

**A holistic view of the creative potential of performance practice
in contemporary music**

A thesis submitted for the degree of Doctor of Philosophy
by

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Abstract

The creative potential and work of the performer in new music extends from the moment of conceptualising a concert to the moment of presenting it on stage and comprises many areas between and around those two points. In this thesis I explore the nature of this activity, from the act of playing itself to the commissioning and creating of new pieces, curatorial and collaborative tasks, and the actual concert presentation. I deliberately include interrelations between performer and music promoters, composers and the audience. This leads me to further areas of investigation, namely the question of the performer's leadership, the charismatic bond with the audience and the creation of what I call "concert aura".

I do not strive to offer all-purpose formulae for the "perfect concert" or for the ideal collaboration. I investigate performance practice not as an absolute art but rather as something embedded in and shaped by social relations and society. Accordingly I understand this thesis as an empirically-based study of the questions performers could ask, as well as processes in which they might want to engage, to find meaningful solutions for each new situation.

Not all of the questions I raise will be new to each performer, but in their collaborative and concert practice many performers rely on a random, unsystematic, empirical understanding that has been gained by chance. In contrast, I attempt to draw a theoretical basis for my investigation from the fields of psychology, philosophy, media science and sociology, together with the evaluation of my own and other artists' performance practice. In this way I hope to develop an academic foundation and a comprehensive, systematic approach that can be applied to different collaboration and concert situations.

Part 1 of my thesis is concerned with theories and concepts relating to creativity, collaboration and presentation (concert aura and charisma) and aims to establish a firm theoretical basis for application in practice. Part 2 presents, discusses and analyses a selection of case studies from my own practice, considered in relation to the theories discussed in the first part. I conclude by offering guidelines to collaboration and giving a model example of how one might plan a future performance, aiming to create a *Gesamtkunstwerk* through the totality of the preparation and presentation, its social and psychological connotations.

The thesis includes two DVDs with Quicktime Movies and two CDs with recordings of the compositions, commissioned as part of this research and discussed throughout the thesis. The Appendix contains three sample-CDs with an accompanying commentary which give an introduction to contemporary playing techniques for the acoustic and electronic violin and acoustic viola. This CD is intended as a guide for composers to get acquainted with the instruments and was given to each composer involved in this research.

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Part One – Theory to Practice

1. Introduction

The creative potential and work of the performer in new music extends from the moment of conceptualising a concert to the moment of presenting it on stage and comprises many areas between and around those two points. In this thesis I look at the nature of my activity as a performer in contemporary music, including my relationship to audience and composers. I explore the creative options a performer has in executing his or her profession, from the act of playing itself to the commissioning and creating of new pieces, curatorial and collaborative tasks in connection with the conception of a concert programme, and the actual concert presentation. I deliberately include interrelations between performer and music promoters, composers and the audience and this leads me to further areas of investigation, namely the question of leadership through the performer, the charismatic bond with the audience and the establishment of what I call “concert aura”.

In this thesis I do not strive to offer all-purpose solutions for presenting the “perfect concert” or to find the “always-and-ever-right” way of collaborating. I investigate performance practice as something that is not an absolute art but rather something embedded in and shaped by social relations and society. Accordingly I understand this thesis as an empirically based study of the questions performers could ask, as well as processes in which they might want to engage, to find meaningful solutions for each new situation. My observations are based upon a reflective documentation of my own practice as well as an examination of different current practices.

Not all of the questions I raise are entirely new to each performer, but in their collaborative and concert practice many performers rely on a random, unsystematic, empirical understanding that has been gained by chance. In contrast, the originality of my research lies in my attempt to establish a theoretical basis for my investigation, drawn from the fields of psychology, philosophy, media science and sociology, together with the evaluation of my own and other artist's performance practice. In this way I hope to develop an academic foundation and a comprehensive, systematic approach that can be applied to different collaboration and concert situations. My hope is that some of the questions, problems and theses assembled here might lead to further research in the future.

1.1. Content of the thesis

In Part 1: “Theory to Practice” I will present the theories on which my thesis is based, adding examples from contemporary music practice.

In Chapter 1, “Introduction”, I will introduce the topic of my thesis “A holistic view of the creative potential of performance practice in contemporary music” and give an overview of

my methodology. I will develop the idea of the performer as creator of a *Gesamtkunstwerk* in the complete preparation and presentation of a concert and I will briefly introduce the subjects of “collaboration” and “concert aura” which later become a focus of my research.

In Chapter 2, “Creativity”, I will present a historical overview of the concept of creativity and introduce the main theoretical models of creativity I use as a basis for my investigation. These theories will help me to trace and classify the performer's creative input.

In Chapter 3, “Collaboration”, I will define the term “collaboration” as I use it in my thesis, discussing general attitudes towards collaboration in classical music and how performers and composers can benefit from it. I will continue by establishing a theoretical basis for collaboration that will enable me to trace how collaboration influenced the new works that were developed for this project by following and appraising the input collaborating partners had in their joint work. The sub-chapter on collaboration with new music promoters will touch on the curatorial aspect of a performer's work that will be extensively discussed in the chapter on concert aura. An annotated list of principles for teamwork will complete the chapter.

In Chapter 4, I will define the concept of “concert aura” by discussing a concert's “presence in time and space” and “the concept of authenticity” (Benjamin 1936, chapter II). I will investigate different aspects of the audience (demography, values and expectations) and their relation to the performer. I will discuss the influence that the physical and social characteristics of a venue have on the demography of the audience. I will also discuss leadership in performers, the charismatic qualities which resonate in our audience and stimulate them to go beyond their usual frame of thinking and experience; in contemporary music that might include an authority in a performer's artistic practice which inspires audiences to follow them to unknown sonic territories or new performance formats. The chapter will conclude with a catalogue of questions on how performers can establish concert aura.

The topic of “charisma” is an extension of “concert aura”. Because of its complexity, I have dedicated an extra chapter to it (Chapter 5), in which I consider different academic theories on charisma. In both chapters (4 and 5 on concert aura and charisma) I will contextualise theory with examples from practice.

In general, in Part Two: “Examples from my own Practice”, I will apply the theoretical framework established in the first part of the thesis to examples from my own performance practice. Chapter 6, “Collaboration in Practice” begins by describing the starting point for my research and my motivation for the choice of participating composers. Next, I will evaluate collaborations by tracing my own and the composer's creative input and by demonstrating basic strategies and principles of different models of collaboration in practice. I will further investigate the relationship between performer and promoter and how both partners might explore a collaboration

approach to their mutual advantage. On the basis of the “Principal Rules of Collaboration”, outlined in Part 1: Chapter 3.5, I will identify why I consider different collaborations of my practice as either successful or rather as failed and search for the reasons for it (Chapter 6.3, “Success and Failing of Collaborations: Why?”).

In Chapter 7, “Concert Aura–Case Studies” I will use the theories assembled on concert aura and charisma as a means to analyse examples and case studies from practice. Firstly, I will offer a tabulated listing of eleven venues and their respective audience in five different countries in Asia and Europe to exemplify my findings on the demography of the audience in relation to the venue (Chapter 4.3). Next I will demonstrate a practical application of my catalogue of questions “The Five Ws (and one H)”, from chapter 4.7, by examining the concert *Christmas Special*, conceived and performed by ensemble Intégrales.

Chapter 8, “Charisma–Case Studies” offers an analysis of two more case studies: to show the dramaturgical approach I will analyse a concert of my group, ensemble Intégrales, in Teheran illustrating at the same time how the openness of the live-concert experience is determined by bilateral interaction between audience and performer; to illustrate the theatrical perspective on charisma I will examine a solo concert of mine at Glasgow University.

In my conclusion (Chapter 9), I will reflect upon my research, offer guidelines to collaboration and give a model example of how I plan a future performance in the totality of preparation and presentation trying to create a *Gesamtkunstwerk*.

The thesis concludes with lists of references, of all composers I have worked with and the compositions we collaborated for. I have added a the seasonal brochure of ensemble Intégrales as example for impression management, sound samples, recordings and quicktime movies of those collaborative works that provide examples or case studies throughout my thesis as well as several quicktime movies which I refer to in the chapters of concert aura and charisma. They are documented on two DVDs with Quicktime Movies and two CDs with sound samples or complete recordings of works.

As an Appendix I have added a compilation of three CDs that give an introduction to common and contemporary playing techniques and timbral options for the acoustic violin, electronic violin (4- and 5 strings) and acoustic viola, including examples from contemporary violin literature. Along with it goes an accompanying commentary. These CDs are intended as a guide for composers to get acquainted with the instruments and were given to each composer involved in this research.

1.2. Point of departure

Like many performers of classical music, I come from a tradition in which composers are the absolute creators of their artwork, with the performer's creativity subservient; the performer's task should be to reveal and translate the composer's intention to the audience. According to Stravinsky, "Whoever wants to achieve the title of an interpreter [...] needs to fulfil one condition before all others: to be an unfailing executor. And execution means the exact realisation of an explicit will, and this will is exhausted in what it announces." (Stravinsky 1949/50, translation by the author). And more recently, Neil Heyde and Fabrice Fitch observed an experiment at the Royal Academy of Music, London, where Masters students from the Composition Department were encouraged to produce solo pieces in collaboration with performers. The project was abandoned after only one year, since "many of the composers expressed serious discomfort at the 'intrusion' of the performer into their creative space." (Fitch and Heyde 2007: 71-95; my emphasis)

The development of this view in the 19th century is well summarised by Georgina Born in her article 'On Musical Mediation: Ontology, Technology and Creativity':

[...] Among these changes were the rise of the romantic principle that musical invention depended on the self-expression of the individual composer-genius, who must refuse to follow established rules or submit to external controls; and the arrival of a 'work-based practice' centred on the belief that musical works were perfectly formed, finished and 'untouchable', and transcended any particular performance. This in turn entailed new heights of precision in notation, the vesting of an unprecedented authority in the score and a strict division between original and derivative works, as well as moral norms and legal codes that enshrined notions of the composer's originality and the need to protect him from plagiarism through intellectual property rights. Under the work imperative, the musical division of labour became rigidified. A new norm of 'transparency through fidelity' to the work guided both conducting and performing, auguring hierarchical relations between composer and interpreters, and between conductor and players. (Born 2005)

Gradually, however, years of contemporary music practice reshaped my idea of the role of performers and my awareness of the scope of their creative and expressive potential. Performers in contemporary music encounter diverse challenges in their careers. New music performers need to have knowledge about performance practices that may include extended techniques, complex rhythmic or microtonal worlds, graphic notation or improvisation requiring them to compose; or they may become involved with elaborate technical devices such as motion sensors, attached to their body or instrument, that enable them to extend their expressivity or control electronics. Some

performers build their own meta-instrument by, for example, developing unique personal playing techniques, adding effect pedals, or developing computer programmes as an extension of their instrument. Then they ask composers to write music for it or start developing their own compositions. Thus, for many performers the boundaries of their work in contemporary music shifts from being solely executors of the composer's will to becoming artists with experience in the creation of music, a will to express their own artistic ideas, and a deep understanding of the means to achieve these goals. Why not share this knowledge with composers in collaboration?

Another attitude is reflected in Russian pianist and composer Samuil Feinberg's essay *The composer and the performer*: "the mind of the composer should become the performer's own, [...] Individuality of performance may shine brilliantly only when it is illuminated by the light emanating from the composer's ideas. Otherwise the artist's playing [...] is an unnecessary spinning of the wheels of the performing machine, one that does not touch the essential aspects of the composition." (Feinberg 2001) Many instrumentalists' performance experience in new music, however, has expanded from the presentation of pure music to the world of multimedia, scenic arts (theatre or dance-productions) and performance or installation-like art. They have gained knowledge and won perspectives on the presentation of music which go beyond instrumental playing. Consequently, they may apply these performance and presentation skills in concert to bring out features of the music they want to emphasise and to create an engaging concert aura. I will further explore this in the chapters on concert aura and charisma.

And internationally renowned German soloist Christian Tetzlaff, declares in an interview with Tobias Fischer: "What I do, my "interpretation" must be unnoticeable. It must be a function of the emotions, phrases and characters of the composition [...] Any big crossover projects or marketing strategies that promote performers of classical music in the same way as popular icons in my eyes destroy exactly the essence of so many classical pieces by externalising them and especially focusing on the person that is only the translator..." (Fischer 2012) This is in line with a traditional understanding of art that was developed in the political and societal overthrow of the 18th century. As Heister states, the „prinzipielle ästhetische Distanz zu Alltag, Leben, Realität und Praxis“ ("principal aesthetic distance to daily routine, life, reality and practice") (Heister 1983: 37, cited by (Fuhr 2007: 37; my translation) is essential for the classical understanding of art; a conception of art that still influences the mind of many artists today. Yet, curatorial qualities are needed when performers manage their own ensembles and solo careers, set up concert series or negotiate with music promoters. Performers must also develop the ability to act as mediator and moderator, balancing the demands of sponsors with those of audiences variously expecting entertainment, intellectual challenge, novelty, explanation or excitement, audiences used to perfect pop-performances, elaborate commercials and highly costly, technically advanced TV-shows.

As a starting point for my research, I was therefore interested in this accretion of tasks for the performer and its creative potential. In the beginning, I used the term “interface” for the performer, since they form an important link between composer and instrument, and between the musical work and the audience in the concert situation. I intended to investigate the concept of a performer as being an interface between instrument, composer and audience in contemporary music performance practice. The Oxford Online Dictionary defines an interface as “a point where two systems, subjects, organizations, etc. meet and interact” (Oxford Dictionaries Online 2010), an apt summary of collaborations between two artists which also describes a concert situation with a performer, the audience and (less obviously) also the promoter.

In the course of my research, however, I have found that the notion of performer as interface or mediator fails to capture the all-encompassing, creative role a performer can play in the total artistic and social process of the creation and presentation of a concert. Consequently I propose to adopt a more holistic view of the performer's role in contemporary music which would also include the whole process of commissioning and (co)-creation of new literature, curatorial work and the presentation of music on stage, within its social context. I will discuss collaborative work with composers and the process of curation (in partnership with promoters and venues), both in short- and long-term programming.

Performance practice as investigated here involves many different roles and interaction with many parties in the creation of the performer's artwork, the specific, unrepeatable and unique concert. I will look into different aspects of charisma in a performer that together might create what I term “concert aura”, the quasi-alchemical situation formed through the charismatic radiance of the performer and their ability to communicate, interact and bond with an audience in a particular shared space and time. To find an individual way of developing an artistic persona (the personality we project in public) and concert aura it is necessary to understand the basic principles of charisma, leadership and audiences (see Part 1: Chapter 4 and 5 on concert aura and charisma and the corresponding case studies in Part 2: Chapter 7 and 8). Since there is little musicological research into theories of creativity, charisma and concert aura, I had to draw on sociology, creativity research, psychology, philosophy, and media science to define those terms and establish a firm theoretical basis. In my opinion, the phenomenon of the concert cannot be understood without taking into account the human relations between the participants and the context of time, place and content.

By investigating the different strands of the creative process in theory and practice, my aim is not to offer marketing strategies that promise instant success but rather to increase performing artists' awareness of the complex interrelationships between audiences, promoters and performers, their visions and values. The originality of my research lies in its bringing together of theories concerning creativity, concert aura, charisma and collaboration and their application to

performance practice and music, redefining the discipline of performance practice in contemporary music as an autonomous field, not subordinate to composing but a parallel critical, supporting and supplementing practice with its own equally creative, idiosyncratic, artistic focus.

1.3. The Act of Performing as a Method of Research

In the first instance, my performing practice as a method of research is based on empirical experience and inductive reasoning. To me a qualitative research approach seemed the most appropriate since it allowed me to investigate different factors in the new music field, discover what they depend on and inquire into meaning.

