on any pianist. His merits and many noteworthy achievements were recently celebrated at Peabody where he was presented with the coveted Young Maestro Award, honouring alumni who have distinguished themselves in their performing careers. Dr. Hecht also enjoys a well-deserved reputation as one of the leading teachers of his generation, having produced a multitude of first prize winners in solo and two piano competitions throughout the United States, Europe and Australasia. He has given master classes at renowned institutions such as the Royal Academy, Royal Northern and Royal Welsh Colleges of Music, as well as at the Paris, Eastman, Oberlin, Peabody, Sydney and Beijing and Sichuan Conservatories. He recently served as Visiting Professor at the Peabody Institute under the auspices of the first YST-Peabody faculty exchange programme, while other guest residency invitations have included the Guildhall College of Music & Drama and the Conservatoire de Paris. His highly sought after piano classes, which have nurtured young talents for over two decades on three continents--have produced concerto soloists with the Singapore, New Zealand, Christchurch, Lamont, Lima, Kaunas and Peabody Symphony Orchestras, the Cleveland, Philippines, Singapore and Dnipropetrovsk Philharmonic Orchestras, the London Soloists Chamber Orchestra, the Melbourne and Wellington Youth Orchestras, the Auckland Philharmonia and the Singapore Festival Orchestra. Throughout his career he has represented USA, New Zealand and Singapore on jury panels of the Gina Bachauer, Geneva, Ibiza and Paralympic International Piano Competitions in addition to the national piano competitions of Japan, Thailand, Australia and South Africa. He receives regular invitations to summer piano festivals, including performances in Sydney, Beijing, Wellington, Chethams, Taichung, Bavaria and Brasov (where he is Honorary Professor of Piano at the University of Transylvania), and continues to be in demand for workshops and pedagogy conferences throughout the world. Thomas Hecht is a Steinway Artist and records for the Azica, Elysium and Atoll labels.
Session 14: BREAKOUT SESSIONS
Saturday, 27 October 2012, 2:30 pm - 4:00 pm

Session 14A: TOWARDS PERFORMANCE
– Steven Baxter Recital Studio
Chair: Craig De Wilde, Deputy Director, Yong Siew Toh Conservatory of Music, National University of Singapore

“What is the Performer’s Place in the Process and Product of Recording?”
Amy Blier-Carruthers

Abstract: It is generally accepted that a recording is not simply a live performance captured. But in today’s climate of ubiquitous recorded music, people seldom question what effect the process and product of recording has on the musicians involved. It is my aim to give a voice to performers, to allow them to discuss their thoughts about this part of their careers. What is most striking is that after over a century of commercial classical recordings, professional musicians are still uncomfortable in the recording studio, for reasons including: distrust of the technology, dislike of the process, doubts about whether they like what is captured, the lack of an audience and sense of occasion, the lack of control of the situation, disillusionment with the effects of editing and the expectation of perfection. Based on my ethnographic and analytical research on the conductor Sir Charles Mackerras and the musicians and producers he worked with, and also my work at the RCM teaching students to deal with the studio experience, I will show how the different aims and expectations of all the stakeholders creates a tension around the recording process. I will argue that much of this tension comes from the fact that in classical music, the recording has not achieved an emancipation from the aesthetic of the live performance in the way that film has successfully diverged from theatre, and will propose some solutions: reconsidering the ontologies of live and recorded formats, training conservatoire students about how to make the transition from stage to studio successfully, making producers and engineers more aware of the challenges and justifiable fears that musicians face when standing in front of the microphone, and opening critics’ and listeners’ ears to the new possibilities that musicians and producers might explore if they were given the artistic freedom to try.

Presenter: Dr Amy Blier-Carruthers recently received her PhD from King’s College London (working with Daniel Leech-Wilkinson), and is now a Lecturer at the Royal College of Music (London). Her research interests revolve around performance practice and recordings, and by definition involve a focus on the 20th century and the cultural contexts of music-making. Her doctoral research focuses on the conductor Sir Charles Mackerras: she has investigated his recordings and live performances, exploring the issues that arise when comparing these different performance situations. In addition to detailed analysis of the performances, there is a strong contextual aspect to
this research which involves interviewing Sir Charles himself, the musicians, producers, and engineers he works with, and fieldwork observation of the rehearsal, concert, and recording processes. She balances her academic work with her career both as a violin teacher and a performer. She has also worked as research assistant to Timothy Day at the British Library Sound Archive, coordinated the 2007 conference The Proms and British Musical Life (BL, the BBC and KCL), organised the Royal Musical Association Research Students' Conference (January 2009), is editorial manager for the journal Music & Letters, and authored a module 'Music in Performance' at King's College London (2009 and 2010).

“Collaborative Re-Creation: A Case Study of a Pianist Recording Australian Piano Music”
Katie Zhukov

Abstract: This paper examines interactions between a pianist and two composers in the process of recording their works. The review of the literature on collaboration shows that music collaboration is typically investigated in the jazz improvisation context, and that classical genre research has focused on interactions between composers and performers when writing for a particular soloist/group. Little is known about the impact of gender and age on musical collaborations. The literature on Australian composing reveals many complex issues: the questions of national identity and sound, the influences of Indigenous and Asian music, and the scarcity of funding for new work commissions, in particular for women composers. A critical self-reflection on the performer’s journey leading to and during the recording process provides the context for this particular project: the initial discovery of a forgotten composer, championing the work of Australian women composers, and the interactions with the two composers on the project. Post CD launch interviews with the composers focused on their educational and professional experiences, attitudes towards gender and nationalistic issues, and perceptions of the collaboration with the performer. The interviews demonstrated the range of educational opportunities and career paths available to women composers in Australia, activism for women’s rights, and ambivalent attitudes towards gender differences and Australian sound. The analysis of the interviews triggered performer’s re-evaluation of the collaboration process and resulted in deepening of the understanding of the composers’ intent, enrichment of playing and crystallisation of ideas about the types of collaboration possible between composers and performers. The process of working together on a recording is viewed as a collaborative re-creation.

Presenter: Dr Katie Zhukov is a Postdoctoral Research Fellow in Performance at the School of Music, University of Queensland, Australia. Following undergraduate study at the University of Adelaide, she completed her Masters degree in performance at the Juilliard School of Music, New York, and recently a PhD from The University of New South Wales. Her research
interests include instrumental music teaching in higher education, sight-reading of music and Australian piano music. Her research has been supported by grants from The University of Sydney, The University of Queensland and UniQuest and published in Psychology of Music, Music Education Research, Research Studies in Music Education, British Journal of Music Education, International Journal of Music Education and Australian Journal of Music Education. She has recorded three solo CDs of piano music by Australian composers (Australian Piano Anthology for the 21st century, vol.1, 2011; Six Profiles, 2010; Ragtime, Dreams and Visions, 2008) and edited Wirripang Australian Piano Anthology (2011).

“Contemporary Australian Art Song: Crossing the Boundary between Preparation And Performance”
Cathy Aggett

Abstract: Two contemporary Australian art songs recitals saw four professional singers (including the researcher) and three accompanists, through practice-led research, record their performance preparation in reflective practice journals and/or interview following the performances. The study, which is the second phase of a larger study into contemporary art song, took place in 2008 and 2009. The qualitative data program, NVivo, was used to code and run queries on the data to assist in identifying the six key themes to emerge - accompaniment/accompanist; performance and learning considerations; learning strategies; singer’s performance strategies; musical interpretation/knowledge and comments on learning songs. A Bank of Pedagogical Performance Strategies, built up from the researcher’s own experience, a review of the literature, plus the results of a national and international survey of professional singers into the way in which they prepared and selected 20th and 21st Century vocal repertoire, was offered to the participating singers and accompanists. Performers used strategies and added to the Bank with new approaches in their preparation for the recitals. This paper focuses on two of the six key themes – ‘singing the song’, both with and without accompaniment, and matters relating to the accompaniment, including accompanist and accompanying. Strategies adopted by professional singers Cathy (researcher/soprano), Jane (mezzo), Peter (tenor) and Robert (bass/baritone) included singing the song slowly while playing a ‘skeletal’, chordal accompaniment, and singing the melody only very slowly without the piano; then checking pitch. Accompanist Leanne identified aspects the singer and pianist needs to know in order to be able to draw out the emotion happening in the vocal line. Strategies the performers adopted to resolve issues encountered learning challenging Australian art songs may be a way of crossing the boundary between how (Australian) contemporary art song is prepared and how it is eventually performed, thereby offering other performers a way into the interesting yet challenging repertoire of the genre.

Presenter: Cathy Aggett is a soprano, singing teacher, pianist and choral conductor, with qualifications from the Sydney Conservatorium (DipMusEd),
the University of New South Wales (MMus) and Trinity College of London (LTCL, Teachers, Singing). Cathy is currently a Doctoral candidate at the University of Western Sydney, seeking ways of helping singers engage with Australian art song and the pedagogical issues encountered through a practice-based research approach. Cathy performs regularly, mainly Australian art song recitals, but also enjoys singing standard concert repertoire. She regularly presents her research on Australian art song at national and international conferences and has had a number of chapters published, as well as a co-authored book, Songs from Australia (2005), published by Wirripang. Cathy teaches singing, piano, violin and music theory privately from Northern Beaches Music Studio.

Session 14B: BEYOND THE SCORE
– Recording Studio
Chair: Jason Lai, Principal Conductor, Yong Siew Toh Conservatory of Music, National University of Singapore

“From Hal Leonard to F..k: A Community Concert Band in Mid-Life Crisis”
Lotte Latukefu

Abstract: The term folk music has a much broader interpretation than previously, and has even gained some status in classical circles through the collaboration of musicians such as Nigel Kennedy and Itzhak Perlman, with bands such as Kroke and Klezmatics. No longer considered the F... word, many classical musicians admit to enjoying listening to and even emulating the looser folk-style in their own performances. Community music is an area that has begun to seriously embrace folk music. The discussion in this paper will utilize three characteristics of a community of practice – domain, community, and practice\(^3\) - in order to map the rapid growth and popularity of a community band (The Con Artists) which made the decision to embrace folk/world music. In 2009, Concord Band (the original community band) was an established concert band with a long history in Wollongong. The playlist was conventional concert band repertoire from the big publishers. For various reasons, this was a transitional time. The regular weekly turnout was often down to 8-12 players. The transition to folk/world music began with a workshop led by local folk musicians, combining members of the Concord Community Band and young string players from the Wollongong Conservatorium Concert Orchestra. The workshop turned out to be an ideal model for a community music event. It was cross-generational, collaborative, and educational. It had scope for high-level music making without being exclusive, and it was fun! The folk-music workshop suggested the possibility of an ongoing project, and in the months that followed the Concord Community Band presented itself alternately as a colourful street band and gypsy orchestra combining wind, brass, strings, percussion and folk

\(^3\) http://www.ewenger.com/theory/
instruments, such as accordion and mandolins, with repertoire influenced by the musical traditions of New Orleans brass bands, Klezmer, Balkans, French-Canadian fiddle music and Italian Folk music. Unshackled from the concert band catalogues of Hal Leonard and Alfred, the Concord Community Band marked the transition with a name change, and The Con Artists was born. This paper argues that folk/World music repertoire, combined with a process of collective learning and a passion for making music, has potential for high-level community music. A performance by the “Short Con” is included in the presentation.

Presenters: Lotte Latukefu lectures in the Faculty of Creative Arts at the University of Wollongong. She has published internationally on socio-cultural theory and its application to learning of singing. She has been a keen observer of the Con Artists since their inception in 2009 and has two of her three children playing in the band. David Rooney is currently the director of the Con Artists and also works as a trumpet teacher and conductor at the Wollongong Conservatorium. David initiated the first folk music workshop and is responsible for the band’s repertoire. Greg Knight is a retired metallurgist who now plays timpani and percussion in the Con Artists. He is also the manager and was one of the original members of the Concord Community Band before it transitioned. David De Santi is an engineer at BlueScope Steel who moonlights as a founding member of one of Australia’s most successful bush bands, Wongawilli and, director of The Illawarra Folk Festival and Perisher Snowy Mountains of Music Festival. He also plays accordion in the Con Artists.