I planned and ordered my research by setting up collaborations with 22 composers under various circumstances, with the explicit aim that they compose music in which violin, viola or electric violin was used in an electro-acoustic environment. It could either be a solo piece or a chamber music composition for me with my group, ensemble Intégrales. Altogether, we worked on 31 new pieces. I recorded the collaborations or took notes to document the process of the joint work and the subsequent practising sessions in order both to gather information on ways of working together and on creative (and social) processes that can occur within the collaboration and to track my input in the creative process and the composition. During the same research period, I also premiered pieces of other composers with whom I had not worked collaboratively, enabling me to compare procedures and results.

Additionally, I conducted in-depth interviews with eleven of the collaborators on their composing methods and the part I played in the collaboration to get an understanding of how they made sense of that experience. It soon became obvious that composers rarely analyse who adds what to their compositional and development progress. Our way of thinking about creativity is deeply influenced by how society wants to perceive and reflect on creativity. And since art markets, financing institutions and the field in general postulate solitary creativity by the lonely genius, artists tend to search (and sometimes construct) explanations in terms of isolated and individual creativity even when jointly working and creating within a team. This was evident in the self-absorption of the composers, most of whom tended to trace everything back to themselves, even if this did not bear comparison with my field notes and audio recordings of the compositional process. There exists a special terminology for that phenomenon in psychology. It is called *confabulation*.

[...] a perfect example of the phenomenon psychologists call *confabulation*: People have no trouble coming up with explanations for their [what they think completely "detached", individual creative] behavior after the fact. They believe they had solitary insight, but the real story is that a social encounter was responsible for the idea. (Sawyer 2007/2008: 93)

One of the clearest examples was my suggestion to Arturo Fuentes that he shorten his viola solo *Lawine* by one and a half pages to find a more convincing end. I had already played the piece in several concerts and was not entirely happy with the ending so, in a performance in Glasgow in October 2008, I chose to try a shortened version without consulting him first to test its effect in the concert situation. I then proposed this alternative to him and he agreed to the editing. (A recording of *Lawine* can be found on 03 CD-Case studies, track 01). Later in his interview he told me that he had suggested a different ending long before, but I can neither find evidence of it in my notes, nor in our e-mail correspondence, nor in my recordings of the collaboration sessions.

I decided not to pursue this particular method any further, but only to evaluate the eleven interviews I had already conducted. I mainly incorporated my findings in the chapter on collaboration.

From these collaborative working situations I became interested in research on group creativity and its implementation in my work as a performer in a wider perspective. By watching and analysing the process of how a concert comes into existence from the first commissioning of a work to the moment it is realised on stage, I became aware that collaboration can take place on different levels and not only between performer and composer. Venues, colleagues, composers, audiences, media-producers, financing institutions – in short the artists and the field together – form invisible collaborative webs. Consequently, I developed a comparative approach in which I tested all new works except for two (one was never finished, the other one I documented on video) in the field creating different contexts: solo concerts, chamber music concerts, small halls, big venues, festivals, single events or concert series. This gave me the possibility to draw inferences, which I backed up by experiences of other performers in similar processes.

Since there is relatively little musicological research on the topic of the creative role of the performer, my secondary research draws mainly on theories of collaboration and charisma in psychology, creativity research and sociology, which I have applied to the work of a performer in new music. Based on that I analysed how the collaborations had been conducted and to what result. I investigated in which way the work with promoters, decisions around programming, different venues and audiences influenced the concert aura I tried to establish. I searched for traces of the performer's creativity in the process of developing and presenting a concert as well as in the collaborative work. I compared the experiences gathered within my personal setting to experiences achieved from the work with groups other than my own, and to experiences artists other than myself have assembled.

My method was that of participant observation, a qualitative research method used in disciplines such as cultural anthropology, sociology, communication studies or social psychology to learn the perspectives of, and interplay within, a given study group through observing them and

participating in their activities in their own environment, usually over an extended period of time. I gathered information on how involved participants perceived concerts, to get an overview of issues which concern different focus groups within the contemporary music scene (performers, promoters, audiences, composers, etc.).

I collected audience reactions from my own concerts through personal conversations, e-mails and reviews. I compared these to audience reactions from concerts other than mine, collecting these either by my own participation as a member of the audience, or by conversations with visitors to concerts I had not attended myself. I also evaluated reviews and/or documentation in form of photos, blogs or YouTube videos, followed (and participated in) public discussions mainly in the Netherlands and talked to other musicians. The purpose was to reinforce my thoughts and check if my own experiences coincide with those of others in the field. Although I found that much of that (especially ad hoc and social network) material was not ultimately usable in this context, it inspired different viewpoints and I gained new inspiration, impulses and leading-on questions.

Over the practical research period of autumn 2007 to autumn 2010, I played about 140 concerts with different ensembles and as a soloist. I tested the compositions involved in this PhD in 55 of these, in Europe, Asia and North America, usually in solo recitals or in chamber music concerts with ensemble *Intégrales*. Additionally I gave lectures and workshops on my topic at different universities (Hamburg, Glasgow, Frankfurt, Birmingham, Mexico City, Vienna, London), at an international conference at ZKM (Centre for Art and Media-technology in Karlsruhe) in 2009 and at the Fortbildungszentrum für neue Musik in Lüneburg (Internationale Studienwoche für neue Musik 2009).

1.4. The Performer as the Creator of a *Gesamtkunstwerk* in Contemporary Music

The shaping and creation of a concert as a singular event and experience for the participants unfolds on many levels. In this thesis I am trying to create awareness of these processes. With a concert the performer creates a *Gesamtkunstwerk*: a unique, potentially novel event in its specific context of time, space, audience, performer's personality, vision, charisma and music. I use the word *Gesamtkunstwerk* in the literal sense of “a total work of art”, which includes the whole creative process – commissioning compositions, programming, collaborating, practising, developing a concert setting and finally performing – and leads to the experience of each concert as being authentic, radiant and attached to the historical moment and specific locale.

I want to extend the perspective on musical performance beyond instrumental playing, seeing it as an original and creative act in many other ways. I look at the performer's (co-)creation of new literature, the active, influential, collaborative work with composers, and visionary curatorial work in partnership with promoters and venues. In the chapter on collaboration in practice (Part 2, Chapter 6, “Collaboration in Practice”) I will feature case studies that show that the performer's

active participation can lead to surprising, unexpected and fertile results, beginning with the choice of the right instrument and reaching as far as the actual presentation in the concert. I challenge composers to share authority and authorship more readily and to a deeper level, giving performers a more active role in the compositional process, rather than just functioning as a corrective for notation, feasibility of passages, or timbres. I do not strive for the performer to become a composer, rather that the performer be encouraged to actively share compositional processes with composers, challenge, inspire, offer critical input and creative solutions, and reflect from a different perspective. Through teamwork we can do more than just solve instrumental questions; we can go deeper and crystallise aesthetic and performative problems that are important to both participants. In the preparatory, insight finding and analytical phases of composing, and while practising and evaluating a new work at home, collaboration takes place in the form of both problem-solving and “problem-finding creativity” – the posing of questions that may lead to new territories and innovation (Sawyer 2006: 73). Furthermore, the evaluation of the concert performance can lead to possible suggestions for changes of the piece itself or how it is presented in future performances.

My aim is to encourage performers to expand their creative role and develop performance presentations that incorporate their artistic vision, taking into account the specifics of each performance space and the expectation of the audience to create what I call “concert aura”. Without losing their artistic vision, performers should be able to collaborate with music promoters and financing institutions in curating programmes attuned to a particular venue and possible sponsoring body. The aim is to create a bond with the audience that encourages emotional, social, and reciprocal involvement rather than passive listening. This is a complex and multilayered task for the performer. It involves familiarity with the audience, an artistic vision for programming and the charisma through which vision, meaning and authenticity can be conveyed. Instrumental playing and individual artistic interpretation of the music are very important parts of an artist's charismatic radiance, but they can be further enhanced and extended by verbal and non-verbal communication, for instance in form of body language, clothing, lighting, stage design, or programming. I claim that the role of a performer in the complete process, from commissioning a piece to its final presentation in a concert, is potentially original and creative.

2. Creativity

2.1. Conceptions of Creativity – Historical Overview

Conceptions of creativity have changed over time, as have conceptions of the artist, and one of the problems when talking about creativity is that many myths surround it. From antiquity, to the Renaissance, to the Romantic era, to Freudian psychoanalysis, New-Age-conceptions of life or

Eastern philosophies such as Hinduism, Taoism and Buddhism, creativity has been seen as a craft, the inner spirit of the individual, a form of therapeutic self-discovery, spontaneous inspiration or the sheer discovery or mimicry of things that already existed in the cycle of life (Albert and Runco 1999: 18) and (Sawyer 2006: 18-27).

Humankind has repeatedly tried to formulate ideas about creativity: from the conception of genius associated with mystical powers in ancient Greece, to the ancient Roman view of creativity as being a purely male trait with the exception of giving birth; from the idea of the artist doing God's work on earth, derived from the biblical story of Creation in Genesis, to the idea of creation as at most a kind of discovery of nature or mimicry, found in Plato, Hinduism, Taoism and Buddhism. It took a long time from the introduction of scientific research in the Renaissance and the liberation of Enlightenment to free human thinking from divine authority and religious doctrine, enabling a different perspective on the phenomenon (Albert and Runco 1999, pp.18-31).

According to Stefan Majetschak in his book *Ästhetik*, even Immanuel Kant (1724-1804), a philosopher of the Enlightenment, nevertheless thought of art as being the act of a genius and in that of nature. "To Kant 'genius' is a 'natural gift', an 'innate state of mind (ingenium)' of a human being; and precisely because of that you can say, that the art work's beauty arising from it in a certain sense is still a product of nature itself" (Majetschak 2007: 56). Even today, creativity is often charged with mystical and almost religious awe, as Sternberg and Lubart state in their article *The concept of Creativity: Prospects and Paradigms*:

The mystical approaches to the study of creativity have probably made it harder for scientific psychologists to be heard. Many people seem to believe, as they do about love (see Sternberg 1988a, 1988b), that creativity is something that just doesn't lend itself to scientific study, because it is a spiritual process. (Lubart und Sternberg 1999: 5)

Throughout the 18th century artists, poets, writers and philosophers discussed the issue of freedom of thought and the social and political significance of such freedom. This to the political and social philosophy of individualism manifested, for example, in the American Revolution (Albert and Runco 1999: 21) and the French "Declaration of the Rights of Man and of the Citizen" (1789), or the works of French philosopher Jean-Jacques Rousseau (1712–1788) (Lukes 2011). As a consequence, the conception of the "genius" changed. R.S.Albert summarises 18th century's approach as follows:

a) Genius was divorced from the supernatural; b) genius, although exceptional, was a potential in every individual; c) talent and genius were to be distinguished from one another; and d) their potential and exercise depend on the political atmosphere at the time. [...] By the end of the eighteenth century, it was widely accepted that neither genius nor talent could survive in repressive societies. When freedom did exist,

according to Duff, one of the century's most prolific and convincing writers on genius and talent, spontaneity and genius would be "irresistible" because they reflected an innate predisposition and needed no education, a belief soon shared by Rousseau and later Romantics. (Albert and Runco 1999: 22)

Nevertheless, genius was also seen as "original, manifested in someone seeming to come out of nowhere, out of reach or need of education and immune from the rules and obligations appropriate for talent." (Albert and Runco 1999: 22)

Since then, ideas about creativity have gone beyond the assumption of the divine speaking through the artist, extending to the democratic idea of creativity being an option for every individual and reaching beyond the borders of the individual to a view on how society plays a role in the emerging and determination of creative works. Recent research investigates creativity across the boundaries of time and locale. Psychologist Keith Sawyer, for example, states that we need to take into account knowledge from the disciplines of psychology, biology, sociology, art history and anthropology and approach the phenomenon from an individual as well as contextual viewpoint to find a definition of creativity that applies to all forms of society (individualist or collective) and all forms of creativity (Sawyer 2006: 36). By approaching the topic from many different perspectives, contradictions in earlier creativity research can be resolved and popular beliefs about creativity, deeply anchored in (Western) society, challenged. In his book *Explaining Creativity* (Sawyer 2006: 18-23), he argues that

- The assumption that creativity exclusively springs from the inner spirit of the individual is no longer tenable. Formal training and deliberation, skilful, hard and conscious work, and the creating of new works out of a knowledge and awareness of tradition and convention are essential for the creative work of the artist.
- Art usually does not emerge out of spontaneous inspiration; instead it is developed in traceable mental processes.
- Creativity is often understood as the same thing as originality, but the cultural, social and historical period in which creativity takes place, influences the way art is done and understood.
- And "even though insight often feels like a solitary, private event" (Sawyer 2007/2008: xii), creativity can be traced back to previous collaboration. Creation of art is as much a social process as it is an individual inner process.
- Art is linked to a critical selection process in the community within which it takes place. Rather than going unrecognised during their lifetime, artists exist within networks and communities.

What does this imply for the creative, collaborative work between composer and performer? Each

can profit from the domains of knowledge and experience of their creative partner. Since the process of creation is developed, not in spontaneous inspiration, but through traceable mental processes, it is accessible and understandable to both partners and, instead of defending the inner sanctuaries in their art, both can seek an open communication process of exchange and inspiration. As we will see in chapter 3.1.1 “General attitude towards collaboration in classical contemporary music” many composers still cling to the clichéd conception of themselves as lone creative minds, responsible only for their own art, and (especially classically educated) performers see themselves often just as translators, at most interpreters of the composer's original artwork. Yet, the understanding of the principals of creativity and collaboration would help to question their respective self-conception, see the potential of collaboration and let them take on the challenge to become more deeply involved in it as creative partners.

2.2. The Systems Model of Creativity

Mihaly Csikszentmihalyi is a representative of the sociocultural approach to creativity, arguing that it cannot be investigated without taking into account its social function. His approach offers a comprehensive model, capable of explaining the phenomenon of creativity in different artistic areas, which demonstrates that creativity is dependent on a number of social and cultural factors and occurs within a network. Performers work in the intersection between the composer's creative world and the audience, constantly exchanging and mediating between the different parties, so a performer's creativity can only be fully understood by considering the social and cultural networks within which they are situated.

Mihaly Csikszentmihalyi distinguishes between creativity with a lower case “c” for “everyday creativity” and with a capital “C” for creativity in arts and science. My investigation deals with capital “C”-creativity and in this sub-section I will explain the idea of the “Systems Model of Creativity”, define the terms “domain” and “field” and then give examples from practice. Csikszentmihalyi states that “if creativity is to retain a useful meaning, it must refer to a process that results in an idea or product that is recognized and adopted by others.” (Csikszentmihalyi 1999/2008: 314) To be defined as creative, an idea must be more than simply novel, it must also be recognised as appropriate or socially valuable in some way to the community. Consequently he calls creativity “a phenomenon that is constructed through an *interaction between producer and audience.*” (Csikszentmihalyi, 1999/2008: 314)

To ensure objectivity in the definition of creativity, we need to provide an intersubjective dimension, so for Csikszentmihalyi the audience must be regarded as being as important in establishing creativity as the individual to whom the creativity is credited. (Csikszentmihalyi 1999/2008: 314).

How then to judge creativity, what are our points of reference? According to Csikszentmihalyi, we assess creativity by comparing new works with what we know and what we have learned, by referring to our personal values or current trends. We are influenced by cultural biases and idiosyncratic preferences and to accommodate this Csikszentmihalyi developed a systems model including the environment in which the individual works. Thus creativity involves an individual (the artist), social (the field) and cultural (the domain) part; creativity happens at the point where they intersect:

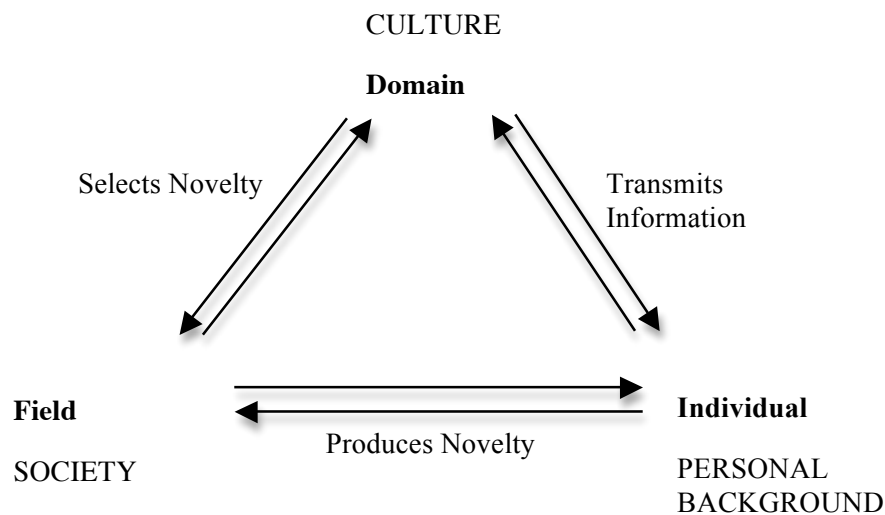


Fig. 2.1: Systems Model of Creativity by Csikszentmihalyi (Csikszentmihalyi,1999/2008: 315)

For Csikszentmihalyi the “domain” consists of all the cultural knowledge, creative work, convention, language and tradition in a creative discipline. The individual, here the artist, evaluates the work by reference to the domain. Artists respond to the rules, representations, existing objects and notations of the domain and on the other hand reciprocally influence its convention and language by inventing “novelty”. Since the “novel” can only exist by reference to what is already there, the domain is also necessary for defining what actually is novel.

In Csikszentmihalyi's systems model the “field” forms the social environment within which creativity happens. The field includes people who act as the gatekeeper of a domain. If we look at the domains of “performance” and “composition”, these gatekeepers include, for instance, festival and concert promoters, the radio, TV, CD labels and shops, critics, fellow composers and performers, members of universities and conservatories, managers, curators, sponsors, and financing institutions. The entire discourse surrounding the gatekeepers is also part of the field, including, for example, concert audiences or the internet community that follows and comments on artistic events and developments. It is this whole field which determines which novelty will enter the domain.

The field itself is again influenced and shaped by artists and domain, in a continuous and constant exchange. A field can be bigger or smaller: the concert series DNK Amsterdam, for example, began as an insider improvisation concert series (formerly Kraakgeluiden) for electro-acoustic music in a squat in the harbour of Amsterdam. Initially managed by three friends who invited their friends to play, it developed into an internationally renowned concert series with artists coming from all over the world. On the other hand there are big festivals such as the Bregenzer Festpiele, Wien Modern, Märzmusik Berlin, or Donaueschingen with hundreds or even thousands of visitors from different social and artistic backgrounds and age. Each of these festivals forms a different field, although they may overlap and may even constitute a single larger meta-field.

The characteristics of the field may also influence creativity. As D.H.Feldman states:

Fields are sometimes healthy, vigorous, expansive, and lucrative, while in other periods the reverse is true. There are moments when a field is excessively rigid in its practice and other moments when it allows great diversity, locations where conformity to rigid practice is required and others where experimentation is the rule. At some points the barriers (e.g., class religion, race, gender requirements) to enter into a field may be formidable and/or arbitrary and other points when entry is more open or where diversity is explicitly sought (e.g., under affirmative action programs or laws). Each variation in a field's characteristics will affect how creativity develops within its confines or **how the confines are changed to accommodate new visions of the domain.** (Feldman 1999: 178; my emphasis)

How is the system model of creativity reflected in collaboration? By combining the knowledge of two domains, the social creative network of two fields, and the creative power of two (or more) people, composer and performer (or performer and music promoter) can generate a synergy capable of producing a result that would otherwise be unobtainable. For example, in my collaborations I put together a CD (see Appendix) that gives an introduction to common and contemporary playing techniques as well as timbral options for the acoustic violin, electronic violin (four- and five-strings) and acoustic viola. It introduces the samples not only as raw material but also in the context of performance literature and includes an accompanying commentary.

This CD is intended as a guide for composers to get acquainted with the instruments and I have given it to each composer involved this research. Several compositions have subsequently included the new instruments and special playing techniques introduced on the CD. With composers such as Fuentes, results arose from the combination of the CD as an initial source of knowledge and further personal meetings, in which I improvised with raw materials in a search for more sonic options. In a discourse that encompassed not only the composition but also aesthetic and philosophical questions, we evaluated the results of our collaborative work together

through try-out, listening, discussion, and evaluation of performances. Here synergy enabled a complex creative exchange of compositional and technical idea between composer and performer.

A performer's experience of a composition is different from that of its composer. Because they approach it from a position of greater emotional distance and from a neighbouring domain, they often have a less subjective view on the emerging work. Performers also have an overview of contemporary repertoire for their instrument and experience of how other composers have solved certain compositional problems which gives them a different perspective on the composition. This is reflected in Essl's *Sequitur III*, where our shared experience of listening to the piece and my experience of playing it led to the modification of electronic effects and changes in playing techniques. On page two, section 7-8, for example, I suggested substituting the original bowed version with pizzicato and the so-called (to Essl prior to this unknown) "Stahnke pizzicato" (second plugged glissando element with the fingernail-symbol above the g). We both found that the clarity and elegance of the long ringing, plugged notes was preferable to the drier bowed execution he had chosen before.

Fig 2.2: excerpt of Essl's score *Sequitur III* for violin solo, page 2 (sound sample on 01 CD – Tracing collaboration, track 01)

We jointly worked on the character of the electronic processing and the way it could be controlled by the performer him/herself in the concert, but most importantly, I suggested that we exchange the acoustic violin with the electric violin to enhance the impression of a morphing sound gestalt (see chapter 6.2.4 Conceptual Elaboration: Case study 11: Collaboration with Karlheinz Essl on *Sequitur III*).

Performers may also draw on based on their professional stage experience to suggest alternative performative, staging (or programming) solutions to those originally conceived by the composer in order to facilitate the perception and understanding of a composition (see chapter 6.2.2. on Burkhard Friedrich's *musicbox project*).

In turn I also benefited from working with composers when they introduced me to new performance ideas and techniques. Alexander Schubert and introduced me to the use of motion sensors and encouraged me to actively participate in the compositional process. Demand taught

me to play my violin as a table-top instrument and to use unusual gadgets such as a thread rod or bottle-neck. And Wolfgang Suppan challenged me to develop a choreography of left- and right-hand violin knocks and taps using the body of the instrument for his composition *weiten and male*.

tapp.

3 verschiedene Positionen auf der Zarge

tapp.

3 verschiedene Positionen auf der Decke

tapp.

Spannschrauben links

tapp./ arco

Spannschrauben rechts

Fig 2.3: Explanations for the violin part of Suppan *Weiten and Male* describing the different positions for tapping and knocking the violin with fingers of left and right hand on the violin's body and pegs.

Auftragswerk des ORF/musikprotokoll

weiten und male

für Tenor, Violine und Live-Elektronik (2007)

Text: Christine Huber

Wolfgang Suppan (*1966)

I.

48

Violine

Tenor

Gamepad

Fig 2.4: Excerpt from the score *weiten and male* (sound sample on 01 CD: Tracing collaboration, track 02)

These intersections of person-domain-field systems are the points where creativity happens and new questions arise. Here we can adopt new perspectives on difficulties and open up new possibilities, using creativity not only for problem solving but also to pose challenges which can lead to new options and possible innovations. I will talk in more detail about this in my chapter on collaborations.

2.3. Tracing Creativity

In my research it has been important to trace the steps in my collaborative work with composers and the organisation of the creative process. Two theories have proved especially useful, Keith Sawyer's "Four Stages of Creativity-Approach" and Lubart and Sternberg's "Investment Theory of Creativity".

2.3.1 The Four Stages of Creativity

Creativity in collaboration can be traced by following Keith Sawyer's "Four-Stages-of-Creativity-Approach". He states that, "most psychologists agree that the creative process has four basic stages: preparation, incubation, insight and verification" (Sawyer 2006: 58).

- *Preparation* is the initial phase of preliminary work: collecting data and information, searching for related ideas, listening to suggestions.
- *Incubation* is the delay between preparation and the moment of insight: during this time, the prepared material is internally elaborated and organised.
- *Insight* is the subjective experience of having the idea – the "aha" or "eureka" moment.
- *Verification* includes two substages: the evaluation of the worth of the insight, and elaboration into its complex form (Sawyer 2006: 58-59).

Collaboration in composition involves problem-solving and problem-finding creativity, while the composer is composing a new work and later when the performer practises and possibly further elaborates the composition in private. Evaluation of the concert performance may also lead to possible suggestions for changes of the piece or how it is presented in future performances. Following I will describe how the preparation, insight and verification stages of creativity became apparent in my collaboration with different composers.

The preparation phase:

As a basis for collaboration performers and composers should first clarify their expectations in regard to the artistic goal and the collaboration process itself. Next it might be inspiring to convey an image of the performer which can be done by inviting the composer to their concerts and/or giving them recordings/videos of their work. To introduce the composer to typical domain knowledge from the performer's domain, it will be helpful to provide him or her with information on performance and instrumental issues and answer questions concerning specific instrumental techniques, literature or notation. In my case I included my sample-CD with contemporary string techniques, information on the different types of violins/viola/electric violins and CDs of myself and my group, ensemble Intégrales, to the start-up package I gave every composer and supplied them individually with music, internet-links, and sometimes scores of other composers that I (and they) considered interesting for the process.

At this stage it can be helpful to discuss questions of the compositional concept, instrumentation, if applicable the use of electronics, aesthetics, or the context in which the piece will be performed. For the performer I consider it important to think along the compositional idea and try to possibly make the intentions and musical meanings of the composer clearer to both in talks and by playing. With growing familiarity with the developing material, performers might find supporting, alternative or contrasting solutions that introduce new perspectives on the emerging composition. Recordings of the sketches allow new insights on timbre, feasibility, structure, possible weaknesses of the material and its suitability for the use of additional electronics. Playing drafts to the composer gives him/her a physical impression of the instrumental and performative demands.

While practising and preparing for a concert the collaboration does not stop: preparation here means to get to know other works by the composer, thereby to widen the perspective on the new piece and learn more about the cultural background and the composer's artistic personality. That knowledge can subsequently be incorporated in the analysis of the score and the first decisions about the interpretation. By playing to and discussing the piece with the composer, performers gather new information in regard to its interpretation while giving feedback to the composer.

In my research the collaboration during the preparation phase is traceable in different degrees: There was the category of composers who lived too far away to meet me in person, but wanted to write for me or ensemble Intégrales. They had asked for inspiration and input in form of CDs of myself and of the ensemble and my sample-CD. The joint work then followed in form of skype meetings, telephone calls or e-mail exchange. Although one can question if this are really collaborations and admittedly my input was marginal, my influence is anyway traceable: in Barcenas' and Moreno's choice of the (unusual) 5-string electric violin as instrument for their chamber music pieces *Un rencor vivo* and *Night Music* (sound sample for Moreno on CD 1: Tracing collaboration, track 03; or in Barcena's application of string techniques in quick succession such as overpressure, Xenakis-glissandi and circular bowing in both string parts (electric violin and violoncello).

The image shows a musical score excerpt for two parts: El.Vn (Electric Violin) and Vcl (Violoncello). The score is written in 2/4 time and features several dynamic markings, including *ff* and *fff*. There are performance instructions such as "overpressure" and "Extremes glissandos section, the pitch is not important, just follow design, rhythms and ranges." The score also includes rhythmic markings like 3:2 and 6:4, and a circled "C" symbol indicating "extreme circular bowing".

Fig 2.5: Excerpt from Barcena's score *Un rencor vivo*; sound sample on 01 CD: Tracing collaboration, track 04

We find it in Castanos' use of unusual extended techniques such as flickering subtones underneath a layer of saxophone growling and the minimalistic noise part with loose hair crunching,

overpressure single notes, using the wire of the bow) (sound samples on CD 1: Tracing collaboration, track 05/06); and Moreno's beautiful choice of material for the performers' improvisation parts reads like a catalogue from my reference CD: Stahnke-pizzicati, ricochet, short glissandi, glissandi of natural harmonics, sound sample on CD 1: Tracing collaboration, track 07). All compositions show that the composers listened to and were inspired by the sample- and reference CDs.

Already in the initial preparation phase the influence of collaboration on the compositional process can be felt. It reaches from something as elusive as being an inspiration for a compositional idea (Castano's highly virtuosic violin solo in *intersecciones*; excerpt on 01 CD: Tracing collaboration, track 08) to having a profound influence on a composer's sound language. On the occasion of his composing *Broken mirror* for the Arditti Quartet in 2009, Arturo Fuentes for example told me that the collaboration with me strongly influenced his current and future writing for strings in general. I had introduced him to violin techniques developed by Sciarrino (bow wiping), Newski (bow pressure single notes) and Xenakis (glissando techniques) that he later incorporated in different pieces (such as *Modular*, *Passatempo*, *Lawine* and *Lightness* that are published on the CDs *Arturo Fuentes – Chamber Music* and *Pasajes – México* (both label NEOS, recorded by ensemble Intégrales). In return, Fuentes taught me and asked me to experiment with the guitar technique “tapping” which resulted in the development of a new extended technique for his violin solo *Lightness*. The technique derives from a mix of left hand pizzicato and guitar tapping applied to col legno under one long bow combined with amplification and live electronics. The tapping and left hand pizzicato lets the bow bounce off the strings producing what Fuentes called a “bird crawl”.

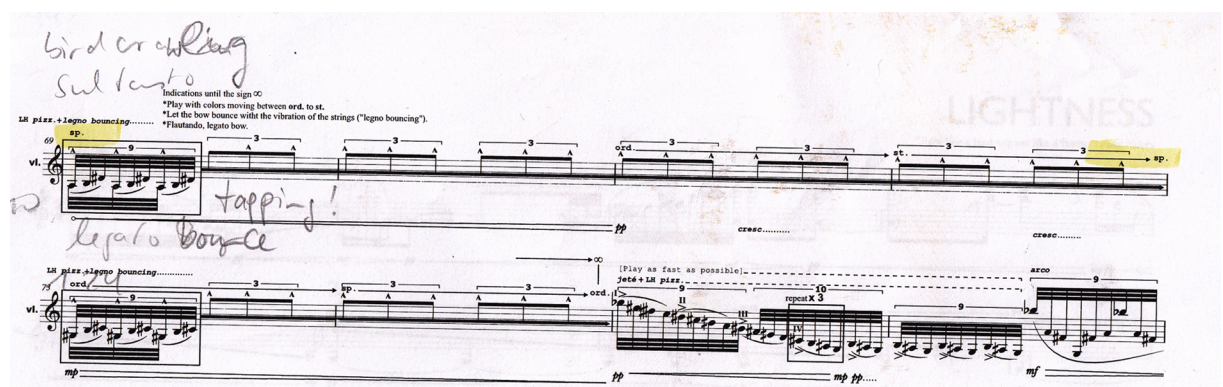


Fig 2.6: Excerpt from the score of *Lightness* by Arturo Fuentes (bar 69-71); sound samples from the violin part and the processed violin part on 01 CD: Tracing collaboration, track 09 and 10.