“Bodily Communication: Musical Meaning, Expression and Emotion in Solo and Ensemble Performance” Jane W Davidson

Abstract: This paper critically investigates the nature of research on bodily movement in musical performance over the past twenty-five years. This is done to assess the degree to which biomechanics, expressive/emotional and communicative phenomena related to the physical execution of a performance have been effectively studied and understood. The literature concerning musical performance increasingly reports that communicative and meaningful performances contain highly expressive bodily movements. Embedded within strict socio-cultural frameworks, these movements aid in the generation of expressive musical material, but also contain information about individual emotional intention and co-performer collaborative intention. Thus the scope of enquiry has lent itself to interdisciplinary socio-musical methodological frameworks. But how effective have these studies been? What can we say for sure about the body as a generator, reflector and reactor to performer intention? In its critical assessment, this paper also reports data collected by the author that investigates the same performers in both solo and ensemble conditions to re-appraise the factors operating in these different social and musical milieu. The results reveal that whilst each player has a specific way of expressing musical goals – inevitably through their bodily movement – there
are certain types of musical expression/narrative expressed in both solo and ensemble conditions across a range of instruments studied. These and other results are examined and a new modelling of the body in music is proposed.

**Presenter:** Professor Jane Davidson is Deputy Director of the Australian Research Council’s Centre of Excellence for the History of Emotions and Callaway/Tunley Chair of Music at The University of Western Australia. Her career has spanned the university sector, conservatory education and the music profession. Her research is broadly in the area of performance studies, with five core areas of interest: emotion and expression in performance, vocal studies, historically informed performance practices, musical development, and music and health. She has published extensively and secured a range of research grants in both Australia and overseas. She has worked as an opera singer and a music theatre director, and has collaborated with groups such as Andrew Lawrence-King’s Harp Consort, Opera North, and the West Australian Opera Company. She is former Editor of Psychology of Music (1997-2001); former Vice-President of the European Society for the Cognitive Sciences of Music (2003-2006); and President of the Musicological Society of Australia (2010 and 2011). She is currently a member of the Research Evaluation Committee for the Australian Research Council’s assessment of the Australian tertiary sector.

"The Performer Individuality in the Jazz Piano Trio: The Triangle Analogy"
Susan Muscarella

Abstract: The jazz piano trio, the incomparable music unit comprising piano, bass and drums, made its entrance into the jazz realm shortly before the second half of the twentieth century. An imposing presence in the twenty-first century, this unique instrumental triumvirate plays two pivotal roles: (1) it makes an indelible artistic mark as a stand-alone unit and, (2) serves as the underpinning or ‘the rhythm section’ of the larger jazz ensemble. In this paper we will discuss the paradigm shifts in the twentieth century jazz piano trio through the artistry of Bud Powell, Bill Evans, and Keith Jarrett, illustrating why this unit has emerged to become one of the most stalwart albeit consummate units in the jazz province. Through the historical timeline that these seminal jazz trios generate, we will look into issues of democratization in improvisation – each performer’s voice. From an analytical point of view, we will assess the weight of each player’s improvisation in the unit, through a conceptual analogy of the jazz piano trio and the simplest but strongest two-dimensional polygon - the triangle. Using the triangle analogy as a theoretical construct, we will be able to analyze each player’s improvisation stamp and its impact on the unit. Also, and at a deeper conceptual level, we will present how the triangle analogy is able to present analytical information regarding improvisation structures (e.g. melody, harmony, rhythm) in the various sub-forms of instrumentation that usually arise within the trio; playing solo and in duo, such as: PB, PD, BD. Using an analytical theoretical construct based on the geometric form of the triangle, we will present analytical data on the democratic condition at work within the trio improvisation sections, as well as
how each member organize the solos as the trio comes together to produce the highest possible artistic result.

**Presenter:** Susan Muscarella: BA in Music Composition, UC Berkeley - USA. Founder, director and CEO of the Jaz school Inc.; Chair of the Jazschool Instrumental Program; Director of UC Jazz Ensembles program 1984-89; composer, arranger and recording artist featured on Marian McPartland’s Piano Jazz on NPR.

**Session 14C: ASIAN VOICES**
– Ensemble Room 1
**Chair:** Stefan Östersjö, The Six Tones, Malmö Academy of Music

“**Performance as Contemporary Asian Intra-Regional Exposition: Traditional East Asian Hardware and South Asian Software in Tandem**”
T. M. Hoffman

**Abstract:** In consideration of naturally evolved diversity, informed co-performance crosses boundaries without refuting them, thus expanding horizons while honoring cultural environments to which generations of outgoing artists and traditions return for cross-referencing. Symbiotic creativity and accountability is nurtured through innovation of technique for musical instruments of eastern and northern Asia whose intrinsic capacities find ideal partners in aural material of traditions south and west of them. Like infancy and adulthood linked by experience of adolescence, so consciousness and co-development within region provides interface between local and global contexts and operatives. With the notable exception of European tonality and African rhythm synergized as jazz, North-South co-development has been limited. Many fields of opportunity in Asia lie fallow in the shadow of status-quo East-West activity. India and Japan share abstract non-material cultural icons such as dhyan/Zen and Saraswati/Benten and similar aural principles and manifestations which often contradict misleading visual indicators, i.e., morphology in both musical instruments and linguistic scripts and notation forms. IT information/technology and hardware/software relationships predate the pencil & paper; complementary and compatible operation factors also warrant our attention regarding any cross-cultural musical innovation. Classical music of India, like other ‘analog’ melodic music of Asia, is rooted in the human voice and a musico-linguistic continuum linked to Sanskrit and mathematics. Embodiment of artistry and scholarship within a single performer/performance characterizes the vaggyekar, one with solid grasp of poetics/musicology and theory/performance of composed/improvised material. Though Indian music instruction has not been available on instruments such as Japanese shakuhachi and koto, the musico-linguistic proximity of the two cultures foretold that familiarity with raga/tala (the ‘software’) approached through vocal music would complement technical facility on the compatible Japanese instruments (‘hardware’). Towards an expanded definition of “Asian
contemporary,” the presentation will include China, SE Asia and Middle East in both facets of the presentation.

**Presenter:** T. M. Hoffman, musician, scholar and activist of USA, Japan and India, is the Director of the Indo-Japanese Music Exchange Association (established in 1989). He has spent 38 years in Asia (including Japan 27, India 6, Sri Lanka 2) as a student, performing artist, scholar, professor, writer, translator, producer, NPO director, and activist for intra-Asian exchanges in music and language. He is an honors graduate of four universities in three nations and has spent 20 years as a lecturer and professor in Japan, India and the USA (ethnomusicology). He is published and also teaches and sings in Japanese, Hindi and English, and performs Indian & Japanese classical and original music, having been trained extensively under Pandit Ganesh Prasad Mishra (India/vocal), Living National Treasure Yamauchi Goro (Japan/shakuhachi), Grace Mundorf Myers (USA/piano), and other native masters (Indian sitar, tabla, Javanese gamelan, Korean music, Sri Lankan music). He holds Visharad (5-year) degrees in Hindustani classical music in North India’s premier music college (1992), in classical vocal music (later introducing Japanese poetic texts in thumri & khyal forms), in flute, and with government permission using Japanese shakuhachi (now officially an instrument of Indian music). He was also American Institute of Indian Studies AIIS Senior Performing & Creative Artist Fellow 2006-2008 with his R & D project “Asian Classical Crossover – Indian classical music on the Japanese koto,” including placement of instruments in University of Delhi, University of Madras, Bhatkhande Music Institute. These ‘classical crossover’ applications are based on extensive research and trials, and authenticated by performances in prestigious venues and broadcasts throughout Asia and in the West (NCPA, IIC, Delhi Univ, IIT, UCLA, Princeton U, Center for World Music, London U, VOA, A.I.R, etc). His awards include the U.P Chief Minister Trophy (India, 1987), East-West Center Associate (USA,1989-91), Foreign Correspondents’ Club of Japan Deroy Award (2003), and ‘Sangeet Acharya’ title (India, 2008).

“**Oh, East is East, and West is West, and Never the Twain Shall Meet: Rudyard Kipling’s Barrack-Room Ballads**”

Michael Halliwell

**Abstract:** This lecture/recital is a musical exploration of some of the famous Rudyard Kipling collection, *Barrack-Room Ballads*, of 1892. Kipling is an enigma; the most popular English literary figure at the end of the nineteenth century, the first English author to win the Nobel Prize (1907), his fortunes subsequently plummeted. It was above all his poetry which ensured his enormous early popularity in the late nineteenth century. The *Barrack-Room Ballads* are an interesting reflection of their time and were as radical a poetry collection as any that had appeared for half a century. Kipling’s work reflected the common belief in the superiority of the British as paternal custodians of
the various colonial races, seeing it almost as a divine mission to bring English ‘enlightenment’ to the ‘lesser breeds without the law’, yet he constantly warns against arrogance and imperial hubris; ‘You’re a better man than I am, Gunga Din’, is not empty rhetoric. In this lecture/recital I examine the tension that exists between the ‘official’ view of Kipling, and that which emerges from this poetry collection. Kipling loved the music halls, but did not write for them, yet his poetry was soon appropriated. These musical settings epitomise Kipling the ‘outsider’ in English society, and although they offer strong support for the plight of the ordinary soldier, they reflect a critical view of Empire while at the same time extolling its virtues; a constant tension in Kipling’s early work. I have selected several of the earliest musical settings of the ballads in which I explore the performance imperatives of this ‘alternative’ view of Kipling - the style of the songs reflects an unresolved tension between the ‘counter-cultural’ music hall and the more genteel parlour song. Indeed, these songs are hardly ever performed because of their musical hybridity, yet reflect a relationship between the West and the East which has contemporary resonances.

Programme:

Gerard F. Cobb (1892) To T. A.
Gerard F. Cobb (1892) The Young British Soldier
Walter Damrosch (1897) Danny Deever
Mary Carmichael (1899) Tommy
Gerard F. Cobb (1892) Gunga Din
Percy Grainger (1898) Soldier, soldier
Gordon Sutherland (1903) The Widow at Windsor
Oley Speaks (1907) The Road to Mandalay

Presenter: Associate Professor Michael Halliwell studied music and literature at the University of the Witwatersrand, and at the London Opera Centre with Otakar Kraus and with Tito Gobbi in Florence. He has sung in Europe, North America, South Africa and Australia, and was principal baritone for many years with the Netherlands Opera, the Nürnberg Municipal Opera, and the Hamburg State Opera. He has sung over fifty major operatic roles, several world premieres and frequent appearances at major European festivals in opera, oratorio and song recitals. He has published widely in the field of music and literature and is Vice President and Editorial Board Member of The International Association for Word and Music Studies (WMA), regularly giving lectures and seminars on the operatic adaptation of literature into opera. His book, Opera and the Novel, was published by Rodopi Press (Amsterdam/New York) in 2005. A particular research interest is the innovative presentation of the art song recital: his presentation at the first Performer's Voice conference in 2009: "The Literary Song Recital with Special Reference to Maud", was published in Performers' Voices across Centuries and Cultures (2012). Currently on the staff at the Sydney Conservatorium of Music, he has served as Chair of Vocal Studies and Opera, Pro-Dean and Head of School, and Associate Dean (Research). A CD of Boer War songs, When the Empire Calls, was released by ABC Classics in September 2005.
He has recently premiered three Lawrence Kramer song cycles: *Five Songs and an Epilogue from The Wings of the Dove*, *Nine Songs to Ezra Pound*, and *Crossing the Water*.