The incubation phase:

In collaborations, the time between one meeting can be considered “incubation time”; it is the time period when the input of both participants (the composer's preliminary work, and the performer's playing, observations and suggestions) are internally analysed, organised and

subconsciously processed. Existing ideas bounce off each other to be fit together into stable mental structures, or to be dismissed. Only some of these mental structures will be striking enough to be noticed by the conscious mind. We will call those “insights”.

Being the first audience for a composer has a special meaning in this phase; the composer gets the chance to use the performer as a reflective surface on which his or her ideas are mirrored. Thus open questions, strengths and weaknesses of the material become more obvious and can subconsciously be processed during incubation. Of course the exchange goes both ways, the performer in turn processes suggestions, questions and critical comments of the composer in regard to the material and the performance of it.

While practising and rehearsing a new composition, incubation happens between rehearsals or rounds of working through the piece. Performers often practice and perform several different compositions or programmes during the same time period. While the conscious mind is kept busy with other pieces, the subconscious has time to internally elaborate and organise the material that was put together in the preceding rehearsal sessions; the diversity of the performer's work is additional leverage in form of information and experience that feeds into the incubation process and helps perceiving problems from a new angle. Between one concert and the next the subconscious might also analyse and process previous performances leading to new questions or solutions regarding composition or performance. The instrumentalist builds on these and further develops the piece from there. My internal processing of audience's reactions on our performance of Friedrich's *musicbox I* for example gave me new insights in how to stage the piece (see Part 2: Chapter 6.2.2 “Conceptual Transfer – Case study 9: Collaboration with Burkhard Friedrich on *The Musicbox Project*”). Since incubation happens subconsciously, it is almost impossible to trace. The only way you can follow it in retrospect is through the resulting “insights”, which I will discuss now.

Insight:

Usually a creative process consists of many mini-insights that add up to the final creation. Often it is difficult to make out who has had which insight. Since performer and composer both enter the process together and feed on each other's input, ideas might emerge that cannot be assigned to one or the other. Both influence the development of the compositional process: insights of a performer can for example apply to timbre, structure, harmonic material, choice of instrument, all kinds of problem solving along the use of electronics or instrumental techniques, notation, dynamics, phrasing, the use of gadgets as extensions of the instrument or new combinations of musical or sonic ideas.

To give an example: For the collaboration on *Quiet snow* for viola, piano and soundtrack (2009) Hans van Helvert presented drafts to me that consisted of single harmonics or double stops written

in semibreves for the viola.



Fig 2.7: Excerpt from the recording material for *Quiet Snow* for viola, piano and soundtrack by Hans van Helvert (2009);

He questioned me about options for varying timbre and the character of the music. Van Helvert understood his notation as a means for improvising with the material and was interested in my approach. I recorded variations of the music using alternately violin or viola. I changed the timbre using different bow techniques (sul pont, col legno, battuto, attacks, flautando tremolo producing overtones, tremolo) or applying left hand techniques (tapping, pizzicato, different forms of vibrato, subtle slides). I split the double stops into two closely intertwining lines, varied tempi and durations of notes from static to fluent, played subtly with the dynamics and freely repeated or looped parts of the music (sound sample on 01 CD: Tracing collaboration, track 11). The insights here were my ideas for transforming ordinary semibreves into musically significant sonic events. During this session we constantly exchanged about what to try next and what the focus of the following improvisation should be. The resulting recordings documented our creative insights.

Van Helvert later built his next compositional steps on these insights. Adding piano sounds, he developed a sound track out of my recordings (sound sample on 01 CD: Tracing collaboration, track 12). He processed the recordings by adding delay, panning, loops, reverb and superimposing the recordings. During the rehearsals we again built on his new insight (the soundtrack) and jointly developed the interpretation of *Quiet Snow*.

In practising, “insight” includes all our findings about interpretation: decisions about timbre, dynamic, tempo, solutions for technical questions, ways to practise or rehearse a composition, or ideas for compositional changes (for a detailed example see Part 2: Chapter 6.2.3. “Conceptual Combination – Case study 10: Collaboration with Sascha Demand on *Blenden*”). The “decoding” of the score and the composer’s intention, the translation of both into a musical performance and its projection onto an audience in a concert situation add up to partial insights in the creation of the composition and its performance. This also includes decisions about stage set-up, concept of programming, programme order, and more aspects that are important for the establishing of charisma and concert aura.

The verification/evaluation phase:

After receiving a first working score, the performer sets to work by reading and playing it. Part

of the process can be to record and listen back to it in dialogue with the composer, to initiate aesthetic discussions, possibly amend the score and repeat the whole process of preparation, incubation, insight and verification, until a solution is found which is feasible, interesting, explores the options of a specific instrument and possibly the musical personality of the player.

Composers asked me for instance to make the violin part playable. Here my input went from minor corrections (Fujikura, Ciciliani) via bigger changes (Fuentes) to major editing (Kyriakides). Composers wished for my support in developing or adjusting live-electronic parts. I recorded test-soundfiles for the composers so they could evaluate the behaviour of the electronics (Fuentes, Croft, Oorebek) or I myself tried how the electronics reacted and could be handled in live-situations (Demand, Croft). We additionally discussed the aesthetics of the electronics (Essl, Fuentes). For some composers I developed solutions for the execution of live-electronics out of my performance experience (Friedrich, Demand). In one case, I suggested to exchange one instrument with another that was better suited to the electronic environment (see case Part 2: Chapter 6.2.4 “Conceptual Elaboration – Case study 11: Collaboration with Karlheinz Essl on *Sequitur III*”).

The evaluation phase was also important in my collaboration with Fuentes: we tested different timbres he was working on for their physicality on the instrument and the suitability for his live-electronics and discussed performance specific issues in regard to electronics that resulted in two different approaches. The electronics for *Lawine*, the first solo he wrote for me, were realised with a sound- and click track. The simple reason for that was that Fuentes was late with the realisation of the composition and had no time to develop and test the live-electronics. However, out of the evaluation of different performances of *Lawine* I realised that Fuentes' music needed rhythmic freedom to support the fluent character. I wished to interpret the pace of his music based on my spontaneous respond to the atmosphere in the audience and the acoustics of the venue, which of course was not possible with the fixed metre of a click. Hence I suggested live-electronics for his next violin solo, *Lightness*, as a better, more fluent and flexible solution that let me the freedom to adjust my interpretation to each performance space. (A recording of *Lawine* can be found on 03 CD-Case studies, track 01).

In the final stage of the collaboration, when the composition is practically finished, the process of practicing, playing, possibly recording, trouble-shooting, looking for solutions, and rehearsing with the composer is repeated. Evaluation happens constantly during practising, since each decision a performer takes and insight he/she has, has to be tested in practice and will eventually be discussed in exchange with composers or colleagues, sometimes even at a later stage with the audience. If the interpretation differs from what the composer expected, it gives a motive for verification on a different level: is the musical idea of the work expressed in such a compositional way that it is suggestive to the performer? Does the notation further the understanding of the

piece? If not how can we make it clearer? Does it leave free space for the performer to develop an additional level of meaning that was not intended by the composer in the first place? Is that desirable or has the intention of the composer to be made clearer? Does the compositional work convince both, the composer and the performer?

In a creative process, the four stages of creativity occur repeatedly and they do not necessarily follow each other one by one. Verification can lead to incubation, and insights might spark the next preparation phase. Within the creation of a composition and its performance we cycle the stages again and again until we find a promising and satisfying result. In each of the phases composer and performer can share their perception and findings, and benefit from each others reflection, engagement, domain knowledge and last but not least encouragement in the creation of a new work.

2.3.2 The Investment Theory of Creativity

Lubart and Sternberg's "Investment Theory of Creativity" offers another option for tracing creative input in collaboration. According to them, "creativity requires a confluence of six distinct but interrelated sources: intellectual abilities, knowledge, styles of thinking, personality, motivation, and environment." (Lubart and Sternberg 1999: 11).

Three intellectual abilities are particularly important (Sternberg, 1985a): (a) the synthetic ability to see problems in new ways and to escape the bounds of conventional thinking, (b) the analytic ability to recognize which of one's ideas are worth pursuing and which are not, and (c) the practical-contextual ability to know how to persuade others of – to sell other people on – the value of one's ideas. The confluence of these three abilities is also important. Analytic ability used in the absence of the other two abilities results in powerful critical but not creative thinking. Synthetic ability in the absence of the other two results in new ideas that are not subjected to the scrutiny required, first to evaluate their promise and, second, to make them work. And practical-contextual ability in the absence of the other may result in the transmittal of ideas not because the ideas are good, but rather because they have been well and powerfully presented. (Lubart and Sternberg 1999: 11)

In Part 2: Chapter 6.2.1. "The Investment Theory of Creativity – Case study 8: Collaboration with John Croft on *Mit schwarzem Glanz*", I will show an example of how I failed to establish a way of collaborating with the composer that would have enabled us to organise the compositional process and scrutinise the performative result under these "three abilities"-aspects. If we had been more experienced and knowledgeable in the organisation and set-up of collaborative processes we might have shared the creative progression to a more mutually fulfilling result.

Lubart and Sternberg's ideas about knowledge are congruent with Csikszentmihalyi's view on the necessity of obtaining and managing domain knowledge for creative work (see Part 1: Chapter 2.2. "Introduction to the System Model of Creativity"). They emphasise the importance of what they call "legislative thinking", i.e. "a preference for thinking in novel ways **of one's own choosing**", and the ability to "**think globally as well as locally**", "thereby recognizing which questions are important and which ones are not." In terms of personality traits they include attributes such as "**self-efficacy** and a willingness to overcome obstacles, **take sensible risks, and tolerate ambiguity.**" Lubart and Sternberg mention research by Amabile (1983,1996) that shows the importance of "intrinsic, task-focused motivation" (in collaborative work the intrinsic motivation might be complemented by "**synergistic, extrinsic motivation**" provided by the collaborative partner). Finally, Lubart and Sternberg stress the necessity for an "**environment that is supportive and rewarding of creative ideas.**" I have emphasised some of these attributes, because I will refer to them in Part 2: Chapter 6 "Collaboration in Practice".

3. Collaboration

...a noteworthy performer who has devoted his life to working on perfect realizations of the ideas of various composers, has spent many hours on practice and technique, and has penetrated special mysteries that have been opened only to him – may hardly remain indifferent to the misses and shortcomings of presentation committed by even the greatest of composers. It would be a mistake to attribute the performer's adjustments and corrections solely to lack of modesty and to a presumptuous crossing of the boundaries demarking his subordinate role.
(Feinberg 2001)

In this chapter, I will firstly define the term "collaboration", then discuss how collaboration is viewed in classical contemporary music, before identifying the unexplored potential I perceive within it. Next I will address the theoretical background to creativity in collaboration. Afterwards I will discuss what characterises a well-functioning collaboration and conclude with thoughts on collaborations between music promoters and performers.

3.1 Definition of collaboration

The Oxford Dictionaries Online defines *collaboration* as "the action of working with someone to produce something" (Oxford Dictionaries Online 2010). This definition seemed sufficient for me when I started my PhD study but after undertaking practical and theoretical research on the subject and participating in collaborations, at varying levels of intensity, on 16 solo works and 15 chamber music compositions for this PhD study, I have widened the definition thus: Collaboration can be defined as a process in which people work together in collective intention to realise shared

goals by participating in each others' domain of knowledge, by mutual learning and reflecting and by building consensus with the purpose of profiting from one another, obtaining greater resources and possibly benefiting from wider recognition.

By bringing together different domains in collaboration, a wider field of knowledge, experience and perspective on the subject becomes available and each participant obtains greater resources. As each domain usually has its own field (see Part 1: Chapter 2.2. "Introduction to the System Model of Creativity"), collaborative partners gain access to different views on the problem domain. At its best the interactive dynamic between partners in collaboration inspires problem-creating questions that lead to unexpected solutions and drive creativity in each domain – in this case performing and composing – to innovation.

My definition still did not satisfactorily explain why some collaborations succeeded better than others, so finally I arrived at the following:

Collaboration occurs when a group of autonomous stakeholders of a problem domain engage in an interactive process, using shared rules, norms, and structures, to act or decide on issues related to that domain. (Wood and Gray 1991)

Here the outcome of the collaboration is kept neutral and the definition implies important features that structure true collaboration: the autonomy of all partners, the interactivity of the process and the use of shared rules, norms and structures in relation to actions or decisions related to the problem domain.

3.1.1 General attitude towards collaboration in classical contemporary music

In today's creative industries (such as design, filmmaking, architecture, advertising or product design) knowledge of collaborative working techniques is common. Yet, in classical contemporary music collaboration is mostly superficial. Composers and performers have seldom explored collaboration's possible scope beyond the point where performers support composers in simple problem-solving, score editing or in introducing them to personal playing-traits and special instrumental features.

Collaboration is frequently a matter of the performer giving the composer access to his 'box of tricks', or of the composer presenting notated sketches to be tried out, adopted, discarded, or refined. Such pragmatic approaches may well be beneficial to both parties, but they come at the cost of reinforcing the boundaries inherent in their respective roles. (Fitch and Heyde 2007)

The option of giving the performer an “inventive, vital stance” in the creative process – as Fitch and Heyde call it – is rarely tried and even more rarely documented. Fitch and Heyde go on to say that,

In a musical culture that has understood the performer’s role primarily as mediator between composer/piece and audience, **very little attention has been paid to the performer’s potentially significant mediation between composer and piece.**

When the latter interpretation of the role is brought into play early in the conception, the performer may take a vital, inventive stance in which ‘problems’ (musical ideas) are formulated and reformulated in tandem with their ‘solutions’. The composer–performer collaboration may thus become a site for the playing out of the dialogic aspects of artistic creation. There are obvious reasons why this has been little discussed. On the one hand, **there is a scarcity of source material.** Most manuscript sketches trace a compositional process in which the performer’s role can only be implicit, although the autographs of some of the great nineteenth- and twentieth-century composer-performers show clear traces of an internal ‘dialogue’. Sources that document aspects of a collaboration – the autographs of the Brahms–Joachim and Elgar–Kreisler concertos, or the Chopin – Franchomme Grand Duo, for example – may present a variety of alternatives but cannot document the process itself. If we are to study the collaboration itself, the processive/dialogic aspects that are of central importance must be reconstructed speculatively. On the other hand, **even if it were possible to have access to every aspect of a collaboration** – via video/audio recordings of conversations and workshop sessions as well as notated materials – **much of what drives ideas forward is not expressed directly.** (Fitch and Heyde, 2007: 71-95; my emphases)

I have looked at two well-known examples of collaborative partnership in new music, Nono-Kremer and Scelsi-Uitti, to discover whether they can be called collaborations in the sense of Wood and Gray’s definition. In both cases the coequal autonomy of the performer seems doubtful, or the extent to which the collaborative process was an interactive one remains unclear.

Case study 1. Luigi Nono and Gidon Kremer: *La lontananza nostalgica utopica futura*.

In February 1988, Luigi Nono invited Gidon Kremer to the Experimentalstudio der Heinrich Strobel Stiftung in Freiburg to record Kremer’s improvisations and to experiment with sonic possibilities on the violin. He later used the recorded material for his work *La lontananza nostalgica utopica futura* for solo violin and tapes. Kremer himself remembers in “Luigi Nono: Wege und Umwege einer Freundschaft” (Tours and Detours of a Friendship):

"[...] Gigi just let me play, 4 to 5 hours per day, whatever I wanted I should bring to sound. We had “only” agreed on avoiding the familiar, works that were very

well known to me. It had to do with improvisation, something I have never learned. Accordingly, I played tones, looking for a binding force between them. Gigi seldom talked to me. He was constantly moving around, from the studio to the monitor room and back. Every now and again he would ask me for a special way to produce sound, for example, play extremely close to the bridge, or produce a sevenfold piano (*ppppppp*). Just as important to him were very, very long notes [...] the silence, the stillness he left to me. I moved with the violin through the room or stood still remembering past sounds or looking for new ones. It was the most unconventional way to work with a composer [my translation] (Kremer 1992).

On first view, Nono seems to have established a collaboration that is built on sharing compositional processes with Gidon Kremer. In fact, he used material from the recording sessions with Kremer for the tape material – the eight sound tracks – he developed for *La lontananza nostalgica utopica futura*. The material on the first two tracks are processed versions of Kremer's improvisation; track 3 and 4 mainly use violin sounds in extremely soft dynamic, porous fractions of sounds; track 5 and 6 consist of material from the studio, Kremer's and Nono's voice, bangs and chairs moving on the floor, and track 7 and 8 deliver the “nostalgia” by using material and gestures from the classic romantic violin literature. Thus, one might get the impression that Kremer's input in the collaborative development of the composition was considerable, since he provided the musical material for six of eight tape tracks and the notated violin part also relates to the improvised material.

Kremer had, however, been left in the dark about the purpose of his activity.

At that point, I thought that that way Nono wanted to get to know me. [...] During these days in Freiburg, I had no idea that those sounds recorded on tape had already transformed into being an integral part of the evolving piece. I myself and my search for tones had become his instrument" [translation by the author] (Kremer 1992).

Kremer did not have the status of a coequal partner engaged in an interactive process. Nono used Kremer's playing to make *La Lontananza nostalgica utopica futura* without even informing Kremer about his intention and, because the problem domain of the “collaboration”, the composition of the violin solo, was undefined, Kremer could have no input into that creative decision-making process. He was an instrument for Nono, not an equal partner in creation.

Nono's attitude becomes even more obvious, when he talks about his collaborations with performers in general in *Luigi Nono: ...denn der Wald ist jung und voller Leben* (Luigi Nono: ...because the woods are young and full of life), a film produced by the WDR in 1966: “Also in der Vorarbeit, da improvisieren wir sehr viel, aber dann lege ich alles fest und schreibe es in die

Partitur, und es muß genauso sein.” (During the preliminary work we improvise a lot, but then I determine everything and write the score, and that is how it exactly has to be.) (Drees 2000; my translation). Although working together with performers, he reserves the authority for decision-making in the creative process for himself alone.

Case study 2. The collaborational partnership between Giacinto Scelsi and Francis-Marie Uitti. On her website cellist Francis-Marie Uitti talks about her long-term collaboration with Giacinto Scelsi. She recollects that her performance experience with string preparations and her improvisatory and sonic explorations of the cello, as well as her general research on sound and scordatura, led Scelsi to choose her as a collaborator and to a mutual interest in each other's work.

Uitti mentions their working together on the editing of his cello compositions, and describes their joint effort in improving a special mute, the Scelsi/Uitti resonator, a device that vibrates on the string of the violoncello and produces a sound, which adds low rumbling resonances to the playing. Taking an early version of the device as a starting point, they developed the prototype of the resonators. She recalls:

I met Giacinto in the mid-seventies and almost immediately began to work on his solo cello composition *Triphon* (1956). We soon discovered that the metallic resonator he'd developed with a New York sculptor had some basic design problems for performing musicians. When playing forte or fortissimo it vibrated so heavily on the bridge that it lost its stability; it vibrated itself loose and eventually fell off. Of course this was an impossible situation for performance. [...] It was during these years that I developed several preparations on the strings and resonators for my own music including one that amplified difference tones in quasi-unison playing, producing an octave below the sounding pitches. Giacinto was aware of my work of course and asked me if I could improve the design for his own mute. I agreed to try. (Uitti 2008)

A version of the mute/resonator already existed before Uitti's advice as a performer was requested. Scelsi did not ask her for the development of a resonator, but for the enhancements of the mute; Uitti's role was as a “corrective instance” to discover a practical solution for a problem posed by Scelsi. Nevertheless, in the sense of Wood and Gray's definition of collaborations, composer and performer had “engaged in an interactive process using shared norms, and structures, to act or decide on issues related to the [problem-]domain” (Wood and Gray 1991), namely the development of the Scelsi/Uitti resonator. Even without knowing any details of their working together, it seems that this was a true collaboration.

In a further e-mail I asked Frances-Marie Uitti about her collaborational experiences with Scelsi on his trilogy for cello solo and with Nono on his work *Diario Polacco*. I was interested to

discover whether the composers shared compositional deliberations with her and if she was included in the creative compositional process as an active, equal creative partner. In an e-mail to me on August 22, 2012 she replied:

Dear Barbara,

Thank you for your interest, I've had a wonderful time collaborating with many interesting and inspiring composers. What a lucky time and place to be born and active. I don't feel that I have anything to say about the collaborations and how much came from me or them... I am celebrating the works that came into fruition and not really asking where they came from. I hope they inspire many in the future. [...] Many best wishes, fm

Uitti's answer is unclear and evasive about how the collaborations were organised and how much autonomy she had in the artistic decision-making process and again we are confronted with a lack of source material for tracing collaboration, even though one of the collaborators is still alive and practising and can be contacted.

I would like to emphasise that I do not regard collaboration as the only truly creative way for future composing and performing. I understand and respect the composer (and performer) who does not want to share compositional decisions and processes but it seems to me that there is a potential in collaboration that is not yet fully explored. Longstanding prejudices, a lack of experience and structural, financial and time-related problems often stand in the way of tapping this potential and I will now examine some of the reasons why collaboration is less well established in classical music than in other branches of the creative industries.

a) General attitude

There is a widespread consensus that for creative work to be considered truly original and creative it must be created by one person alone, in our case the inspired and "genius" composer. Sawyer says "[the 16th century] was the beginning of an idea that has continued throughout the modern era: that artists are independent from society's normal standards of taste, that artists are inspired innovators, and that the function of art is to communicate the inner insights of the artist to the viewer" (Sawyer 2006: 13). In Western culture, artists are seen as individualistic and considered to be working on their own (Sawyer 2006: 12-13) and a performer's wish to participate in the creative processes, perhaps even in the authorship of a composition, might seem presumptuous. A famous example in contemporary music was the controversy between Globokar and Stockhausen about Globokar's creative input in *Aus den sieben Tagen*. Globokar laid claim to co-authorship for the interpretation of Stockhausen's text-pieces, which Stockhausen strongly resisted and denied. The conflict led to a split in Stockhausen's ensemble and subsequently Fritsch, Eötvös and Globokar all left the group. (Custodis 2004: 191)

In composition it is more common for composers to work with programmers, in institutions like IRCAM or STEIM, who help in developing hardware or software for a particular composition, than to work with performers in an equal partnership. But even here authorship is usually credited to the composer alone and the programmers' work is generally preliminary or supporting work rather than contributing to the fundamental development of a composition on an equal footing.

Because high art is often understood as existing to express the opinion or perception of an individual in regard to the world or society, independently of prevailing views, religion, politics or even entertainment, it is seen as opposed to the demands of economy and business world. Collaboration on the other hand is habitually set against the background of corporate methods of operation. As the collective FutureCollaborations states: "Today the language of 'communities of practice', organization in 'teams', 'self-organized clusters' is ubiquitous in the corporate sphere, as are attempts to capitalize on end-user participation in the production cycle." (Zer-Aviv, et al. 2010: 28). Many artists mistrust this connotation and prefer to oppose themselves ideologically to the world of the cultural industry.

b) Lack of experience:

Unlike in conceptual art, improvisation or theatre, in classical contemporary music there is relatively little practice in collaboration that leads beyond simple problem-solving and so common coordinates for in-depth collaboration are not well established. In their article *'Recercar' – The Collaborative Process as Invention*" Fitch and Heyde speak of a "lack of models for the ways in which such relationships might work" (Fitch and Heyde 2007). Basic questions about the objectives of a collaboration for the individual composer or performer and the nature, if any, of common group goal often remain unresolved or not dealt with at all. It is also often not clear to the participating artists what to each of them defines a successful collaborative process. Even the extent and the level to which both partners want to collaborate, and the structures, rules and norms of the collaborative process, may not be established. Many of these questions may seem obvious and banal, but my experience has shown that they are important, often not tackled and a failure to deal with them can jeopardize collaborations from the start.

These practical questions are linked to the fundamental problem: how do we establish a collaboration that goes beyond the pure sharing of information and might lead to new insights or perception? The potential of a deeper collaboration is insufficiently identified in ongoing practice.

c) Structural and financial problems

Even though the internet has introduced new forms of collaboration that are almost cost-free and work over long distances, they cannot completely replace face-to-face interaction, but the organisational costs of studio space and equipment, travel and communication expenses often

cannot be funded by the artists alone. Group work is particularly expensive and time-consuming. Because composing and performing have traditionally occurred without collaboration, it is difficult to justify additional funding for teamwork to sponsors or funding organisations.

d) Inner resistance

The idea of the performer as an executive, rather than a creative artist in their own right, is still so prominent in classical contemporary music that it hinders composers in accepting that performers could significantly add to the creative process and prevents performers from taking on a more active role. Many composers still seem to find it difficult to grant autonomy and authority to performers who, on the other hand, often seem to view themselves in a serving role instead of taking initiative in the emerging creative process. For example, during a workshop that encouraged collaboration between the Klangforum Wien and emerging composers, the ensemble's cellist said: "You [the composer] have to treat us as a musician, **as a machine working on the instrument and have to learn how to find the exact point to make us do what you want**, what you want in emotion and what you want in sound." (Bång, et al. 2012; my emphasis). And cellist Anssi Karttunen who has extensively collaborated with composers such as Kaija Saariaho, Tan Dun or Esa-Pekka Salonen states in his article *Reflections on the relation between interpreter, composer and audience*: "What is the role of the performer in this triangle of audience, performer and composer? The old question is: who is the most important? **We, the interpreters, are at the service of the composer** [...] We should understand somebody else's mind more than is really possible. First we must enter the mind of the composer, then that of our fellow musicians, and finally that of the individuals that form the audience." (Karttunen 1999)

e) Communication problems and equal participation

The training of specific, professional communication skills in social interaction, open-minded listening and a positive and honest evaluation process are not usually an explicit part of our professional education. It is difficult enough in chamber music to find clear and helpful ways to criticise and to negotiate the undercurrents of self-confidence, artistic egos, and issues of equality and authority; in the relation between composer and performer unquestioned, traditional hierarchical role models and task areas determine the position of power in the relationship and the kind and level of criticism that is considered appropriate.

To enable equal participation in any collaboration, performer and composer should have comparable skill levels in their domain to feel safe, and in autonomy and authority. Composers and performers should also consider basic strategies and rules of teamwork; to discuss team norms, structures and rules might at first sight seem rather corporate to artists, but in practice it facilitates more efficient and productive work.

3.1.2 How do composers or performers profit from collaborating?

Each artist must choose whether they want to participate in collaboration as a means of creating art. There can be good reasons for working on one's own; nevertheless I think that there is specific and interesting potential in collaboration for both composers and performers. For example, collaboration could be “a means of dealing with problems caused by functional separating” (O’Flynn, Halligan and Blackman 2010: 6). A typical situation from the perspective of a composer might be that in composing, questions arise which need problem-solving solutions:

- How to use and connect different bowing techniques and bow positions?
- What kind of string crossing works, what kind causes problems and why?
- How much time is needed when changing into extreme positions?
- What is to be considered when writing chords, scales or complicated runs?
- How to notate this?
- How to achieve a certain timbre?
- When does a scordatura make sense?
- How do you deal with an electronic part in a performance?

These questions might seem to belong into an orchestration lesson, but they are actually very specific and context-dependent and are thus best solved in immediate collaboration with the instrumentalist so that the composer can profit from the performer’s experience of different methods of notation and practical performance questions.

For instance: an instrumentalist gets a new composition. It is based on a good compositional idea, but it is clumsily written. Within a collaboration the balance between the composer's compositional thinking and a performer's practical needs could be resolved, finding a solution that satisfies both, perhaps by introducing the composer to other works that have a similar approach, by just simply playing to them, or by editing parts.

There are cases where the complexity of a score is part of the musical and performance idea. Brian Ferneyhough, for example, “deliberately draw(s) attention to the performer’s physical limitations by presenting a score that is so physically demanding as to be virtually impossible, leading to theatricality in performance, as well as the production of noises that are ambiguously ‘extraneous’ to the score and an intended outcome of its extreme complexity. A foregrounding of physicality (and its limitations) is made possible, and interesting, because it is not marked in (some) other styles.” (Cumming, 2000: 101). In the course of this research Nick Fells presented me a violin solo as part of his chamber music work *other islands*, where he superimposed several Paganini caprices on top of each other, blurred them, faded them, and left me to play a utopian idea of what I saw and imagined the score could mean.

It grew from an earlier collaboration with violinist Barbara Lueneburg on another piece (CoS). We'd spent time at STEIM in Amsterdam honing a particular way of playing very simple materials, developing a style of playing hand in hand with what we considered to be an appropriate sonic and technological environment. With intense focus from both sides, the making process itself took on a particular mood. It goes without saying that personal predispositions and musical histories bear massively on this kind of thing. (Fells 2012)

When we worked on the piece for the performance, he told me that he wrote the solo with me in mind, because he expected me to creatively fill the utopian notation with a musical idea. Thus, although the collaboration on this piece was marginal our former collaborative work still continued to have effect on his writing for me. He intended me to become a co-author of this movement.



Fig 3.1: Excerpt from violin solo, Nick Fells, *Other islands* (sound sample on 01 CD: Tracing collaboration, track 13)

Performers may become interested in investing time and energy in collaboration through frustration that many new works only touch the surface of their instrument's options without fathoming its deeper sonic, virtuosic or harmonic potential, sometimes even producing music that appears to be written for the wrong instrument (see Part 2: Chapter 6.2.4 "Conceptual Elaboration – Case study 11: Collaboration with Karlheinz Essl on *Sequitur III*"); or that composers might not employ the full potential of the player (for instance by featuring special playing traits or possibly using a meta-instrument developed by the instrumentalist). Performers can offer a short cut to knowledge and exploration and, in turn, enjoy more responsibility in the creative process,

generating more works that they find attractive. Questions a composer could ask that lead to problem-finding challenges might be the following:

- Will I be introduced to an instrumental feature that I haven't heard before which takes my composition in a different direction or to a different level?
- Does the performer see anything in my music I have not seen before and does it inspire me to develop a new feature?
- Am I open to critical comments in regard to possible weaknesses in my composition?
- Does the performance aspect add components to my composition that I was not aware of before? Does it enhance or take away characteristics of the work?
- Does the performer have compositional ideas about structure, timbre, instrumental techniques, electronics or others that open new perspectives on the work or maybe even entirely new compositional paths?

Within the framework of collaboration, the composer might derive solutions, ideas and new inspiration from what the performer knows and has to offer but so too may the performer. As mentioned before, I profited from collaborations with Alexander Schubert for his composition *Weapon of Choice*. We worked on gestural expressions that included big, expressive body movements. A motion sensor installed on my bow and a camcorder in front of me picked up my movements and gave me control over the processing of the sound and certain aspects of the images on the video. Schubert was able to watch the whole scene, with me in the foreground and behind me the video image that directly reacted on my movements, so he could see the immediate results of my gestures. He challenged me to go to extremes and to extend my means of expression but the gestures we developed together also went beyond Schubert's original imaginings for his composition.