**Session 14D: MY INSTRUMENT, MY VOICE/ BEYOND THE SCORE** – Ensemble Room 2
**Chair:** Diana Soh, Composer, IRCAM, Conservatoire D’ivry sur Seine

**“New Horizons in Microtonal Single Reed Performance and Practice”**
Henri Bok, Eleri Ann Evans

**Abstracts:** The token quarter-tone or the often described as uncontrollable microtonality of multiphonics (multiple sounding notes on normally single voice instruments) are two of the most seen and heard forms of microtonality written for single reed instruments. Following fruitful collaborations with composers Chris Dench and Scott McLaughlin, Duo Hevans (Henri Bok, bass clarinet and Eleri Ann Evans, tenor saxophone) have been investigating better ways to address and to allow for the extension of microtonal work on both vertical and horizontal planes in a duo setting featuring mixed single reed instruments. The area of composer-performer insight has been studied through the works of Bok. Both instruments feature fairly large tone holes that can be covered by closed keys with leather and metal pads – both instruments were worked on by Adolphe Sax – but the intrinsic qualities of each instrument are different. For example, one over-blows at the octave and the other at the twelfth, one instrument is conical and the other cylindrical. These qualities actively limit the microtonal possibilities available on each instrument, but vary in their ways. The tone and timbre are both affected by the use of alternative fingerings to bring about the desired (extreme) microtonal result desired by the composers. The discussion will look at each of the three composers and discuss the potential of their individual approach to microtonality; the performer freedom given in the scores of Scott McLaughlin, the marked control in the works of Chris Dench, and how the added comprehension of performer difficulties changes the approach in works by Henri Bok. Three new works will be performed, one by each of the above mentioned composers, followed by a dissection of the ways in which Duo Hevans worked towards concert performances of each.

**Presenters:** Professor Henri Bok is one of the most prominent bass clarinet soloists in the world today. He has given concerts and masterclasses in more than forty countries. During his long career Henri Bok has always searched for new sound combinations leading to unusual instrumental groups: Duo Contemporain (with marimba/vibraphone), Duo Novair (with accordeon), Bass Instincts (with bass oboe), Duo Clarones (bass clarinet duo), Duo HeRo (with jazz pianist Rob van Bavel) and Duo Hevans (with Eleri Ann Evans, saxophones). His collaboration with composers from all over the world has
resulted in hundreds of new pieces dedicated to him. Bok’s unique playing style can be heard on more than fifty CDs. Henri Bok is Professor of bass clarinet at Codarts/Rotterdam Superior Conservatoire, Musikene (San Sebastián) and Guest Professor at the Robert Schumann Hochschule für Musik (Düsseldorf). ‘New Techniques for the Bass Clarinet,’ which Henri Bok wrote in 1989, is considered to be the standard work for instrumentalists and composers interested in extended techniques. Following his first piece, ‘Vinho do Porto Brasileiro’ (1997), Bok has written a large number of solo works and chamber music. His compositions are published by Shoepair Music. Henri Bok is endorser for Selmer-Paris, RICO, Pomarico and Wiseman cases.

Following studies in France and the Netherlands, **Eleri Ann Evans** has returned to the UK to undertake research into the contemporary saxophone. She is currently working on ways to invigorate the future of the saxophone through her PhD research at the University of Huddersfield. She is exceptionally interested in microtonal and experimental music, unusual saxophones and the unorthodox use of the saxophone. In 2011 she was invited to perform a programme of contemporary saxophone music at West Point, New York and chosen to perform several works at the International Computer Music Conference last summer. A recent collaboration with Norwegian composers led to much new repertoire and a European tour. 2012 has been a particularly busy year; a lecture recital at the SPEEC symposium, University of Oxford was followed by a tour of Brazil where she was invited to teach, perform and give masterclasses on the contemporary saxophone. Her recent presentation on extreme microtonality at the North American Saxophone Alliance Biennial conference was followed by a duo recital with Henri Bok.

Eleri Ann Evans is a RICO UK endorsee.

**“Improvising with the Tone Clock and M3”**

Dick De Graaf

**Abstract:** My presentation is about a case study with six jazz saxophone majors at Codarts University using Dutch classical composer Peter Schat’s Tone Clock, a system of pitch organization that combines serial and tonal music theory, and French classical composer Olivier Messiaen’s third mode of limited transposition, to enrich and enhance their improvisations.

As part of our saxophone quartet practice and advanced improvisation class, we experiment with original compositions and re-harmonisations of existing jazz tunes. We improvise with cells and sequences we abstracted from Peter Schat’s modules in the Tone Clock hours and from Guy Lacour’s saxophone exercises in his book *28 Studies on the modes of limited transposition of Olivier Messiaen*. By ‘guided intuition’ and ‘trial and error,’ we connect this new improvisational language to our existing and intuitive improvisational practices. So far, in evaluations by formal tests, an e-mail inquiry and in
personal conversations, students and professional performers demonstrated a positive attitude and promising results. Everybody wished to spend more time and effort to master this and other new directions in idiomatic improvisation.

My aims are to refresh and expand the common chord-scale based jazz language as it is taught usually in jazz training programs with a non-common jazz idiom, using these and other theoretical concepts from composers of new music. As today's university jazz programs have become an important source for training young performers, practice based experimental approaches should be part of the curriculum. As a tool for jazz composers and improvisers, the Tone Clock has proven fruitful in the works of composing performers such as Theo Hoogstins, Frank Carlberg and John O’Gallager. Messiaen’s modes have been used by many jazz performers, and recently by guitarist Nelson Veras.

Session 15: ENSEMBLE-IN-RESIDENCE

Ang Mo Faux

Saturday, 27 October 2012, 4:30 pm
Orchestra Hall

JOHN CAGE Four⁶
ANG MO FAUX Horizons Crossing Boundaries: A Collective Improvisation

Notes: Our program features two pieces: Four⁶, an extended piece by John Cage (1912-1992); and a collective improvisation utilizing the sounds of the Performer’s Voice symposium itself. Four⁶, one of Cage’s late-period ‘time bracket’ pieces, structures sound events in time using a flexible system of varying (and often overlapping) ranges of start-times and end-times. In the score, the twelve types of events themselves are left up to the discretion of the performer(s), with the proviso that they should have ‘..fixed characteristics (amplitude, overtone structure, etc.)’ – a guideline we have chosen to interpret in somewhat expansive terms. The end result is a sort of kaleidoscopic unfurling of sonic simultaneity spanning 30-minutes. Our collective improvisation makes use of sounds recorded during the Performer’s Voice 2012 ‘Horizons Crossing Boundaries’ Symposium – presentations, performances, and ambient moments in hallways and corridors – as audio source material for digital extension, transformation, and recombination. Our interest is in sonically re-contextualizing a familiar set of sounds and experiences in a timely and site-specific manner. In celebration of the centennial year of John Cage’s birth, our program this afternoon is dedicated to him. We will be discussing our approach to the Cage piece, along with others of the American Experimental tradition, in our Sunday morning presentation.

Ang Mo Faux is an ensemble specializing in improvised music, electroacoustics, and realizations of experimental music. Its repertoire employs live electronic processing, composition, and improvisation. The sound world derives from percussion, amplification of small sounds, samples, field recordings, as well as found and invented instruments deriving from various cultures in the world. The hardware store is a common source for new sounds. The members of Ang Mo Faux come from backgrounds in world music, computer music, experimental music, and the European avant-garde, and they bring their knowledge and experiences together in this ensemble to create new works in a collaborative and open-eared context. All of the members are faculty at the Yong Siew Toh Conservatory of Music. As educators, the members also offer workshops and presentations in the areas of computer music, rhythm, group composition, improvisation strategies, and contemporary compositional approaches. The members of Ang Mo Faux are Ty Constant, Dr. Peter Edwards and Steven M. Miller.
Session 16: Panel Discussion
- Recording Studio
“Crossing West to East or East to West”
Saturday, 27 October 2012, 5:15 pm
Chair: Anothai Nitibhon, Silpakorn University
Ty Constant, Ho Chee Kong, Steven Miller, Stefan Östersjö

Session 17: PLENARY PERFORMANCE

Colin Currie / Joe Burgstaller

Saturday, 27 October 2012, 7:00 pm
Concert Hall

Programme:

COLIN CURRIE percussion

ELLIO T CARTER
PER NØRGÅRD
TOSHIO HOSOKAWA
DAVE MARIC

Figment V
Fire Over Water from I Ching
Reminiscence, for marimba solo
Trilogy, with sampled percussion
I. Concentrics
II. Pelogy
III. Tamboo

Intermission

JOE BURGSTALLER trumpet
LOW SHAO SUAN piano

BERNARDINO MONTERDE
ARR. RAFAEL MENDEZ
ASTOR PIAZZOLLA
ARR. BURGSTALLER
VIVALDI / J.S. BACH
ARR. BURGSTALLER

La Virgen De La Macarena
Oblivion
Concerto in D major
I. Allegro
II. Larghetto
III. Allegro

SU LIAN TAN
TRADITIONAL
ARR. BURGSTALLER
DUKE ELLINGTON
ARR. JAZZBANDCHARTS.COM

Ming *World Premiere
Sometimes I Feel Like a Motherless Child
Echoes of Harlem
A foremost contributor to contemporary music and soloist of choice for composers from Steve Reich to Rautavaara, Colin Currie has been the driving force behind new percussion repertoire for more than a decade. Acclaimed for his virtuosity and musical integrity, Currie is a solo and chamber artist at the peak of his powers. Championing new music at the highest level, Currie is soloist with many of the world's leading orchestras, such as the Concertgebouw Orchestra, Philadelphia Orchestra, Los Angeles Philharmonic, Philharmonia Orchestra and London Philharmonic. From his earliest years Currie forged a pioneering path in creating new music for percussion. He was awarded the Royal Philharmonic Society Young Artist Award in 2000 for his inspirational role in contemporary music-making, and recent projects include premieres by composers such as Simon Holt, Kurt Schwertsik, Einojuhani Rautavaara, Jennifer Higdon, Alexander Goehr, and most recently Elliott Carter, whose double concerto Conversations Currie premiered with Pierre-Laurent Aimard at the Aldeburgh Festival in June 2011, conducted by Oliver Knussen. Currie is Artist in Residence at London's Southbank Centre from the 2011/12 season onwards, involving several major commission projects in future seasons including the world premiere of Kalevi Aho's Percussion Concerto in April 2012 with the London Philharmonic Orchestra. Currie's dynamic percussion ensemble The Colin Currie Group continues to receive critical acclaim for its performances of Steve Reich's iconic work "Drumming", following sell-out performances throughout the UK. Other recital projects include a new duo recital with trumpeter Hakan Hardenberger, which premiered in Aldeburgh, Hannover and the Far East in 2011 including new commissions by Lucas Ligeti, Christian Muthspiel and Tobias Brostrom. Generous support from Zildjian and MarimbaOne over the years has been extensive and invaluable, recently culminating in the release of his own Signature Series of mallets made by MarimbaOne.

Trumpeter JOE BURGSTALLER has thrilled audiences throughout the world with his dazzling virtuosity, captivating sensitivity and engaging personality. Formerly with CANADIAN BRASS (7 ½ years as a featured trumpeter/arranger) and the avant-garde MERIDIAN ARTS ENSEMBLE (6 years), he was also one of the all-time most popular SOLOISTS at COLUMBIA ARTISTS' COMMUNITY CONCERTS (alumni include Van Cliburn and Heifetz), performing over 60 solo concerts every year. Burgstaller has performed in front of more than 40 orchestras (Philadelphia, Minnesota, Detroit, Houston, Baltimore, New Jersey, Virginia, et.al), in more than 50 Music Festivals, and has performed and taught at over 80 universities, conservatories and colleges. His extensive discography includes solo CDs (License to Thrill, The Virtuoso Trumpet and Music from 18th Century London) and three Top-10 Billboard hits with Canadian Brass. His last two CDs with his Classical/Jazz-Hybrid crossover group BM4 (Bach's Secret Files and Mozart's Blue Dreams) were Top-50 on the JazzRadio charts and the Roots Radio Report (under Paul Simon but right above the Beastie Boys). Mr. Burgstaller tours worldwide as a soloist, with his hit crossover group BM4 (BURGSTALLERMARTIGNON4), with the NEW YORK BRASS ARTS TRIO, and as a clinician and teacher. He is on the faculty at THE PEABODY INSTITUTE (The Johns Hopkins University) in Baltimore, MD, where he teaches trumpet, chamber music and a special Performance Class series for
all instruments called "Change Your Mind, Change Your Playing". Every summer he teaches at the MUSIC ACADEMY OF THE WEST in Santa Barbara, CA.

Joe Burgstaller is a Yamaha Performing Artist.

"dashing… dazzled like sheet-lightning"
- The Washington Post

"world-class... breathtaking"
- The FrankfurterHoff (Germany)

"quite simply, a superstar of the trumpet."
- JoAnn Falletta, Music Director, Virginia Symphony and Buffalo Philharmonic

"superhuman musicality… Burgstaller even played two trumpets at the same time!"
- The Syracuse Standard (NY)

"full of heart... "
- Klassik Magazine (Cologne, Germany)
Session 18: PLENARY PERFORMANCE

James Morrison with The Sultan Brass

Saturday, 27 October 2012, 10:00 pm
Concert Hall

Programme includes:

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<td>Enchanted</td>
<td>No Regret</td>
<td>Master Plan</td>
<td>Yesterdays</td>
<td>Things Ain’t What They Used to Be</td>
<td>Fugue II</td>
<td>On The Edge</td>
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The Sultan Brass
Trumpets: Jon Dante, David Smith, Lertkkit Chongjirajitra, Jacob Dalager
Horn: Jamie Hersch
Trombones: Allen Meek, Damian Patti, Marques Young, Shannon Pittaway
Tuba: Brett Stemple
Bass: Tony Makarome
Guitar: George Hess
Drums: Eddie Layman

Multi-instrumentalist James Morrison plays the trumpet, trombone, euphonium, flugel horn, tuba, saxophones, double bass and piano. At the age of seven, he was given his first instrument, at nine he formed his first band and at thirteen he was playing professionally in nightclubs. His international career developed just as quickly. At only age 16 James debuted in the USA with a breathtaking concert at the Monterey Jazz Festival. Following this were performances at the big festivals in Europe including Montreaux, Pori, North Sea, Nice and Bern - playing with many of the legends of jazz. Dizzy Gillespie, Cab Calloway, Woody Shaw, Red Rodney, George Benson, Ray Charles, B.B. King, Ray Brown and Wynton Marsalis to name a few. There were also gigs in the worlds most famous jazz clubs - The Blue Note and Village Vanguard in New York, the New Morning in Paris and Ronnie Scotts in London. James Morrison's career thus far has been diverse and perhaps not typical of most jazz musicians. He recorded Jazz Meets the Symphony with The London Symphony Orchestra conducted by Lalo Schifrin, performed concerts at the Royal Albert hall with the London Philharmonic Orchestra and at the Royal Opera House, Covent Garden for Princess Anne. In 1997, James was recognised for his service to the arts in Australia and awarded a medal of The Order of Australia. James was also the artistic advisor to the Sydney Symphony's "Kaleidoscope" series, which has included performances by Chick Corea, Dianne Reeves, Gary Burton and Kristjan Jarvi. He spends much time in education, doing master classes and
workshops in many countries and presenting the James Morrison Jazz Scholarship at Generations in Jazz. His love of cars is well known, as he was a host on the TV program Top Gear Australia.

The performance is supported by Sultan Jazz and Brass Art.
“Reinterpreting the American Experimental Tradition”
Steven Miller, Ty Constant, Peter Edwards

Abstracts: Even the most experimental music eventually develops ‘traditions’ in terms of compositional, performative, and interpretive norms. Within the American experimental tradition – beyond assessments of composer’s intent – accumulated experience and praxial understandings guide creation and interpretation within a broadly defined set of constraints – i.e. a ‘tradition’. These definitions and constraints develop organically, and often remain implicit and unexamined. Ang Mo Faux performs realizations of experimental music, original compositions, and improvisations employing found sounds, percussion, hand-built electronics, and computer-based synthesis and signal processing. Due to this set of performance resources/instrumentation, we found new interpretations either necessary or possible when approaching works from the American experimental tradition. In this presentation we address the challenges and opportunities that arose in realizing John Cage’s Four6 (1992) and Christian Wolff’s Stones (1969). We will discuss how our interpretations might seem at odds with the performance and interpretation approaches that have developed around the American experimental tradition. Our process begins with reflecting on the scores, coming to an understanding of the composer’s intentions (where clear), researching the accumulated history of relevant performance practice, and finally devising interpretations that are informed by a larger body of work and our unique performance resources. In Stones Wolff implies the use of resonances and resonant spaces to broaden the palette of possible sounds. Our approach centers on the use of signal processing to create resonances that are both configurable and performable. For Four6 we radically reinterpret the concept of “fixed characteristics” as called for in the score. The three performers cover a spectrum of approaches. One approach is ‘traditional’: performing on percussion and found sounds with as steady as possible characteristics. The second approach – involving the playback of field recordings – has no performativity except decisions about when to start and end. Other than time, each occurrence of a particular sound is always the same. Ambient sound recordings (natural, urban, etc.) were specifically chosen as a means of addressing Cage’s concerns about the false dichotomy between musical sounds and environmental sounds. The third approach strikes a middle ground: sample playback with signal processing utilizing both
fixed and modulating parameters so that – while the waveforms are unchanging – the results are not always exactly the same.

**Presenters:** **Ty Constant** came to Yong Siew Toh Conservatory of Music at the National University of Singapore in 2005 and is currently a senior lecturer in World Music, and in Professional Development. He has performed with a number of ensembles in Singapore including the Philharmonic Winds, the Conservatory Percussion Ensemble, the NUS Thai Music Ensemble, the Singa Nglaras Javanese Gamelan Ensemble, the Gita Buana Balinese Gamelan, as well as performing in a cross-cultural ensemble involving Indian, Chinese and Western artists. He is also a member of *Ang Mo Faux*, a contemporary electro-acoustic ensemble that performs regularly throughout SE Asia. He has presented percussion and World music workshops and performances to numerous local schools and community groups. He is also a member of the advisory board for The Center for World Music located in San Diego, CA., as well as director of the Center for World Music, Singapore. Previously he was a lecturer at Mahidol University in Bangkok, Thailand. While there he taught theory and ear training courses, as well as assisting the percussion department. He participated in a variety of conferences and workshops including SAYOWE (Southeast Asian Youth Orchestra and Wind Ensemble) and Thailand’s First International Conference on Music Education.

Associate Professor **Peter Ivan Edwards** was born in New York in 1973. His work has been performed throughout the world by numerous ensembles, including the Mutare Ensemble, Ensemble SurPlus, Ensemble Chronophonie, Ensemble Ascolta, the Noise Ensemble, and the La Jolla Symphony. He has been an invited participant at both the Darmstadt Ferienkurse für neue Musik in 2002 and the June in Buffalo Festival in 2005. His works have been performed at major international festivals including the Darmstadt Ferienkurse für neue Musik, the MATA Festival, Donaueschinger Musiktagte, and Wien Modern. In addition to a DAAD Grant in 2001, Edwards has also been awarded three ASCAP Standard Awards, 3rd Prize in the Deutscher Studienpreis 2002, and was a winner of the Klangraum-Raumklang competition that was part of the 2002 Internationale Ferienkurse für neue Musik in Darmstadt, Germany. Edwards studied composition at Northwestern University; the University of California, San Diego; and the Folkwang Hochschule Essen. His principal composition instructors are Chaya Czernowin and Nicolaus A. Huber. Currently, Edwards is an Associate Professor at the Yong Siew Toh Conservatory of Music in Singapore, where he teaches music composition and music theory. His recent debut CD, *Object Lessons*, is available on Albany Records. His work Knapp, written for British trumpeter Stephen Altoft, can be heard on the recently released CD, *The Yasser Collection*, from Microtonal Projects.

Associate Professor **Steven M. Miller** is a composer, sound artist, and musician currently based in Singapore where he is Associate Professor of Sonic Arts at the Yong Siew Toh Conservatory of Music at the National University of Singapore. His creative activity and background includes
electroacoustic, instrumental, and vocal music; collaborative intermedia projects with photographers, film/video artists, dancers/choreographers, and actors; live performance, gallery installations, compositions for recorded media, and music and sound design for video/film/new media; audio recording and production; traditional musics of Java, Bali, the Balkans, Middle East and North Africa. He has performed in a variety of solo and ensemble contexts throughout the US and Asia. Performances and radio broadcasts of his music have occurred in North & South America, Asia, Europe, and Australia. Miller’s personal website is at www.stevenmiller.net

“My self, then my self: the ephemeral performer in ‘the breathing space projects’”

Cecilia White, Ian Cook, Chris Allan

‘the breathing space projects’ are ephemeral polyphonic borderless visual, poetic and musical installations and performances exploring the possibility of instinctive revelatory exchange – between audience and performer, and between/within performers. ‘the breathing space projects’ do not self consciously make art, rather they architecture open dynamic reflexive exchanges that confront issues of the human condition. In doing so, they perhaps assist our understanding of how we negotiate our existence within histories of ephemeral paradox and encourage the convening of selves – for we transform with each breath of experience. In this open rehearsal, the three central performers, Cecilia White (voice/text), Ian Cook and Chris Allan will respond to the environment and emerging experiences to begin the development of a new ‘breathing space’ project. Drawing on classical and experimental contexts, deconstructed text and visual ephemera, the trio invites you to observe and engage with the borderless air between horizon and imagination. From this embryonic state of discussion and exploration, questioning and reflection, the trio will continue to develop the work with the view to performing this unique piece in Singapore prior to departure. You are warmly invited to convene, to reflect, to engage in the creation of a breathing space.

Presenter: Cecilia White is a Sydney born poet and artist working towards a doctorate at the College of Fine Arts, UNSW, having previously studied at the Gerhardt Mercator Universität in Germany, the University of Sydney and the University of New England. A graduate in languages and psychology, Cecilia is the coordinator of the Wellness@UoN program at the University of Newcastle, with its focus on creativity as a source of wellbeing. She is creator and director of the interdisciplinary ‘breathing space’ projects. Cecilia has published one book of poetry in her second language, German ‘Gedanken der Zeit’ (Book Press 1996). Her first book of poetry in English ‘n thing is set in st ne’ (Picaro) launched in March 2012. Cecilia is the winner of the International Cricket Poetry Prize (2011), In the Detail (2010) and Shoalhaven Poetry Postcard Prize (2006). She was shortlisted for the Sylt Writer in Residence
Award (Germany). She has received numerous scholarships and grants. Her poems appear in publications such as Five Bells, Art Australia, the Red Room Company, Famous Reporter, Newcastle Poetry at the Pub Anthologies, Vokabelkrieger II and der Rotarier. Cecilia’s art works and performances have been exhibited in Europe, the UK and Australia and are in international collections.

Session 19B: MY INSTRUMENT, MY VOICE
– Recording Studio
Chair: Celia Duffy, Director of Academic Development, Royal Conservatoire of Scotland

“The Pipe Organ and Realtime DSP - An Organist’s Perspective”
Andrew Blackburn

Abstract: This presentation is an exploration of a developing context of pipe organ performance - that of new music for acoustic pipe organ and realtime digital signal processing (DSP), processing sounds drawn from the organ itself. The earliest such work dates from 1997⁴ and there are still only a handful of works for this combination. As a concert organist (one of a few such performers) and now academic working in this field, the experience of performing with live electronics has affected the way that I understand the instrument, my relationship with it and the room in which one performs. It has led to new performative techniques for the instrument, which will be unpicked in this paper, focusing on the use of gesture and using three works ⁵ for organ with realtime DSP. The study of the use of gesture in each work is a fruitful source of wider information about performance practices and musical expression through the works under consideration. Each piece adopts a different stance to the relationship between the organ, the signal processing, the technicians, the performance space and the performers. The different gestures within each exemplify the characteristics of each work - compositional, performative and technical. The pipe organ has a popular image as a musically regressive instrument. Its historical reality however is that it has always been involved and incorporated in the latest musical trends of each era. In this era, the earliest music for organ with tape was composed in 1957, Konstellationer II Bengt Hambraeus (1928 - 2000) for organ and tape. I shall argue that the gestural, spectral and other characteristics of the pipe organ make it highly relevant for exploring new performance techniques and effective for many of the expressive and musical qualities being explored by composers today from all around the world and in different cultures.