The (ongoing) work with Marko Ciciliani and the collaborative duo Kelly/Stalling has trained my sense of stage setting and visualisation. Collaborating with Burkhard Friedrich I helped in realising his compositional ideas for the live-electronics, but his musical thinking inspired me to a new understanding of how to use the structuring of the stage as an additional means to communicate compositional ideas visually to an audience (see Part 2: Chapter 6.2.2 "Conceptual Transfer – Case study 9: Collaboration with Burkhard Friedrich on *The Musicbox Project*"). Sascha Demand's soundtrack was built on my improvisation on a prepared violin, but from him I learned extended-guitar-techniques which he transferred to the electric violin. Fuentes and I developed a new playing technique together. Composers benefited from my experience in improvisation, acquaintance with sound processing, composing processes, new music in general and instrumental techniques, often using this as the basis for the instrumental or electronic part we developed collaboratively (for example Schubert, Stalling/Kelly, Demand, Essl, Helvert and

Fuentes). They trusted my critical voice and invited my instrumental, compositional and performance input.

On the other hand, sometimes I have been treated as little more than a living substitute for a MIDI instrument. Today many composers notate their music in computer notation programmes using the on-board MIDI-instruments to listen back to their composition and some composers have used me as a convenient substitute for that. One composer came again and again with sketches that he/she wanted me to play and - more importantly- to record. He/she would listen back to the recordings at home, change tiny details in the music and in the following sessions would ask me to record those passages again; unless a passage was really unplayable, I was not supposed to comment. Any attempt I made to discuss the compositional material, its potential for the instrument, electronics or the form of the composition, was met with evasion and indirect resistance. The comments I was allowed to make were ignored, so compositional mistakes in the instrumental writing were repeated in each version anew. I would not describe this as collaboration.

3.2. Theoretical Background to Creativity in Collaborations

In a collaboration we start with a clean slate, we experiment, throw away, there is no pressure of succeeding, try again, throw away, experiment at home with the new results and state of knowledge. Thus I have the chance to experiment and find something new, which is not based on my earlier experiences only (Vega 2008).

Keith Sawyer states that “the four everyday mental processes that are at the core of creativity” are “conceptual transfer, conceptual combination, conceptual elaboration, and concept creation” (Sawyer 2007/2008: 110).

Before discussing his theory, I will define my terms. In Part 2: Chapter 6.2.2. to 6.2.5, I will show how these different processes have been realised in my practice by analysing four collaborations of my research.

3.3.1. Conceptual Transfer

According to Sawyer, in the process of *conceptual transfer*, we translate one concept to a new one by employing “analogical thinking” (Sawyer 2007/2008: 116). For composers and performers the music they create together is the same for both but the language – how the music is conveyed to the world – is different. For the composer the music is usually the notated score (possibly supplemented with sound track, live-processing, explanations, liner notes) or the conceptualising of a compositional idea, whereas the performer's language is the actual performance – the aural version of what the composer has written – in the context of audience, space, time, and instrumental requirements. The richer the domain and personal background of the participants the

more analogies can be added to the process of *conceptual transfer*. Composers and performers both want to express something, which is related, but how the idea is brought into existence is different. They may even differ in what they judge important and how they translate it into their specific language and “such variations are relevant to the problem of conceptual transfer” (Odlin 2005). Thus collaborations widen background knowledge and vary the point of view on the creative process. According to Sawyer, “in analogies, some properties from one mental model are transferred to another” (Sawyer 2006: 65). To be able to use analogical thinking for creative purposes one needs to be aware of and notice analogies as they present themselves.

3.3.2. Conceptual combination

Thomas Ward describes “conceptual combination” “as the process of synthesising or merging previously separate concepts” (Thomas B.Ward 1999: 202).

Each concept is stored in the mind as a set of *properties* and the *values* of each property. (Sawyer 2007/2008: 115)

The principles of conceptual combination are about *property*, *value*, *property mapping*, *structure mapping*, and *emergent attributes*. A property describes “an attribute, quality, or characteristic of something” (Oxford Dictionaries Online 2010). The *value* of an object (or idea) tells us something about its importance, worth, or usefulness and indirectly its associated abilities.

Sawyer explains that there are different forms of how conceptual combination can be induced.

- *Property Mapping*: to work with the principal of *property mapping* is to associate properties of one concept with properties of another and thus merge it into a new entity.
- *Setting a relationship*: two concepts are organised through a relationship. In the case study on the composition *Blenden* by Sascha Demand (Part 2: Chapter 6.2.3), we find that the relationship the concepts are organised through is the idea of blending layers, instruments and playing techniques.
- *Structure mapping (internal or external)*: in structure mapping the internal or external structure of a concept is applied on a second concept with the purpose of restructuring it. (Sawyer 2007/2008: 115)

3.3.3 Conceptual elaboration

Conceptual elaboration can be defined as the process of taking an existing concept and altering (modifying) its features to create something new. (Sawyer 2007/2008: 116)

Conceptual elaboration may involve modifying just one property, keeping the other properties the same, or one may analyse many values and properties of a concept, changing as many as possible. In Part 2: Chapter 6.2.4 “Conceptual Elaboration – Case Study 11: Collaboration with

Karlheinz Essl on *Sequitur III* I will describe how the modification of one core attribute fundamentally changed the character of the composition.

3.3.4. Concept creation

Concept creation defines a process of spontaneously developing a concept out of a specific context and adjusting it to the circumstances for which it was developed (Sawyer 2007/2008: 119). The idea of creating new conceptual structures applies for example in compositions which involve improvisation; the context forms the constraints, within which “ad hoc-creativity” comes into its own. For example, the performer may be given a variety of musical, formal or processing materials or modules with which to improvise and develop a compositional concept. In Part 2: Chapter 6.2.5 “Concept creation – Case study 12: Collaboration with Alexander Schubert on *Weapon of Choice*”, I will analyse the collaboration on Schubert's violin solo. We jointly searched for musical material that would match his sound processing ideas, we refined the processing modules he used for the motion sensor, and developed the form, structure and dramaturgical line of the piece. In an improvisational environment we developed a set of extended movements that would let me control the processing of the musical material and also feed the camcorder with expressive images for the video.

In the next section, I will discuss another aspect of collaboration which affects performers, cooperation with promoters of new music in the creation of a concert programme.

3.4. Collaborating with promoters of new music

The music market is a complex social system in which organisational creativity occurs between promoter, performer, composer, financing institutions, and attending public. Regulating factors are cultural, financial and social context, and – as I will discuss later in the chapter on charisma – the audience's values, their education, age average and affiliation to social peer groups.

The idea of performers and music promoters as collaborators is relatively unfamiliar. Cooperation between them can sometimes seem forced, when performers have to develop a programme that fits into the specific topic of a festival, taking on pieces that they would not otherwise feature. Yet promoters must shape the general artistic policy of their venue, festival or concert series, and thus the demography and expectations of the audience, as well as responding to the demands of financing institutions and the local, regional and national music market. They usually know their audience best. Creating a programme for a specific occasion is a task that, if shared with the promoter, can be done so to mutual advantage. If the basic condition of collaboration is met – autonomous stakeholders engage in an interactive process to decide on a common goal – performer and promoter can participate in each other's domain knowledge, obtain greater resources and possibly benefit from wider recognition. In Part 2: Chapter 6.2.6 “Collaboration

with Promoters of New Music – Case study 13: Development of a Programme for the Festival *All Frontiers*” I will analyse the collaboration between a festival promoter and myself that happened on a very immediate and direct level and led to a very successful concert.

In the following section I will discuss some rules of collaboration that can improve teamwork, drawing particularly on Keith Sawyer’s “Ten Conditions of Group Flow” (Sawyer 2007/2008: 43-55).

3.5. Principal rules of collaboration

“Coordination across boundaries is more difficult than within them. Different sets of rules tend to evolve independently in different domains” (March and Olsen, 1989: 26, cited by O’Flynn, Halligan and Blackman 2010). The actors on different sides of the boundary often bring distinctive values and goals to the relationship (O’Flynn, Halligan and Blackman 2010: 4).

a) Establish a goal that provides a focus:

To make a fruitful collaboration we need clear goals for what we want to achieve and how we want to achieve it. Is the collaborative arrangement defensive – designed to solve problems – or offensive – designed to find problems and create new perspectives? In the first case the performer's role will be more supportive; in the second case both composer and performer will be equally actively involved in the creative process. Who initiated the arrangement and for what reason? Who defines goals, evaluates results and prompts adjustments? It is helpful if the working rules are defined by all participants and not imposed by any single member.

b) Listen closely, concentrate on each other and be committed:

Effective collaboration needs an open communication style, listening closely and responding mutually to each other to allow thinking outside the expected and to grant autonomy and fairness. On the other hand the critical and analytical input of each individual voice is important as is a balance between structure and improvisation. Collaboration can be time-consuming. We build on the contributions of our partners, but we must also be open for "failure" or "detours" in the process. Commitments need to be clear so that the workflow and the overall time-scheme is not interrupted.

c) Strive for equal participation:

Collaborations flourish with equal participation. Members of the group will feel secure if they have comparable skill levels. A performer may claim that a passage is unplayable when in fact it could be accomplished by a more technically able performer, or may refuse to consider a complicated or unidiomatic instrumental idea when a more skilled performer would strive for

innovative solutions. Composers may feel threatened if their collaborative partner evaluates their composition and may be apprehensive at losing or sharing control over the compositional process.

d) Blend egos but feel in control:

Groups function better if each collaborative partner feels autonomous, competent and in control of their actions and environment.

In Part 2: Chapter 6.3. “Success and Failure in Collaboration: Why?” I will focus on two case studies and consider why I consider them to have failed or succeeded as collaborations.

4. Concert aura

In this chapter I will investigate the phenomenon that I refer to as concert aura, with an emphasis on the issues of audience demographics, charisma and leadership. After investigating different aspects of the audience, I will reflect on the performer's leadership. In connection with concerts, I use the word “leader” or “leadership” in the sense of charismatic leadership. Special qualities and ways of communication, certain social processes triggered by the performer, or personal traits of the artist may lead the audience to feel inspired, follow the performer's vision and perceive him or her as charismatic. I will discuss the topic of charisma more fully in the next chapter, Part 1: Chapter 5 “Charisma”.

I use the term “aura” in the sense established by Walter Benjamin and by concert aura I mean the authenticity of a concert, its attachment to an historical moment and locale, its programme and its setting in a specific context, the expectations and wishes of the audience, and the resonance or possible bond a performer inspires in his/her listeners, or as Benjamin puts it, its “presence in time and space, its unique existence at the place where it happens to be” and “the concept of authenticity” (Benjamin 1936: chapter II).

The uniqueness of a work of art is inseparable from its being imbedded in the fabric of tradition. This tradition itself is thoroughly alive and extremely changeable. An ancient statue of Venus, for example, stood in a different traditional context with the Greeks, who made it an object of veneration, than with the clerics of the Middle Ages, who viewed it as an ominous idol. Both of them, however, were equally confronted with its uniqueness, that is, its aura (Benjamin 1936: chapter IV).

Without losing the sense of an artwork's “uniqueness [...] its aura”, Benjamin stresses the importance of tradition and context in regard to artwork. I will apply this to music, and specifically to the phenomenon of the “concert”. I will talk about the expressive authenticity of a performer – defined by David Dutton as “committed, personal expression, being true musically to one's artistic self, rather than true to an historical tradition” (Dutton 2003: 267) – within the

context of a concert and an audience whose political, cultural, aesthetic, religious or moral values are mirrored in the performance they attend. Works of art, besides being formally attractive, are also manifestations of both individual and collective values. Clifford Geertz remarks that “to study an art-form is to explore a sensibility”, and that “such a sensibility is essentially a collective formation” whose foundations “are as wide as social existence and as deep.” (Geertz 1983), cited by Dennis Dutton, 2003: 270). As we will see later in discussing theories on charisma, the audience's wishes evoke a response in the charisma of the performer. In meeting the expectations and values of our audience but, equally importantly, in sharing our visions and perhaps leading our listeners to unforeseen places, performers create what I call concert aura.

Charisma is elusive, and so is concert aura. Yet they add up to what artists and their audience experience and sense as authenticity. In contemporary music, the audience cannot necessarily rely on previous knowledge of a composition; they experience the music as it is presented to them and so in my performances I try to articulate my conception of each composition as comprehensively as possible. This includes not only the actual interpretation on my instrument, but also every outer detail of how I present a composition (for example, its position in a programme, a choice of dress that seems fitting to the specific work, stage-lighting to evoke a particular atmosphere, the venue itself, etc.). I want the audience to experience the music as intensively and actively as I do and I consciously strive to increase the charismatic impression and the sense of authenticity the performance has on the audience. To explore how that can be achieved, I will look beyond familiar musical contexts to examine charisma and concert aura from different perspectives: charisma as a trait, dramaturgical and theatrical considerations, the concert as a social process.

These topics are important because electronic media (from radio, photography, film and TV to the internet and personal computing) are, as Philip Auslander states in his book *Liveness: Performance in a Mediatized Culture*, “rivals to live performance at the levels of cultural economy”, “cultural economy” being “a realm of inquiry that includes both the real economic relations among cultural forms, and the relative degrees of cultural prestige and power enjoyed by different forms.” (Auslander, 1999, 2008: 1). Since the invention of audio recording devices, the concert has lost its position as the sole place where a certain kind of music can be heard and enjoyed. Performers today are challenged by a number of different aspects of electronic media: the perfection of documentation and sound they offer, the entertainment factor (think, for example, of music videos) and accessibility (concerts can be followed on the internet from home). Yet, in my opinion, the answer to this challenge is not to cram laser shows into Feldman recitals, but to be aware of the differences between electronic media and live concerts, particularly the added value a live-concert offers in its specific and non-replicable aura.

In times of declining audience attendance rates, shrinking subsidies and queries as to the market value of classical (and especially contemporary) music, artists must account to financial and cultural politics, be it the state, foundations or sponsors, and are expected to justify their work. They are urged to reach a wider public and often feel pressured to become more commercial in their work. Performers and music promoters are challenged to develop specific strategies to engage current audiences and to attract new audiences, what Keith Diggle describes as “The Available Audience and The Unavailable Audience”, where the “Available Audience” is defined as those “likely to attend that organisation’s concerts or buy recordings (through traditional media outlets for that genre of music coverage)” and the “Unavailable Audience” are non-traditional (arts/classical music) buyers who may nevertheless be reached in new ways. (Diggle, 1994, p.32, cited by Carboni 2011). Artists need a theoretical and practical basis to find arguments for the value of their work, to develop new strategies of promoting their art and to enable them to react flexibly yet determinedly to the demands of finance and politics.

I will discuss the different layers of relations that shape our working field and the theoretical and practical knowledge that enables musicians to reflect on their work and to find, express and follow their vision without losing sight of their audience. I am looking for the means which can take a performance to a different level of authenticity, coherence and radiance, even for musicians who lack extended financial support and/or a management apparatus. I will also discuss the audience, since if we want to create a bond with them we must know who they are.

I begin with questions about the audience and how we might understand more about their values. I will then talk about a performer's leadership and vision, before presenting four specific theories on charisma and illustrating their meaning with examples from practice.

4.1 The Audience or “beauty is in the eye of the beholder”

When immersing myself in the idea of concert aura and charisma, I found that in social interactions people often assume that they share a common understanding of what is good or bad, attractive or unattractive, charismatic or uncharismatic. Yet, although there are cultural and societal agreements that peer groups share certain values, a common ground cannot be guaranteed even for a group as small as two individual people. Instead we operate in a varying, individually and socio-culturally determined landscape of open or hidden meanings and values which unfold in communication between individuals and groups.

This is illustrated, for example, by the advertising campaign, “Your Point of View”, launched to promote the bank HSBC in 2005 and still running at the time of writing. In double sets of paired images, the campaign played with the notion that the same situation or subject can be seen completely controversial depending on who looks at it. Ballet may be “riveting” for one person whereas it is “tedious” to another and vice versa.