⁴ Hans Koch – aus “sechzig” Teil IV: paradiso infermale (1997) scored for two speakers, tenor saxophone, organ, synthesizer and live electronics
**Presenter:** Dr Andrew Blackburn is an academic, organist, harpsichordist, music technologist, composer and choral conductor. His performances have included concertos with the Melbourne Symphony, and recordings for the ABC, the Victorian Arts Centre Trust and many concerts both in Australia and abroad (England, Germany, Hungary, Italy, Denmark, Malaysia, and Sweden). October 2011 saw Andrew move from Australia to Malaysia as a Senior Lecturer at the Universiti Pendidikan Sultan Idris - Tanjong Malim. In January 2012, he gave a presentation for the Malaysian Philharmonic Orchestra - ‘Encounter the Organ’, and has further forthcoming engagements with the orchestra. Always interested in spectral music, Andrew has collaborated in interactive sound space projects, multi media works, and given many premiere performances at prominent concert venues. Also a specialist in early music and performance, in 2005 he released a critically acclaimed recording of Handel’s Op. 6 Organ Concertos, performed on the historic Fincham Organ in Richmond Uniting Church. In 2009, Andrew took up the position of Director of Music of the Tudor Choristers. Andrew has commissioned a number of works for organ and live electronics, and in 2011 graduated with a Doctor of Musical Arts from the Queensland Conservatorium, Griffith University. For further information, please see www.hutes.com.au/hute_1./Andrew_Blackburn.html


“**Electrovocal Performance: Composition for Voice and Electronics And a Unique Vocal Interface called the eMic (extended mic stand interface controller)**”

Donna Hewitt

**Abstract:** I have been developing works since 2003 for a new musical interface I have designed known as the eMic. The eMic consists of a modified microphone stand that allows the performer to manipulate their voice in real time by capturing their physical gestures via an array of sensing devices. My most recent composition *Idol* (funded by Australia Council and presented at a range of venues internationally in 2010/11) represented a new direction for working with the eMic, in that the compositional process was commenced with choreographed gesture rather than sound. Past approaches treated the eMic like a traditional musical instrument that required the performer to develop a command over the device in order to learn how to perform the composed sounds. Working with movement as a starting point inverts the process by using choreographic gestures as the basis for musical structures. This means the compositional process must commence with gestural data sets. In Idol, the gestural data was produced by a choreographer/performer, who devised a visually engaging choreography around the eMic. The movement was then videoed and the data coming from the sensors simultaneously recorded. I am proposing to discuss my approach to extending the voice via the use of electronic and gestural control. I will perform and demonstrate a short work using the eMic. The new work I propose to perform is titled *One*. It is for the eMic and further develops the compositional approach used for the work *Idol*. 
One will use only voice as a sound source for generation of the musical materials and will draw upon vocal utterances that accompany choreographed movement. The discussion will cover the challenges and unique demands of working with a gestural controller and electronics processing.

**Presenter:** Donna Hewitt is a vocalist, electronic music composer and instrument designer. She has attracted international attention for her performance and design work with new vocal interfaces. Her interest in recent years has been investigating new ways of interfacing the voice with electronic media. She is the inventor of the eMic, a sensor enhanced microphone stand for electronic music performance. The eMic brings together her work as a vocalist with her compositional work using microphone-captured audio. Much of Donna’s composition work involves re-processing audio via various digital processes to produce complex textures. Donna’s work has attracted funding from the Australian Council for the Arts, most recently her collaboration in 2010 with dance artist Avril Huddy to develop the work ‘Idol’ for eMic and dancers. In 2010 Donna was also awarded funding to undertake residency at STEIM (Amsterdam) – an internationally renowned centre for research and development of instruments and tools for performers in the electronic performance arts. Donna has performed nationally and internationally. Performances include Brisbane Festival’s Under the Radar “Macrophonics’, SEAM2011 (Sydney), Understanding Visual Music 2011 (Canada), ICMC (USA, Ireland, UK), Liquid Architecture (LA7) and The Great Escape Festival, Sydney (2006, 2007). She is a Lecturer in Music and Sound at QUT Australia.

**"Contemporary Worship Singers: Construct, Culture, Environment and Voice"**

Daniel K Robinson

**Abstract:** Singing is an integral part of Christian worship. Recent developments in the practice of western Christian worship over the last half-century have led to a surge in prominence of the role and of those individuals who lead the singing; yet their characteristics, and that of their role, have been relatively under-researched. This study reviews the multiplicity of current Australian Christian worship settings and studies the collective voice of those who participate in the role in order to understand the construct, culture, environment and vocal task of the Contemporary Worship Singer; in the Australian context and more broadly. The research is designed around an in-depth review of the literature followed by the ethnography techniques; survey \((n85)\) and interviews \((n9)\). The voice of the data cohort is triangulated against the literature review and the voice of the researcher in order to cultivate qualitative analysis and subsequent conclusions. The overall research project reveals that the role and the vocal task of the Contemporary Worship Singer lacks general understanding by key stakeholders: church music directors,
professional singing teachers and the Contemporary Worship Singers themselves. The study draws conclusions from the four structural pillars of enquiry (construct, culture, environment and voice) and delivers nineteen distinctive features that distinguish the Contemporary Worship Singer as a unique vocalist in the wider community of singers. The implications of the study find their climax in the Contemporary Worship Singer Assessment Tool. The practical implications of the Contemporary Worship Singer Assessment Tool empower key stakeholders to correctly identify the individual singer’s worship setting and fittingly nominate the most appropriate (task specific) vocal discipline.

**Presenter:** Dr Daniel K Robinson is a freelance artist and educator. In 2011 Daniel completed his Doctor of Musical Arts degree at the Queensland Conservatorium Griffith University. He has served as National Vice President (2009–11) and National Secretary for the Australian National Association of Teachers of Singing (2006–11). Daniel is the principal Singing Voice Specialist for Djarts (www.djarts.com.au) and presents workshops and seminars to church singers across Australia and abroad. Daniel also regularly writes on the culture of Christian worship through his widely read blog: www.voiceinworship.com. He and his wife Jodie have three children and live in Brisbane, Queensland Australia.

**Session 19C: BEYOND THE SCORE/ASIAN VOICES**
– Ensemble Room 1

**Chair:** Kawai Shiu, Assistant Professor, Yong Siew Toh Conservatory of Music, National University of Singapore

**“In-Between the Notes – Understanding Metaphorical Concepts of Rhythm, Melody And Phrasing as Materialized Through Movement”**

Magnus Andersson, Tina Margereta Nilssen, Gro Shetelig

**Abstract:** Rhythm is shaped by the movement from one note to the next. We will present our work exploring the utilization of physical exercises in order to shape and reshape expressive qualities related to rhythm, such as phrasing, legato, timbre, articulation, etc. By shifting the focus from the attack of notes to what happens in-between the notes, the musician attains tools to understand these qualities in a more organic fashion. A number of practical musical exercises will be presented to transform this metaphorical concept into practice. This shift of focus will also illuminate connections between seemingly different parameters, such as rhythm-as-movement, and timbre.

Through these exercises, the student and professional alike is developing tools to understand the fundamental aspects of musical expression, as well as the tools with which to articulate and develop more sophisticated musical expression. The exercises are developed through Shetelig’s methods in rhythmic training, based on the continuous ‘sub-current’ underlying the beats,
and are taught through physical practice. Experiencing music as a sub-current stream, rather than the traditional on-and-off subdivision of the beat, has proven useful in the study of music. Andersson contributes to the development of these exercises via his work as a professional tango dancer, by giving the musician tools to embody musical metaphors pertaining to movement and physique. Nilssen is currently working as a professional pianist. She practices and teaches biomechanics for musicians, which is a general performance technique (not limited to any instrument), based upon applied anatomy, thus informing a number of angles of investigation, from ergonomics to timbre. We will demonstrate our techniques as applied to the second movement of Beethoven’s Op. 13. The rhythmic structure of the piece is simple enough for anyone with basic musical skills to ‘get it right’. Nonetheless, when the exercises are applied to create a flow in the accompaniment, and continuity in the slow melody, they can enhance even high-level musicianship. We will also discuss metric and periodic shaping, phrasing and timbre, in the application of our methodology.

**Presenter: Gro Shetelig** is Associate Professor in Aural Training at the Norwegian Academy of Music, Oslo, teaching ear training, listening, and aural skills methodology/didactics. She is a pianist with a Bachelor of Music in Piano performance (Oberlin, Ohio) and holds a Diploma Degree in Music Theory, with a major in Aural Skills. Shetelig has developed a series of new methods and published several textbooks in ear training, aural methodology and listening. She has held numerous seminars and has appeared as a guest lecturer in Sweden, Denmark, Germany, Latvia and South Africa. Her current research interest is the embodiment of rhythm implemented in rhythmic training as part of ear training programs in higher music education.

**Magnus Andersson** is a Senior Research Fellow at the Norwegian Academy of Music. He leads the Academy’s major targeted area of research in performance: *The co-creative musician*. In 2009 he defended his doctoral dissertation, *Elaborating Nothing. John Cage’s Aesthetics of Silence*. He has also studied piano and holds a Master’s degree in performance. His current research interests are music and movement, artistic research, creativity, performance studies and tango. In addition, Andersson runs his own tango school and performance company together with Anne Marit Ligaard (www.tangotango.no). He is also a certified Stott Pilates’ teacher and a music critic. More info on: [http://www.magnusandersson.no/bio/](http://www.magnusandersson.no/bio/)

**Tina Margareta Nilssen** is a classical pianist and a teacher of biomechanics for musicians. She has released three internationally critically acclaimed CDs with music for two pianos with the *Dena Piano Duo* ([http://www.denapianoduo.com](http://www.denapianoduo.com)). Her performances include solo and duet concerts in many European countries, and in the US. As a teacher of biomechanics for musicians, she gives individual lessons, master classes and workshops at several universities in Norway and The Academy of Opera at the National Academy of the Arts in Oslo. Nilssen also teaches performance psychology at NTNU. Since 2010 Nilssen has given courses in biomechanics, meditation, massage and breathing for musicians at her own school TIMANI ([http://www.timani.no](http://www.timani.no)). She is also a certified Mind Detox practitioner, and

“Crossing West with Jewels from the East: South Indian Rhythm in a Western Musicianship Class”
Tony Makarome, Low Jia Hua

In the past, there have been a number of studies employing ideas and concepts from Western Music Theory to understand, explain, or metaphorically decode non-Western Music. But it is not so common to crossover in the other direction, that is, use ideas and concepts from non-Western music to understand Western classical music. In the past two years, I have successfully borrowed concepts and drills from South Indian rhythmic practice into my musicianship classes at Yong Siew Toh Conservatory. One unexpected result was the positive feedback I received about how these tools were beneficial to students focused on Western classical performance. As a consequence of these results, I was able to employ the same methods and tools with professional ethnic musicians during a recent musicianship workshop offered by Singapore’s National Arts Council, and Perkamus. During my presentation, Low Jia Hua and I will engage the audience in some group activities in the course of discussing the tools and concepts from South Indian rhythmic practice that are pertinent to the study, performance, and improvisation of Western classical music. There will also be multi-media materials from my classroom teaching and workshops, as well as examples of South Indian music performance and teaching. A student panel will then give personal testimony (and some demonstration) about the unique tools they acquired from these concepts and how those new tools were utilized in their performance and musical study.

Presenters: Active in jazz circles, Dr Tony Makarome Yue performs regularly as a bassist, and has played with leading jazz musicians in Asia and America. Singaporean Tony Makarome Yue received the Doctor of Musical Arts degree in Orchestral Conducting from the University of South Carolina and the Bachelor of Music in Composition from the Berklee College of Music (Boston). He has studied with distinguished artists and teachers such as Robert Spano, Daniel Lewis, Miroslav Vitous, Herb Pomeroy, Hal Crook, George Crumb and Robert Freedman. As a bassist, he has performed with Louis Bellson, Greg Fishman, Bert Ligon, Danilo Perez, The Diamonds, and Tony Bennett, among others. He has also appeared with key figures in the Asian jazz scene such as Jeremy Monteiro, Michael Veerapan, Lewis Pragasam, and Greg Lyons. Highlights in his work as an orchestra conductor include the USA premiere of Procaccini’s opera "La Prima Notte", and several successful seasons as assistant conductor of the Columbia Lyric Opera. In 2001, his children's opera, "Faybulous," was premiered at the Pawley's Island Music Festival in South Carolina. His arrangement of William Grant Still's "The Black Man Dances" for symphonic band will be published by WGS Music (Arkansas). Recent composition projects include commissions from the
National University of Singapore (NUS) and Mus-Arts Percussion Club. Dr. Makarome Yue has been a successful teacher of solfège, ear-training and music theory. He is a lecturer on jazz studies and popular culture at Singapore’s National Institute of Education and Associate Professor at the Yong Siew Toh Conservatory of Music. In May 2003, he was appointed musical director/resident conductor of the NUS Wind Symphony. He continues to perform as a bassist.

Low Jia Hua graduated from the Yong Siew Toh Conservatory of Music in 2007 and was a student of Laurence Gargan and William Theis. After graduation, he joined the National Arts Council before leaving to develop an independent role as an events manager.

Session 19D: ASIAN VOICES/BEYOND THE SCORE
– Ensemble Room 2
Chair: Jane Davidson, Callaway/Tunley Chair of Music & Director, Callaway Centre, Coordinator, Research & Postgraduate Studies, University of Western Australia

“An Introduction to the Philippine Kulintang”
Hideaki Onishi, Pamela Costes-Onishi

The Philippine kulintang, the gong and drum ensemble music from the southern island of Mindanao, is a part of the larger musical culture that spans from the northern Borneo (Malaysia) through northern Sulawesi to Maluku (both Indonesia) and goes by various names such as kulintangan, kolintang, and kulintang. Not much was known about the Philippine kulintang outside Mindanao until the 1950s, when composer and ethnomusicologist José Maceda conducted extensive fieldwork on it. Since then, it has been practiced in Manila and the rest of the Philippines, the United Kingdom, the United States, Japan, and now in Singapore. The authors will give a brief introduction of the Philippine kulintang to the audience by discussing such topics as its history and social context, the instruments (kulintang, gandingan, agung, babandil, and dabakan) and their roles, major styles (Maguindanaon and Maranao) and their differences, and the Maguindanaon rhythmic modes. They will also share some of the main topics of their interdisciplinary research that combines music theory and ethnomusicology, including improvisation and modern performance practice, the oral tradition and written tradition (transcription), the institutionalization of kulintang and alternative teaching methods, and the authenticity and sustainability of a musical tradition. Sari-Sari Philippine Kulintang Ensemble will then join the authors in a short program that combines music and dance. They will feature some of the major Maguindanaon genres including binalig, sinulog a kamamatuan, sinulog a kangungudan, duyog, and tidtu, as well as Maranao ones such as Kanditagaonon, Kasulampid, and Katitik Panday.
Presenters: Dr Hideaki Onishi (Ph.D. music theory, University of Washington) is Assistant Professor at Yong Siew Toh Conservatory of Music, National University of Singapore. He has presented and published on the music of Boulez, Ligeti, Messiaen, and Takemitsu in Indonesia, Japan, Singapore, the United Kingdom, and the United States. His interdisciplinary studies on kulintang with Costes-Onishi have been presented in the Netherlands, Singapore, Thailand, the United States, and Vietnam. Dr Pamela Costes-Onishi (Ph.D. ethnomusicology, University of Washington) is a research scientist at the UNESCO-NIE Centre for Arts Research in Education (CARE). She co-founded the Filipino American Youth Center for Culture and the Arts (FAYCCA) in Tacoma, Washington in the US and directed its youth ensemble TUNOG PiL-AM in the performance of traditional and contemporary kulintang, including her own compositions. She has presented and published research in the field of Philippine music and ethnomusicology in the United States, Indonesia, the Philippines, Burma, Thailand, and Singapore.

“Tiwi Jazz: An Australian Cross-Cultural Collaboration Asks How, Why and For Whom Do We Make Our Music... and What is ‘Our’ Music Anyway?”
Genevieve Campbell

Abstract: The Tiwi Islands lie 80kms off the coast of Darwin, northern Australia. The song culture of the indigenous Tiwi people is primarily based upon extemporisation and invention around established melodic and linguistic structures. In a process comparable to Jazz, the singer is also the composer, creating a new unique work at each performance. The collaboration Ngarukuruwala – we sing songs - was formed by professional Jazz musicians from Sydney and senior Tiwi song-men and -women to create music that fuses ancient Tiwi song traditions with contemporary Jazz. Musicians with radically different backgrounds and experiences, we are working together in a heuristic rehearsal process, renegotiating notions of performance, audience, place and identity. Unexpected connections are being discovered as we share and expand upon understandings of melody and meter that make up Tiwi song and modern Jazz. The method behind a saxophonist's soloing in a 'Jazz Standard' is in many ways very similar to an elder’s singing in Ceremony and, while they might seem culturally disparate, their performances are in many ways coming from the same deeply-rooted sense of what music is. Along with recent commercial entertainment opportunities for the group have come questions about why and for whom we perform. As indigenous and non-indigenous Australian musicians working as colleagues, we are faced with the question of what we are creating. In what musical, cultural and social space does an ensemble such as this belong? As a musician and a researcher I present in this paper the myriad and fluid attitudes amongst the group (including my own) to fundamental motivations for making music and where an indigenous music tradition sits in the contemporary music scene.
**Presenter:** Genevieve Campbell has worked for 20 years as a professional French Horn player in opera, ballet, symphony, session and musical theatre orchestras. In 2007, after stumbling upon the beautiful voices of the Tiwi Strong women’s group via a friend’s mobile phone, she instigated *Ngarukuruwala – we sing songs*, a collaborative music project between the women and some jazz musicians from Sydney. Her professional interest in Tiwi music in the context of contemporary performance and the desire to be part of the rediscovery and preservation of old Tiwi songs led to her current PhD candidature at the University of Sydney.

**Session 19E: BEYOND THE SCORE**

– Concert Hall

**“A Collaborative Journey”**

Orchestra of the Music Makers, Stephen Emmerson, Chan Tze Law

Pianist Dr. Stephen Emmerson and conductor Assoc Prof Chan Tze Law together with the Orchestra of the Music Makers explore the collaborative experience of making music in an open rehearsal of Beethoven’s Piano Concerto No.4. The real conversations and interactions between soloist, conductor and orchestra are revealed as they seek to find and to communicate fresh meanings through bringing this remarkable work again to life.

The starting point for the journey…

*Stephen:* …I am wondering what size orchestra you have in mind for this. Whatever that turns out to be I am hoping that the approach will essentially be that of chamber music… But in any case, it's more a matter of character - inner vitality and buoyancy etc - than dynamic level or the size of the string section.

*Tze Law:* I wanted to discuss with you my idea of having the woodwinds nearer to us so there can be more intimacy with regards to chamber music type interaction, and in turn, we can more play up the delicacy of balance.

*Stephen:* Yes I like that idea very much. It would be interesting to see how different seating positions might help to open the lines of communication. Also the length of notes under the dots will be a crucial thing to find agreement on…definitely not staccato - detached and separated but still sung and part of a line.

*Tze Law:* I wonder if the chamber music interactions could be enhanced taking the lid off the piano and place the solo instrument within the orchestra. I would like to explore the role of a conductor in a ‘chamber music’ setting, particularly in larger works (in contrast to conventional chamber music size). I would see my role to be more of a facilitator of musical shapes than merely and provider of beats and cues. …See also Session 21.
Session 20: PLENARY PRESENTATION

“Games, rules, boundaries and horizons: Schoenberg’s re-inventing of chess as a source of ‘gambits’ for performers engaging with his music”
Darla Crispin

Sunday, 28 October 2012, 12:15pm
Venue: Orchestra Hall
Chair: Bernard Lanskey, Director, Yong Siew Toh Conservatory of Music

Abstract: In a much-discussed letter written on 27 July 1932, Arnold Schoenberg wrote to the violinist Rudolf Kolisch, warning him away from using serial analysis as an adjunct to developing a musical performance. His rationale was that there is a division between the manner of conception of a work through serial techniques and the aesthetic qualities of the final composition. Eighty years later, the ramifications of the attitudes revealed by the letter (and some of the more hidden agendas behind the statements) are worth re-considering from the point of view of a performance community which, whether in its professional preparation phase of conservatoires and music departments or in the professional environment which follows on from these, is becoming increasingly emboldened to cross the boundaries of canonicity with respect to the performances of the works of musical ‘modernism’. When performers negotiate these boundaries, they interrogate musical works in new ways, and become ‘artistic researchers’, using practice and performances as means to re-read musical works. This presentation will revisit the ideas of the 1932 ‘Kolisch letter’ by way of a game that Schoenberg knew well enough to revise for himself: chess. Through analyzing Schoenberg’s re-invention of the game in a multi-sided version called ‘Coalition Chess’, I will propose that performers could opt for approaches to performance that have echoes in such game-manipulation. The idea of treating the ‘rules of the game’ as malleable and capable of evolution challenges them to create resistances, and even oppositions, both to canonical composers and to the canonical practices that have grown up around their works. Through robust and even combative engagements with Schoenberg, wrought within the fabric of his own works, we might arrive at deeper insights into the nature of those works than might be the case in more conventional readings. Musical examples from the Klavierstück Op. 33a will illustrate the case. The ultimate aim is to propose new kinds of experimental ‘performance spaces’ (both physical and cognitive) for Schoenberg’s works, and to free the performer of these works from boundaries that have been generated not only by the composer himself, but also by a dysfunctional relationship between musical analysis and performance, especially in relation to works of ‘high modernity’.
Plenary Presenter:  
Dr Darla Crispin  
(Orpheus Research Centre in Music, Belgium)

Dr. **Darla Crispin** is a Fellow in Artistic Research at the Orpheus Research Centre in Music (ORCiM), Ghent, Belgium. A Canadian pianist and scholar, Dr. Crispin has worked as a solo performer and accompanist in Europe and Canada, specialising in musical modernity in both her performing and scholarship. Her work in the conservatoire sector has involved the leadership of postgraduate studies at the Guildhall School of Music and Drama, followed by a five-year tenure as Head of Graduate School at the Royal College of Music, which she carried out until 2008. Dr. Crispin’s most recent work focuses upon the ramifications of artistic research for musicians, scholars and audiences. Publications on this theme include a collaborative volume with Kathleen Coessens and Anne Douglas, The Artistic Turn: A Manifesto (2009) and numerous book chapters and articles; the most recent being 'Allotropes of advocacy: a model for categorising persuasiveness in musical performance' (Music & Practice, Oslo 2012). She is currently working on a book entitled The Solo Piano Works of the Second Viennese School: Performance, Ethics and Understanding.
Session 21: ENSEMBLE-IN-RESIDENCE

Orchestra of the Music Makers with Stephen Emmerson

Sunday, 28 February 2012, 2:00 pm
Concert Hall

Orchestra of the Music Makers
Chan Tze Law conductor
Stephen Emmerson piano

Programme:

BEETHOVEN Piano Concerto No. 4 in G major, Op. 58

The Orchestra of the Music Makers (OMM) is a volunteer orchestra in every sense of the word - not only is it managed by young volunteers pursuing orchestral experience purely for the love of it, it also seeks to pursue philanthropy through music. To date, it has raised more than S$300,000 for various causes such as the President's Challenge, Straits Times School Pocket Money Fund and Children's Cancer Foundation. OMM was recently granted Institution of Public Character (IPC) status in Singapore, thus enabling the orchestra to make even more contributions to society. Averaging at 23 years of age, OMM's 140 members are emblems of Singapore's maturing volunteer instrumentalists, most of who are pursuing careers in diverse areas outside of music. The group brought their skills (musical and otherwise) and passion together and formed the Orchestra in 2008 with the help of their mentor, Singaporean conductor Chan Tze Law. Just a year after its inaugural concert season, the orchestra was named the recipient of the HSBC Youth Excellence Award for Musical Excellence. A year later, the Orchestra's performance of Mahler's 2nd Symphony earned itself international acclaim in notable journals such as The Gramaphone (UK), Mostly Classic (Japan), American Record Guide and Fanfare (USA). The Orchestra subsequently released a CD recording of the concert which garnered similarly excellent reviews. Furthermore, Singapore Airlines has selected it for its KrisWorld in-flight classical music selection. In July 2012 it served as the resident orchestra of the Cheltenham Music Festival in the UK receiving critical acclaim for its performances there.