Fig. 4.1: Advertisement from the campaign, “Your Point of View”, for HSBC bank (Macleod 2007)

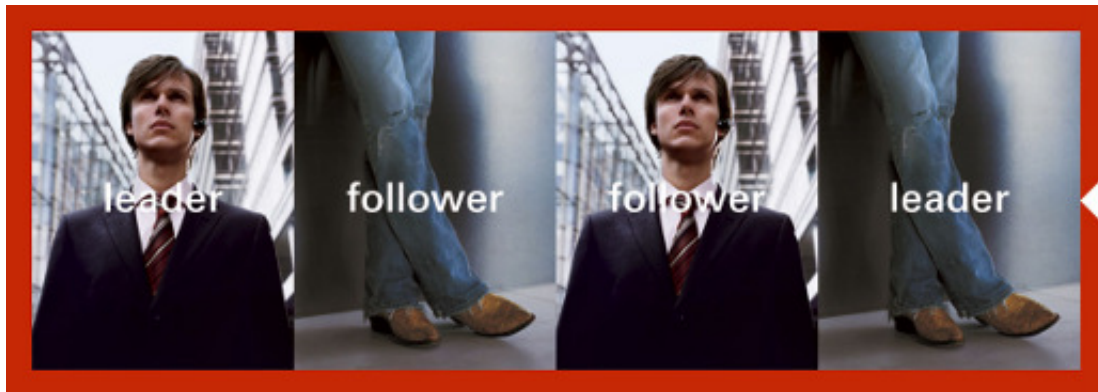


Fig. 4.2: Advertisement from the campaign “Your Point of View” for HSBC bank (Macleod 2007)

The advertising agency JWT’s intention was to point out that our perception of our environment depends on our individual personal values, wishes and visions. But charisma can also be a collectively felt sensation, determined by the values, visions and needs of a part or the whole of a particular society. These values are influenced and/or manipulated by religion and cultural context, politics, the power of media, propaganda, advertising and promotion, fashion, peer groups, and history; high office in politics or religion, for example, can bestow charisma on a person who might not otherwise have had it. Both versions of charismatic experience, individual and group-determined, are important in a consideration of the audience and their values.

If what is seen as charismatic changes over time and is perceived differently, not only on an individual but also on a collective level, why then try to discuss such an elusive and difficult phenomenon? How can the knowledge of our audience and their vision be of essential importance for artists? Why is it important to think about this in connection with concert aura?

Concert aura, as I define it, is about authenticity, the historical and local moment and the possible bond a performer inspires in his or her listeners. Each audience is different in terms of age structure, socio-cultural affiliation, life style, musical taste, expectations and values, and the artist's vision forms the basis for audience attachment through its relation to the audience's values. Performers can confront or affirm their listeners’ values; they might surprise them or go along

with them. In a live-concert the relationship between performer and audience is reciprocal, as I will discuss in Part 1: Chapter 4.4 “The Audience and the Performer”, Part 1: Chapter 5.2.3. “Dramaturgical Approach” and the corresponding chapter in Part 2: Chapter 8.1. “Dramaturgical Approach to Charisma – Case Study 18: Audience's interpretation of ensemble Intégrales' performance at ‘Fadjr International Music Festival’”. Thus, in conceptualising a concert, performers should know whom they are addressing, in order to create meaning and authenticity, render the concert charismatic and form a bond with their audience. Through this bond with their audiences, artists can create a deeper societal appreciation of their art and build socio-cultural networks to support it; in an era when performers and music promoters are urged to prove the necessity of art and their right of existence this is more important than ever.

4.2 Getting to know the New Music Audience – A statistical Approach

Hans Neuhoff's survey, “Konzertpublika – Sozialstruktur, Mentalitäten, Geschmacksprofile” (Concert Audiences – Social Structure, Mentalities, and Profiles of Taste) (Neuhoff 2008) is the only work I have found which considers the demographic of new music audiences. Nevertheless, I find his research flawed because he applies conclusions drawn from the cultural situation in one city (Berlin) to that of a country as a whole (Germany); such a locally limited survey can surely not be extrapolated to the socio-culture of the whole of contemporary Germany. Nor does he take into account the impact of a venue on the demographic composition of its audience; he only interviewed visitors to one specific international festival, the Music Biennale Berlin (2000), and neglected smaller-scale venues for his observations on contemporary music. But for an initial understanding of different approaches to the question of audience demography it is sufficiently useful to present here.

Neuhoff investigates socio-cultural similarities and differences in audiences in contemporary German cultural life and establishes a system of co-ordinates for creating socio-cultural lifestyle segmentation and classifying audiences of different music styles accordingly to their social structure, mentality and profile of taste. He chose twenty different audiences from four main music styles (pop/rock/dance, classic, jazz and folk music) for the survey, carried out in Berlin in 2000. He used a factor analysis to obtain results from a questionnaire which focused on 48 aspects, including general goals in life, social self-assessment, mentality, fashion style or dress code of a certain group, aesthetics, taste in music and function of music for the group or individual. The resulting two-factoral model allowed for the mapping of the audiences within a two-dimensional space (see image below). The closer audiences are in relation to each other within the separate quadrants in the model, the closer they are in the areas investigated, such as “goal in life”, etc. The further apart they are, the greater the socio-cultural differences between them. The axes represent where quadrants would intersect. (Neuhoff 2008: 4)

» Der „Konzertbesuchsraum“ der deutschen Gegenwartskultur

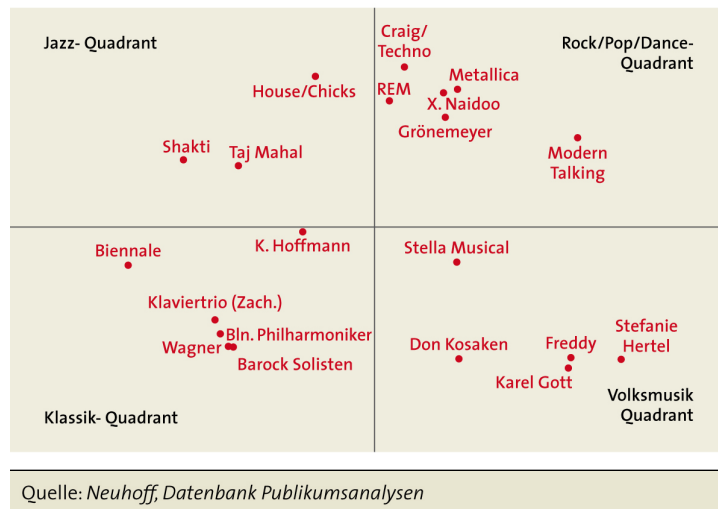


Fig. 4.3: Graphic displaying the socio-cultural unity of concert audiences in contemporary Germany (Neuhoff 2008: 4).

According to his study, the new music or avant-garde music audience socio-culturally corresponds most closely to the classical concert audience, although it is relatively far removed from it. In his opinion, people who listen to jazz might be inclined to visit a contemporary music concert as well but people who love folk music would probably have no enjoyment in it. The average age of classical music concert attendants is 50 years old, the main group being 60. The age structure of new music concerts differs from it in that the group aged between 25 and 40 is the largest. He states that in new music concerts men outnumber women.

Again I would like to emphasise that Neuhoff's findings should not be generalised to avant-garde music concerts throughout Germany, since he collected his data only from the 2000 Music Biennale Berlin. In my experience, proportions of male and female attendance differ widely, depending on the country, the venue, the occasion and the marketing strategy around a concert; for example, a concert of music by Stockhausen which I attended at the Huddersfield New Music Festival in 2008 attracted a mainly elderly male avant-garde-educated audience, while in the same year his *Michaels Reise um die Erde*, in a production by Asko/Schönberg, drew a mixed, mostly middle-class crowd to the Muziekgebouw, the main contemporary music venue in Amsterdam.

As a long-time performer of new music, curator of a concert series in Hamburg and regular contemporary music concert-attender, I would suggest that the age structure of an audience is mainly determined by the location (club versus classical concert hall), programming (in Hamburg a programme including Sofia Gubaidulina drew mainly women over 60, whereas a multimedia programme including avant-garde pop artist Felix Kubin had an audience of young people aged between 20 and 35) and the way that it is promoted. Henk Heuvelmans, director of the Gaudeamus Music Week, employs all kinds of new media (blog, Twitter, facebook, YouTube, smart phone

apps, etc.) to promote to a young audience. He says, “From day one in Utrecht I have made it an issue to embrace these. [...] Nowadays a written brochure and program notes no longer suffice, so Jeroen Strijbos and Rob van Rijswijk designed a program for the ‘walk with me app’ on the iPhone. Traversing Utrecht, you will hear sounds and music at different GPS points, sometimes consisting of snatches from concerts heard last year in the venue you’re approaching.” (Derks and Heuvelmann 2012). Whereas the promotion of the actual concert usually lies in the hands of the promoters, the performer can use “impression management” to shape the demography and the expectations of his or her audience. In addition, location and programming affect audience demography and can be taken into account by the performer. It would be tempting to add guidelines for programming. Nevertheless since the best fitting programmes depend on the venue, social demography of the audience and values of the audience in combination with the personal vision of the artist, in my opinion the manifold options of programming should not be captured in rules. Nevertheless I will return to these topics in more detail later when speaking about the audience in relation to the venue (chapter 4.3.) or analysing different programmes from case studies.

It would be helpful if there were more surveys on audience demographics of specific venues or festivals. In Germany, Austria and the Netherlands, the countries I know best, I have found almost nothing and, as we have seen with the Neuhoff survey, some of the research does not match my own experience. As a result, rather than having access to countrywide surveys or market research, promoters and artists must rely on their personal, locally-coloured, professional experience and ad hoc exchanges with colleagues, so communication, exchange and collaboration are important.

As we will see in the following sub-chapter, particular venues draw particular peer groups. At the same time individual ensembles can draw specific audiences by steady image-building over the years. Performers can use this to their advantage: by choosing a fitting location for a specific programme or a concert series, using adequate promotional measures and offering consistent, distinctive programming, they can effect the demography of their audience. All those factors form part of the artist's vision, the resulting charisma and – as a whole – the final concert aura.

4.3. Demography of the Audience in Relation to the Venue – a Sociological Approach

Unlike Neuhoff, Christopher Small does not use statistics to investigate audience demography but looks at sociological relations. In his book *Musicking* he states that he sees a musical performance as an encounter between human beings that takes place through the medium of sounds organised in specific ways at a certain time, place and with certain participants. He points out that, in particular, the physical and social setting of the venue has to be considered when we look at the phenomenon of “musical performance”. (Small 1998: 19-29)

A concert hall is a social construction, designed and built by social beings in accordance with certain assumptions about desirable human behaviour and relationships. (Small 1998: 29)

The architecture of a building (traditional or modern concert hall versus barn), functionality (highly-equipped multimedia venue versus altar space of a church), the use of it (housing an underground movement versus serving representational purposes), the interiors (plush seating versus squatting on a floor), even the entrance fee (as a means to segregate different peer groups) determine whom a performer will play for.

In his article *Annäherung an die Konzertstätte* (Approach to the Venue), Volker Kirchberg drafts a typology of venues. He differentiates between three types of venues in varying locations with different codes of behaviour:

- a) The "unusual" venue (for instance, planetariums, shopping malls, churches, factories, private spaces, governmental buildings, nursing homes, prisons, polytechnics, sport arenas, open-air-fields, community centres, public schools or flashmob-sites). Here the presentation can be experimental or might have workshop character. Music has to match space and audience. The venue allows for subcultural, un- or anti-conventional behaviour and audience actions and interventions. Its range is local. This type of venue has existed since the beginning of the 20th century.
- b) The "traditional/common" venue is positioned in traditional city centres (for instance, the Musikverein in Vienna, Royal Albert Hall in London or Gewandhaus in Leipzig). It supports middle-class conventions of music practice (for instance, the performance of repertoire from past centuries) and reception. The audience is supposed to sit still and listen quietly. Space and audience is adapted to the music, so the music has the "power" to determine the structure and code of behaviour. The venue's range is regional; it has existed in this form since the last third of the 19th century.
- c) The "exceptional and extraordinary" venue (for instance, Sydney Opera House) might be located in the periphery of traditional city centres. It is often used as an instrument for post-industrial revitalisation and urban image-management. It often possesses a spectacular outer and inner design and offers a diverse programme, not only music. It is meant to supplement middle-class conventions, not to challenge or overthrow them. As a form of postmodern bricolage, it offers music-genres for different social peer groups and classes. It can be used in many ways (some clearly commercial) and allows "milieu-specific" behaviour. Its range is national to global; it has existed since the last third of the 20th century. (Kirchberg 2011: 195)

I will apply Kirchberg's typology to three different venues: the barn at the Hilltown New Music festival in Ireland, the Concertgebouw in Amsterdam, and "deepspace" at Ars electronica in Linz, Austria. In Part 2: Chapter 7.1 I will consider eleven more venues from five different countries in Asia and Europe and hypothesise on their audience demography from the basis of my personal field experience in contemporary music.

Case study 3 "Unusual" venue: the barn at Hilltown New Music Festival. The Hilltown New Music Festival is based in a rural neighbourhood of County Westmeath in Ireland in the grounds of an old mansion. The barns, stables and the castle ruin within the estate offer space for art interventions and the garden invites encounter and exchange between the festival guests.

There are two kinds of audiences: a) the rural population, attracted by the chance to meet their favourite artist (some artists come back every year), to enjoy the social gathering, because they are part of the supporting network, or for a combination of all these factors; and b) the arts community (national and international) who either have their pieces presented, come out of curiosity and/or for the social and artistic exchange. Part of the festival's aura is that the location facilitates personal meetings between the visitors from the neighbourhood and the artists.



Fig. 4.4: Social gathering and exchange between the guests of Hilltown New Music Festival in the garden of the estate

Although one might not expect the rural population of a country to enjoy strange contemporary music, all kinds of art experiments are welcome in this context. Perhaps because the different stages are a little rough and partly exposed to the weather, they give the impression of "not-perfect", "experimental" and "improvised", which leads the audience to expect surprises, to be open to experiments and to be patient with success and failure. The festival offers an atmosphere in which anything is allowed, where there is no expectation that work should be "representative" and where many of the work appear to have been developed on the spot and for the location. All the listeners and performers suffer through the same wet, windy and cold weather conditions in the half-open concert space and this communal experience encourages bonding.



Fig. 4.5: Hilltown New Music Festival
The main stage – the barn



Fig. 4.6: Hilltown New Music Festival:
Performance in the half-open barn

The openness of the space, and the garden between all the different stages, encourage people to talk to each other. Members of the audience can immediately and directly react to performances, approaching the artists after their performances to inquire about the compositions, to share their own perception of it, and to learn about the thoughts of the artist. This immediate personal encounter is one of the main attractions of the festival for local visitors. The artists serve as exemplars of art that is lived and the audience can develop personal relations with them. They can encounter the artist's passion and authenticity directly, which in turn can facilitate a deeper response to new music and allows the artist to get to know the audience more immediately.

Case study 4 “Traditional venue”: Het Concertgebouw. The Concertgebouw is the main concert hall for classical music in Amsterdam and was built in the style of Viennese classicism. The architecture and interior design radiate conservatism, festivity and power. Seating and lighting predominantly use red and gold, the colours of kings, and symbolise the wealth of the upper classes. The acoustics of the main hall favour symphonic works from the Romantics (Long 2012). Although the Concertgebouw has conducted a survey – “tempel zonder drempel” (temple without threshold) – and tries to respond to the requirements of different types of visitors, its programmes still focus on the expectations of educated, middle- to upper-class people, estimated between 50 and 60 years of age. The survey found that there “were clearly perceivable profiles in the wishes and reactions of the four types of visitors amongst which we differentiated [...] new visitors were younger (with an average age of 45) and looked for a special, preferably unique, experience. [...] Incidental visitors wanted to be spoiled. Regular attendees wished for an emotional experience and those visitors who come very often want something to think about. (Concertgebouw, 2012; my translation).