Associate Professor Chan Tze Law is Associate Director (Ensembles and Professional Development) of the Yong Siew Toh Conservatory of Music, Music Director of the Singapore Festival Orchestra and the Orchestra of the Music Makers. Chan's 2012 season includes collaborations with composer Tan Dun in Singapore's Huayi Festival, cellist Qin Liwei at the Singapore Arts Festival, pianist Melvyn Tan at the UK's Cheltenham Music Festival, illustrator James Mayhew at the UK Lichfield Festival, as well appearances with pianist Thomas Hecht and the Audi Jugendchorakademie of Germany. Following his conducting debut with the Singapore Symphony Orchestra in 2001 he has
conducted extensively in the Asia-Pacific region, working with orchestras such as the Shanghai Philharmonic, Shenzhen Symphony, Zhejiang Symphony and Xiamen Philharmonic orchestras in China and the Ho Chi Minh Ballet and Symphony Orchestra in Vietnam. In 2006-09 he was founding Chief Conductor of the Australian International Summer Orchestral Institute, garnering critical acclaim during his tenure for performances of major orchestral repertoire. He was also twice Artist-in-Residence at the University of Western Australia. His concerts have been broadcast on Australia's ABC Classic FM and he has appeared on interviews on BBC Radio 3.

See page 83 for Dr Stephen Emmerson’s biography.
The Music Makers

Chan Tze Law, *Music Director*

**Violin**
Shaun Ho, *Concertmaster*
Wilford Goh, 2nd *Violin Principal*
Davin Ang
Chen Yan Han
Johnson Cheung
Barnabas Chua
Chua Yirui
Goh Ying Xiang
Brenda Koh
Benjamin Lee
Amelia Leo
Lum Jian Yang
Andre Ng
Ng Way
Dominic Seet
Chester Tan
Natalie Tan
Gary Teoh
Laura Tsang
Kimberlyn Wu
Wu Tian Hao
Yang Shuxiang

**Viola**
Jonathan Lee, *Principal*
Dr Yeo Jan Wea, *Leader-Mentor*
Chan Cong Ning
Eunice Chew
Hwang Jimin
Wilfred Ngia
Oliver Tan
Toh Xue Qian

**Double Bass**
Sanche Jagatheesan
Kenrick Lam
Edwyna Ong
Shirlynn Tan
Tan Sipei

**Flute**
Tu Sijing

**Oboe**
Nuttha Kuankajorn
Jeremy Wong

**Clarinet**
Ralph Emmanuel Lim
Ng Choong Yen

**Bassoon**
Lim Tee Heong, *Leader-Mentor*
Tan Kuo Cheang

**French Horn**
Dax Liang
Edgar Teng

**Trumpet**
Wong Wen Qi
Christopher Yong Lin

**Timpani**
Richard Ter

**Cello**
Loh Hsiao Shan, *Principal*
Kwan Rui
Evangeline Koh
Li Yiyang
Peh Xiang Hong
Yeo Ying Hao
Session 22: BREAKOUT SESSIONS
Sunday, 28 October 2012, 3:00 pm - 4:30 pm

Session 22A: ASIAN VOICES
— Steven Baxter Recital Studio
Chair: Thomas Hecht, Head of Piano, Yong Siew Toh Conservatory of Music, National University of Singapore

“Asian Performer’s Perspective on Music by American Composer George Crumb”
Lee Pei Ming

Abstract: George Crumb is a world-renowned American composer. At the 5th International Piano Festival, one of his works, Eine Kleine Mitternachtsmusik, was premiered in Singapore. This work was commissioned for a concert in 2004 in homage to jazz pianist Thelonious Monk. Numerous American and European composers have used the main theme from Monk’s work Round Midnight as a basis for their compositions. For this particular work, extended techniques including pizzicato, glissando, and muting of the strings are used on a piano. I will be demonstrating and illustrating some of these techniques and sharing my interpretation, performing this piece from an Asian perspective.

Presenter: Dr Lee Pei Ming is currently a faculty member at the Yong Siew Toh Conservatory of Music at National University of Singapore. She graduated with a DMA in Piano Performance and Pedagogy at the University of Michigan, Ann Arbor in 2005 and achieved her Licentiate and Fellowship (F.T.C.L.) from Trinity College in London, with honors prior to her degrees. Lee’s research paper on “Infant Musicality in the New Generation” was recently published in the INTED Conference in Spain, and she has presented papers at the prestigious World Piano Pedagogy Conference in the USA and in Malaysia. Lee is also the founder of the music program Staccato! Music, which specialises in early childhood music and movement. The program is based on her research in developing accurate pitching abilities and musicality in young children. Lee has conducted several pedagogy workshops and lecture recitals held in Singapore for the People’s Association, The Arts House, Singapore Symphony Orchestra (SSO) and Singapore’s Ministry of Education schools over the years. In addition to her passion for teaching, Lee has performed in the 13th ASEAN Summit 2007 Gala Dinner, and in the Singapore International Piano Festival in 2006 at the Victoria Concert Hall. In 2006, Lee premiered Eine Kleine Mitternachtsmusik by American composer George Crumb in Michigan and Singapore. Other places that Lee has performed include the Czech Republic, Italy and the USA.
“An American in Singapore: Composer John Sharpley on a Spiritual Journey”
Elyane Laussade

Abstract: “Music for me is the most effective spiritual currency…far more valuable than gold…” - Dr John Sharpley

This presentation is a celebration of one of Singapore local treasures - American-born composer/pianist John Sharpley, a living representation of “Horizons Crossing Boundaries.” Singapore’s multi-cultural riches allow for “West meets East” to happen in the flesh where John has made his home for the last 27 years. His spiritual-musical path has welded both the Asian and Western cultures. As he puts it, “the two have wrapped in a single embrace within me.” Considering the history of the piano, where performing was expected of composers, it is no surprise that I am drawn to John, who is one of the few in this vast musical world equally successful in both endeavors. John is a close personal friend and a colleague, and I admire the courage he displayed for leaving the comfort of his homeland to make a new life in the “far” East. Making your mark in an artistic profession is difficult enough; to go to a vastly different land to learn the culture and, in particular, the instruments of the East, which he collects and uses in many of his compositions, that is entirely another challenge. In the format of a lecture-recital, I would like to:

• deliver a short biographical sketch of John Sharpley
• discuss the significance of specific aspects of John’s imaginative and diverse output, including highlighting excerpts of some of my personal favourites
• uncover the Asian influences in his work and the spiritual intention of his musicianship
• provide insight into John’s compositional processes, from both technical and creative perspectives
• conclude with my performance of his 1999 opus for solo piano (7’), a moving example of his American roots bearing the charming title of “Singapore Blues.”

Presenter: Here is what the New York Times has said about Dr Elyane Laussade, "a pianist with a polished technique… dazzling power… and an impeccable sense of style." A graduate of the Juilliard School in New York City, pianist Elyane Laussade has delighted audiences on five continents for her imaginative and strongly individual playing. Since arriving in Australia, Elyane has established herself as one of Australia’s finest pianists. She has appeared in the Melbourne Symphony Orchestra’s Metropolis Festival with Marcus Stenz and has been featured many times by ABC Classic FM and 3MBS in studio recordings and live broadcasts. She has played several times with the Melbourne Symphony Orchestra, including a performance of De Falla’s Nights in the Gardens of Spain in the Myer Music Bowl in a concert

Sunday, 28 October
which was broadcast across Australia. As a soloist, Elyane performs in Australia, New Zealand, Singapore, the USA and in Europe. She has toured Taiwan where she performed recitals in Taipei, Tainan, Chaiyi, and at the National Concert Hall in Taichung. Elyane was also invited to perform at the first recorded performance at the Elizabeth Murdoch Recital Hall in the new Melbourne Recital Centre, which aired on the ABC television program “Catalyst.” Elyane enjoys a rich chamber music involvement along with her solo career. Her love for the musical experience as a close encounter has inspired her to run a special series of intimate recitals at the Laussade Studio in Melbourne, as a soloist and in collaboration with Australian musicians and leading soloists from abroad.

Session 22B: BEYOND THE SCORE
— Recording Studio

Chair: Barry Ife, Principal, Guildhall School of Music & Drama

“*It’s about Painting, not about A Painting*”

Sigrid Tanghe

**Abstract:** In this presentation I will share and demonstrate my work as a performer and as an artist. For more than fifteen years I've been doing research in the artistic-performance experience via multidisciplinary collaborations, combining all kinds of life-visuals with sound and movement. The strict boundaries of visual arts, being produced in the protected area of the artist’s studio, and only being shown when completely finished, felt too narrow and too easy for me. I didn't want the safe distance implied in the traditional relationship of visual artist to her audience anymore. I felt a strong desire to show and share the artistic process more directly with an audience; so I went on stage. In so doing, I am able to explore the performative qualities of painting in combination with sound and movement. In my performances, the action is more important than the result. *It's about painting, not about a painting.* Step by step, I've learned to behave like a performer, focusing not only on my own artistic ends, but also on the interdisciplinary dialogue with dancers, musicians, visual artists, and performers of all kind, in interaction with the space and the audience. My basic rule is that I'm performing, not simply painting: the process is more important than the product. I allow being influenced by fellow performers, by the space, and time, I'm working in, and by the direct contact with the audience. Look, listen, and feel. Welcome into our kitchen; let's make dinner together. Whether it's about form and color, sound or movement, as artists we speak the same language. It's possible to organize a dialogue across the boundaries of sound, movement, form and color, combining the most specific expression to the edge of each discipline, reaching beyond the horizons of our highest commonality: art.

**Presenter:** Sigrid Tanghe was born in Belgium in 1968. She obtained her Masters Degree in Arts from the St Lukas Art School, Brussels, in 1993. Duo performances with Peter Jacquemyn (bass) include: the Museum Dhondt
Dhaenens (2009); Augenblick, Bornem (2007); Kong, Gent (2005); and Mezz, Breda (NL: 2004). Duo performances with Gunda Gottschalk (violin) include: Factories of Imagination Festival, Kostoma, Russia (2102); “Ört” Wuppertal (D), München (D) MediaWave festival, Györ (H) / Skerzats (H) 2004. Duo performances with Arne Deforce (cello) include: Timeless Echos: a composition from Chong Kee Yong for Arne Deforce & Sigrid Tanghe; Centre Henri Pousseur (Liege) and Ars Musica festival (Brussels) 2011. Performances in trio (musician/dancer/live projection) include: Lichtsicht Festival, Bad Rothenfelde (D) 2012; Ibratosope Festival, Sao Paulo (2011); Brussels / Torhout / Hasselt (2008); and Sint Lukas Art University, Brussels Festival, Bad Rothenfelde (D) 2012; Ibratosope Festival, Sao Paulo (2011); Brussels / Torhout / Hasselt (2008); and Sint Lukas Art University, Brussels (2004). Performances with the Wuppertal Improvisers Orchestra include: Klapstueelfestival, Wuppertal (D), Hagen (D), Elberfelt (D) 2011. Additional ad hoc ensembles include: Crossroads Festival, Antwerpen (with Jan Pillaert, Klaas Verpoest, P. Jacquemyn, 2012); with Erhard Hirt en Martin Theurer, Münster (D), 2012; with Mauro Pawlowski (2011); with Stefan Prins (live electronics, 2011); with Arne Deforce and P. Jacquemyn, Logos, Gent (2009); Performance, Lokaal 01, Breda, ‘Traces of Rhythm Festival’ with Lê Quan Ninh (perc.) and P. Jacquemyn (2005); Femmes Festival, with H.S. Tjaford (N) 2005; and with Jan Pillaert and P. Jacquemyn.

“Tonality and Prosody: Connections and Transformations”
Elaine Chew

Abstract: Prosodic choice – the performer’s prerogative to bend musical time, and modulate loudness and articulation in the communication of musical ideas – is guided by music structures; conversely, perceived structures can be influenced by expressive choice. One such structure is tonality, the fundamental system of organization of pitches in tonal music, which can be represented spatially in the Spiral Array (Chew, 2000). Music analysis algorithms rooted in the model have been implemented and animated in the MuSA_RT app (François, 2012). We begin with an introduction to MuSA_RT and real-time visualizations of tonal patterns in selections from PDQ Bach’s The Short-Tempered Clavier, a parody on The Well-Tempered Clavier, and Libby Larsen’s Penta Metrics. MuSA_RT’s animations reveal tonal patterns apprehended and highlighted by the performer: incongruous genres, violations of tonal expectations, and excessive repetition in The Short-Tempered Clavier, and different uses of certain scales in Penta Metrics. Next, we consider two sets of pieces by Peter Child; the first is drawn from Doubles, a collection of predominantly bi-tonal pieces. Doubles III was written for Chew and based on songs from her childhood in Singapore. Whether the human mind can simultaneously perceive more than one tonality is subject to debate; in these musical vignettes, the performer plays with the limits of diverging tonal attention. The final set – F80 (Fauré), b510 (Bax), and i95 (Ireland) – was commissioned for Musical Patois: Reflections of Language in Music (2011). The event was inspired by Patel, Iversen, and Rosenberg’s research (2006), which used statistical measures originally devised for quantifying...
differences between Singapore and British English, to demonstrate that British and French composers’ instrumental music reflects the rhythm and intonation of their native tongues. Originally French and English themes are evolved through François’ genetic algorithms, transformed through Child’s English and American lenses, then transmuted through the performer’s Singaporean and American influences.

**Presenter:** Professor Elaine Chew is Professor of Digital Media in the School of Electronic Engineering and Computer Science at Queen Mary University of London, where she is Director of Music Initiatives at the Centre for Digital Music. Before joining Queen Mary in Fall 2011, she was a faculty member, first tenure-track Assistant Professor then tenured Associate Professor, at the University of Southern California, recipient of the National Science Foundation Early Career Award and Presidential Early Career Award in Science and Engineering, and the Edward, Frances, and Shirley B. Daniels Fellow at the Radcliffe Institute for Advanced Studies at Harvard University. She is on the editorial board of the Journal of New Music Research, Computing in Musicology, and the Journal of Mathematics and Music, Secretary of the Society for Mathematics and Computation in Music, and member of the MIT Music and Theater Arts Visiting Committee. A pianist and operations researcher by training, she has worked with contemporary composers to premiere and record new works; her performances can be heard on public radio, and on Albany and Neuma Records. She has given numerous keynote lectures, lecture-performances, and multimedia concerts to diverse audiences at venues ranging from the NAE Frontiers of Engineering meeting to schools.

Special thanks to Yamaha Music (Asia) Private Limited for the loan of the Disklavier grand piano.

**Session 22C: TOWARDS PERFORMANCE**  
— Ensemble Room 1  
**Chair:** Craig De Wilde, Deputy Director, Yong Siew Toh Conservatory of Music, National University of Singapore

**“Musico-Emotional Performance: Monteverdi Re-created”**  
Jane W. Davidson

**Abstract:** This paper discusses on-going performance practice research aiming to bring Monteverdi’s theatrical works to the stage with historically informed approaches to the generation of emotional affect. It draws on a research collaboration with Baroque musician Andrew Lawrence-King, and explores a series of research productions with works ranging from *Orfeo* to *il combattimento di Tancredi e Clorinda*. The starting point has been Caccini’s 1612 order of priorities in music – text, rhythm and [last of all] sound – and
Muffat’s 1683 insistence on *vrai mouvement*, coupled with the use of gesture in performance based on Giovanni Bonifacio’s *L’Arte de’ Cenni* (1616) and John Bulwer’s *Chirologia & Chironomia* (1644) treatises on the topic. At first pass, our reflective practice research has challenged some contemporary Early Music performance practice, through a re-interpretation of the historical evidence for structured rhythm in 17th century music. Indeed, the current paper begins by arguing for ‘tactus’ as the ground for the development of a meaningful emotional message. Next, the practice includes 17th century philosophical approaches relating to the Passions and Humours, with explicit goals to *muovere gli affetti*, and employing the concept of ‘action’ to assist in embodying expressive devices. This method provides the cultural basis for an overall approach to music and text. Data presented in this paper includes films of work at The Royal Danish Academy of Music in Copenhagen and The Guildhall School of Music and Drama in London. The data traces student progression from first sight-reading through to final performer and audience assessments.

**Presenter:** Professor Jane Davidson is Deputy Director of the Australian Research Council’s Centre of Excellence for the History of Emotions and Callaway/Tunley Chair of Music at The University of Western Australia. Her career has spanned the university sector, conservatory education and the music profession. Her research is broadly in the area of performance studies, with five core areas of interest: emotion and expression in performance, vocal studies, historically informed performance practices, musical development, and music and health. She has published extensively and secured a range of research grants in both Australia and overseas. She has worked as an opera singer and a music theatre director, and has collaborated with groups such as Andrew Lawrence-King’s Harp Consort, Opera North, and the West Australian Opera Company. She is former Editor of Psychology of Music (1997-2001); former Vice-President of the European Society for the Cognitive Sciences of Music (2003-2006); and President of the Musicological Society of Australia (2010 and 2011). She is currently a member of the Research Evaluation Committee for the Australian Research Council’s assessment of the Australian tertiary sector.

“From Tacit Knowledge to Explicit Knowledge: A Case Study on Performers’ Interpretation”
Zhou Xuefeng

**Abstract:** With the deepening research on musical performance, some detailed issues emerge, such as performers’ interpretation as independence. Owing to performers’ interpretation similar to empirical *tacit knowledge* (Polanyi, 1958), it has received little scholarly attention, although it is necessary to performance teaching. My research questions are: 1) How to separate performers’ interpretation from whole works which mixed performance and composition? 2) What are the types of these interpretations? This presentation aims to reveal that musical performance has independent
and typed characteristics, and more importantly, that these types of characteristics belong to cognitive *explicit knowledge*. The first part of the presentation focuses on separating musical shapes by comparing two piano scores (Brahms’ Op.5 first movement and Op.117 No.1) and ten pianists’ recordings: (a) Finding the similarities and differences between sound and score; (b) Discovering differences among recordings within the same piece. Data gathered and classified from (a) and (b) include two aspects: similar interpretations based on the score, and three types of different characteristics (Zhou, 2010). Thanks to the editions of two piano scores being less controversial, these similar and different characteristics better reflect performers’ interpretations. We can then take different characteristics (*tacit knowledge*) as purified performers’ interpretation from a whole work. The second part discusses types of performers’ interpretations, which are based on foregoing different characteristics and the research of Leech-Wilkinson (2009). Acoustic features of musical performance can be described in terms of loudness, pitch and duration forms. These forms adjust and enrich three types of different characteristics, which are systematical *explicit knowledge*. Conclusions support the theory that types of performers’ interpretation, with professional teaching context as the prerequisite, are shaped as follow: listen/comparė→description/externalization→classifying→conceptualization/naming. By analyzing performers’ interpretation and transforming *tacit knowledge* to *explicit knowledge*, we strengthen the understanding of performing characteristics. Such an understanding allows further exploration into the performing genre and meaning.

**Presenter:** Dr. Xuefeng Zhou BA, MA, is an Associate Professor at Southwest University. She received her Ph.D. from the Chinese National Academy of Arts, held a Postdoctoral appointment at the Shanghai Conservatory of Music, was a Visiting Researcher at the University of Sheffield in 2011-2012, and was an Academic Visitor of CMPCP at the University of Cambridge in February 2012.

**“The Apparent Performer”**
Jennifer Macritchie

**Abstract:** In the act of live performance, a main concern for the performer is to communicate with the audience; to convey the musical ideas of the piece. An interpretation of a piece of classical music, however, often contains not just the composer’s thoughts and ideas as they are notated and interpreted by the performer, but also the performer’s own thoughts and ideas, their own personal signature. The performer may spend a great deal of time considering how to convey the exact ideas and sounds they desire to the audience. But what do the audience actually hear? How is the performer seen by the audience? This presentation looks at this difference between the real and apparent performer, and the extent to which the performer’s unique voice is conveyed to the audience. This addresses two distinct questions: (i) to what extent can and does the real performer communicate their performance ideas...
to the audience? (ii) to what extent does the audience perceive a performance as flowing from the performer’s ideas? Both aural and visual aspects of a performance are discussed, as well as how both of these can effect the audience’s perception of the music. By examining the audience experience of a musical performance, performers can develop insight into their own expressive strategies and how these are perceived.

**Presenter:** Dr. Jennifer MacRitchie is a postdoctoral researcher in performance science at the Conservatorio della Svizzera Italiana, Lugano, Switzerland, where her main interest is in the relationship between the performer and the audience. Her main fields of research lie in performance analysis, the connection between movement and sound and the consequent effects of these in the perception of musical features, with studies in all these areas published through international conferences such as the Conference for Interdisciplinary Musicology, Performa, International Society for Music Information Retrieval, and the International Symposium of Performance Science. She gained her PhD on multimodal performance analysis systems at the Science and Music Research Group, Glasgow University (2011) and an M.Eng in Electronics with Music, Glasgow University (2006). Jennifer also performs regularly on both piano and viola.
Session 23: PLENARY PERFORMANCE

“Sarabandes & Tangos: Music by Bach & Piazzolla”
Qin Li-Wei

Sunday, 28 October 2012, 5pm
Concert Hall

QIN LI-WEI cello
Xie Tian (MUS4), Thomas Marlin (MUS4), Pan Chang (MUS4) cellos

J. S. BACH
Suite No. 1 in G major, BWV 1007: Sarabande

PIAZZOLLA
Fuga y misterio

BACH
Suite No. 2 in D minor, BWV 1008: Sarabande

PIAZZOLLA
Oblivion

BACH
Suite No. 3 in C major, BWV 1009: Sarabande

PIAZZOLLA
Libertango

BACH
Suite No. 5 in C minor, BWV 1011: Sarabande

PIAZZOLLA
Milonga de la Anunciación

The programme presents the Sarabandes of J.S Bach’s Cello Suites paired with Pablo Zinger’s arrangements for four cellos of Astor Piazzolla’s Tangos.

Qin Li-Wei drew the audience in with his artistry, his brilliant virtuosity and his very refined musicality and sincerity of interpretation’ was the description of the cellist following his performance at the 11th Tchaikovsky International Competition where he was awarded the Silver Medal. He has since won the First Prize in the prestigious 2001 Naumburg Competition in New York. Born in Shanghai, Li-Wei moved to Australia at the age of 13, before accepting scholarships to study with Ralph Kirshbaum at the Royal Northern College of Music, Manchester and with David Takeno at the Guildhall School of Music and Drama, London. In 2002, Li-Wei received the Young Australian of the Year Award. Prior to his appointment as Head of Cello Studies at the Yong Siew Toh Conservatory, Li-Wei was a professor of cello at the Royal Northern College of Music. He is also a guest professor at the Shanghai Conservatory and the Central Conservatory of Music in Beijing. He plays a 1780 Joseph Guadagnini cello, generously loaned by Dr and Mrs Wilson Goh.
Session 20: PANEL DISCUSSION
“Crossing Genres”: Performers’ Perspectives
Sunday, 28 October 2012, 5:45 pm
Concert Hall
Chair: Brett Stemple, Symposium Convenor, Head of Brass Studies,
Yong Siew Toh Conservatory of Music

Joe Burgstaller, Chan Tze Law, Colin Currie, Darla Crispin, James Morrison,
Qin Li-Wei