Fig 4.7: Amsterdam Concertgebouw

The Concertgebouw website emphasises internationally renowned performers; only by following links does one find the names of familiar romantic or classical composers such as Mahler, Johann Strauss, Verdi or Beethoven. Concerts are offered in combination with events such as introductory talks with famous conductors, guided tours or cocktail/brunch/dinner arrangements. Of fourteen different concert series in 2012 there was only one for contemporary music and even here promotional emphasis lies on elite musicians. Although the series is called “Moderne Muziek” (Modern music) and the programme claims to feature “music from today and the recent past” it consists mostly of music written 80 or more years ago.

The programmes include 16 composers born before 1900 (amongst them J.S.Bach and Carl Maria von Weber), almost 50% of the total programming, 10 composers born before 1950 (which makes them at least 63 years old in 2012) and only 8 composers (less than 25%) born after 1950 of which the three youngest are already in their middle age (40-42 years of age). The composers who are not internationally renowned (Boulez, Feldman, Rihm, Ligeti, etc.) are mostly Dutch or Belgian (ten Holt, Goeyvaerts, van Camp), to appeal to nationalist sentiments in the audience, or they write music which is thought to be readily accessible: minimal (ten Holt, Vasks, Adams), religious (Pärt and Vasks) or jazzy (Harbison, ten Holt, Muhly). The promoters sell a conservative and almost risk-free programme to an audience that is nevertheless encouraged to consider itself sophisticated and intellectual, “Scherpdenkers” (keen thinkers), the name of one of the sub-series of “moderne muziek”.

Even at a traditional location like the Concertgebouw, however, promoters feel the need to open up classical music to a younger audience. They have introduced the concert series “TRACK<S – short concerts<long nights” (admission fee, 17.10 €), concerts of one hour length that offer a special visual experience, a jazz or pop-like atmosphere, and “borreltje” (schnapps), a traditional Dutch feature of social gatherings. According to Ronald Remmelzwaan, employed by the Concertgebouw to market TRACK<S, the series aims at listeners between 30 and 40 years of age. To reach this target audience they adjusted the concerts to what he calls “the wishes of the target audience” (TracksConcert 2011). The name TRACK<S hints at the “tracks” in pop or electronic music raising expectations towards a kind of programming that might suit young people. In this YouTube clip for instance (a quicktime movie can be found on 02:DVD: Concert Aura, track 01) (http://www.youtube.com/watch?v=hLGCACSBmpw&feature=player_embedded#!) the programming combines a DJ with classical musicians.

The visual aspect of the performance is also important and to attract a different kind of audience to TRACK<S the whole Concertgebouw setting is changed. The conservative decor of the concert hall is hidden behind a swaying illuminated curtain and the stage is bathed in trendily coloured lighting. The stage is set as if for a piece of theatre, with a big double bed on the left side of the stage, several pairs of high-heel shoes at the front, a coat rack in the back; a video shows an open fire in a living room on the table of the DJ we can see books, seemingly novels. A stage director choreographs the movements and behaviour of the musicians on stage. As Christopher Small suggested, a concert is a “social construction”, and the Concertgebouw have tried to change the physical setting of the venue to target a different audience; from the video one gets the impression that they may have succeeded. But the building and its social connotations continue to exert an influence on the demography of the audience; listening to the interviews with single attendees the audience still seems to consist of the same well-educated and well-spoken (if “youngish”) middle- to upper-class people who would be typically associated with the Concertgebouw.

Case study 5 “Exceptional and extraordinary venue”: Ars Electronica Center, Linz; multimedia performance by Ryoji Ikeda.



Fig 4.8: Ars Electronica Center, Linz

The city of Linz announces the Ars Electronica Center as a “museum of the future. 6500 square meter are dedicated to the arts and research.” The building houses the “futurelab” which “focuses on the future at the nexus of art, technology and society”, and the main gallery with exhibition and experimental areas. According to this same publicity the building’s façade lighting system is “with 40,000 LEDs [...] Europe's largest LED façade and [...] a work of art too.” (Linz 2012) The LED-façade and extraordinary, modern architecture symbolises the work that goes on inside, where you can “go on a discovery tour at the interface between art, technology and society [...] In all areas discovery, experiment, the playing with and shaping of things stand in the foreground.” (WGD Tourismus GmbH 2012)

Tickets are reasonably cheap, from free admission for certain groups to a full-price day ticket of 8€ or a full-year pass for 25€ (offering an additional 50% discount for an accompanying person). When I visited Ars Electronica Center at its opening ceremony on New Year's Eve 2008-09, the museum attracted families with young kids who delighted in the interactive art. Statistics from 2010 for the museum show a ticket sale of 30.95 % for families, 30.42 % adults, 34.35% young people (adolescents, students of public schools and academic students) and 4.28 % seniors, but the statistics did not allow any more detailed demographic analysis into age groups. Low admission prices and interactive art seem to have been successfully directed at young people and families with young children who enjoy indulging in experiments and games.



Fig 4.9 and 4.10: promotion images from Ars Electronica Center, ©rubra

Additionally, that night many young people between approximately 20 and 35 years were exploring the museum. I found them back at the multimedia performance of Ryoji Ikeda's *Data.tron*, a concert installation presented in the “black box” space of the so-called “Deepspace” (a name which recalls the popular science fiction series *Deep Space Nine* and might seem to promise forward-looking, trend-setting art). There were no seats in the space so the public had to sit on the floor. The absence of seating, customary in classical concert halls, was likely to exclude a more elderly audience but suited a younger, more casual audience, the generation of “digital natives” for whom this “museum of the future” is perhaps most specifically targeted.



Fig 4.11: A scene from the performance of *Data.tron* by Ryoji Ikeda at Ars Electronic Center/Linz on 31.12.2008

The social atmosphere of a hall, its architectural and visual design, and its connotations with representation, power and subcultures will influence the demography and attitudes of the audience. If a performer wants to create a concert aura that matches the physical and social setting of the venue and thus feels authentic, it is therefore important to do prior research on the venue and work in collaboration with the promoter. This will inform the performer's decision-making on programming, on concert-dress and on how to set up the stage (see also Part 1: Chapter 5.2. “Four Different Approaches to Charisma”). Alternatively, a performer could modify aspects of the space to change the mental and social engagement of the audience with the performance, perhaps by manipulating the acoustics, changing the seating or the visual appearance, as in the example of the series “TRACK<S” in the Concertgebouw.

4.4 The Audience and the Performer

In their article, “Mass Communication and Para-social Interaction: Observations on Intimacy at a Distance”, Wohl and Richard describe the interaction of audience and performer in TV-culture as what they call a “para-social relationship”. Between TV-entertainer and TV-audience they find a connection that is free of obligations, spontaneous means of reciprocal interaction and collective direct experience.

Para-social relations may be governed by little or no sense of obligation, effort, or responsibility on the part of the spectator. He is free to withdraw at any moment. If he remains involved, these para-social relations provide a framework within which much may be added by fantasy. But these are differences of degree, not of kind, from what may be termed the ortho-social. The **crucial difference in experience obviously lies in the**

lack of effective reciprocity, and this the audience cannot normally conceal from itself. To be sure, the audience is free to choose among the relationships offered, **but it cannot create new ones. The interaction, characteristically, is one-sided, nondialectical, controlled by the performer, and not susceptible of mutual development.** There are, of course, ways in which the spectators can make their feelings known to the performers and the technicians who design the programs, but these lie outside the para-social interaction itself. Whoever finds the experience unsatisfying has only the option to withdraw. (Wohl and Richard 1956: 215; my emphasis).

In contrast to the consumption of culture through mass media, live concerts offer a reciprocal communication between audience and performer, a live cultural event happening in the very instant of performance. Performer and audience meet in what Richard and Wohl would call an “ortho-social” relationship, the situation determined by time, venue, stage, location, demography of the audience, individual personality and playing quality of the performer and the distinctive composition of the programme. Such an event, with its intense sensory stimulation, is non-replicable and its openness makes possible all sorts of allusions, associations and interpretation, both planned and unforeseen.

In a concert, performers can create a multi-dimensional situation which can evoke meaningful responses between its participants. The concert situation has the potential to convey vision, passion, meaning, novelty, curiosity, images, and entertainment, and also provides an opportunity for the audience to project their own dreams and vision onto the performance. The bilateral interaction between audience and performer creates more than either entity can on its own. Even if recorded or filmed, the unique concert aura, as felt and created by all the participants in the moment, cannot be fully captured; it is an experience beyond that of mass media consumed in the home.

An example of reciprocal interaction between audience and performer might be my solo concert at the Italian festival *All frontiers*. Here the audience got the impression that the music I had played was improvised, conceptual music, whereas almost all of it was through-composed and entirely fixed. Initially this surprised me, but in retrospect I can see that the audience’s perception was influenced by context (it was a festival for mainly improvised music), by my visual organisation of the stage and by the choice of compositions I presented. For a detailed analysis see Part 2: Chapter 6.2.6 “Collaboration with Promoters of New Music – Case Study 13: Development of a Programme for the Festival *All Frontiers*”.

Another example of the success of a concert being connected to a specific situation was ensemble Intégrales’ performance of Stockhausen’s *Tierkreis*, first in Hamburg/Northern Germany and then in Bayern/Southern Germany. *Tierkreis* is made up of twelve melodies, each representing a

different sign of the zodiac. The instrumentation is free, and the score has to be worked out in detail by the instrumentalists following directions of the composer. We had decided to make a humorous and partly theatrical realisation of the score: for “Pisces” we found a poster from the 1950s with a painted carp and the slogan “Jetzt Karpfen essen” (Eat carp now) which one player carried across the stage while the others were playing. Traditionally, Hamburgian fishmongers display this poster when the carp season starts and we expected the Hamburg audience to enjoy the allusion to their city. On the contrary, they remained serious, applauded politely, and showed no sign of amusement; they seemed to find the humour in our performance silly rather than funny. A week later we repeated *Tierkreis*, keeping everything the same, although we now had doubts about the quality of our joke. Surprisingly to us, this time the Bavarian audience laughed and was immensely amused.

What had made the difference? The unique aura of a concert is felt and created by all participants, not just the performer. The interaction is reciprocal and can be surprising. The demography of the audience was similar in Hamburg and Bavaria. The venues were approximately the same size and the audience were also the same size. The difference perhaps lay in the mentality of Northern and Southern Germans; Bavarians think of themselves as outgoing, communicative and fun-loving, whereas people from Northern Germany are polite and rather reserved and they reacted according to their mentality and understanding of polite behaviour. Later I heard from a lady in the Hamburg audience who had found our performance of *Tierkreis* extremely amusing and had had to suppress her laughter, because she felt it inappropriate to laugh. We never again dared to disturb the self-restraint of people of Hamburg.

What can we draw from this? One of the attractions of a live-concert lies in its openness and in roles that the audience and its individual members have in the creation of the concert aura. The audience reacts to the context sometimes surprisingly and relates to the performer, be it as a reflection of their values or as someone who exemplifies vision and passion for new music. The performer on the other hand relates to the audience, sensing and reacting to the atmosphere in the concert hall. If performers and promoters want to communicate their vision effectively, they may need to incorporate awareness for the expectations of their audience and regional characteristics into their concept for a venue, for its programming and for the design of concerts.

Direct observation, analysis of concerts, conversations with members of the audience, and mail/e-mail responses all help performers to understand and intensify their relation with the people for whom they perform. Audience feedback clarifies what works and what does not. Social networks like Facebook or Twitters may also serve as discussion and information channels, connecting people, even if they cannot actively participate in the event itself; members can reflect on past events, suggest interesting links, discuss politics and its impact on their work, and give information about upcoming events. As such they offer a platform of exchange and a means of

‘participant observation’, allowing us to draw conclusions about how we might compose future concerts.

The demography of the audience, their political and cultural background, the venue itself as an architectural and social space and the reciprocal interaction between audience and performer as well as the collective direct experience of the concert are all important factors in the establishment of concert aura. Concert aura does not happen by chance but develops out of a conscious deliberation and planning based on all those factors.

4.5 Vision and Leadership Qualities

...charisma is the result of effective leadership, not the other way round.

(Bennis and Nanus 1985, 224)

In my initial definition of concert aura I spoke about the authenticity a concert radiates, the expectations and wishes of the audience and how the concert resonates in the listeners. I argued that artistic vision plays an important part in the authenticity of a concert, addressing the values and desires of the participants and perhaps leading to a bond between performer and audience. In their vision, performers follow their own way. They go on a journey with the audience without necessarily bending to politics, sponsors or market issues offering inspirational, sometimes change-oriented, or innovative ideas aiming for emotional attachment and motivational arousal of the audience.

Vision is either product-oriented – the artist wants to convey certain features of art or performance for example by means of specific programming – and/or market-oriented – aiming for a change in the market which artist and/or promoter want to reach, or to create new audiences. Conveying a vision can include the use of recordings, interviews, press releases, programme notes and the programming itself, and internet-promotion (website, blogs, downloads, social networks). Education, through workshops, talks, musicological research and documentations, offers further options to communicate, discuss and disseminate an artist's vision. The role of verbal and non-verbal communication, dramaturgical and theatrical approach will be discussed in detail in Part 1: Chapter 5.2 “Four Different Approaches to Charisma” and the corresponding chapters in Part 2: Chapter 8 “Charisma – Case Studies”.

To communicate their vision performers also need leadership qualities. Certain personality traits of the artist, communication strategies, or social processes triggered by the performer can make the audience feel inspired, follow the artist's vision and perceive him/her as charismatic. Three recent examples demonstrate this.

1) In 2008, British violinist Tasmin Little took a pioneering step in classical music by offering tracks from her album *The Naked Violin* as free downloads on her website. Her vision was to guide a non-classical audience to classical music by exposing them to works from the Baroque (J. S. Bach), to Expressionism (Eugène Ysaÿe), to contemporary music (Paul Patterson). In an email to Marius Carboni she said that she “hoped to encourage people into listening to classical music by making it accessible and by providing spoken introductions to the music”. (Carboni, 2011)

She challenged people to listen to her spoken introductions, to download the CD, and give her feedback on what they did or did not like; then she wanted them to attend a concert or buy another CD of classical music or alternatively tell her what prevented them from not doing so. Her vision was market-oriented, to facilitate access to classical music for everybody. Her leadership qualities, articulated in her communicational strategy, successfully triggered social processes. Little writes in her email:

I am not sure of the precise figure of downloads, but I believe that it is in the half a million mark now. [...] many people who listened to *The Naked Violin* said that they would continue to explore the amazing world of classical music.

Little received the 2008 Classic FM Gramophone Award for Audience Innovation and her project was also a huge promotional success.

Within days of the release of *The Naked Violin* there were over 6000 international websites linked to Tasmin's site, all talking about the pioneering aspect of the download and her ability to promote the value of music to all corners of society. (Jenny Rose Management 2011).

2) In her work *for you*, a piano recital for an audience of one, the Netherlands-based artist Tomoko Mukaiyama aims for an intimate communication between artist and audience. Her concept is mainly product-oriented but also challenges cultural market politics.

FOR YOU, an extraordinary concept – the pianist alone in a gutted-out shell of a concert hall with her audience of one. Meeting the audience on equal terms as it were. The experience of Ms Mukaiyama playing Bach, Galina Ustwolskaya and Louis Andriessen FOR ME was overwhelming. There is a lot of political jargon about "empowerment" these days – but no aesthetic experience I have ever had before or since literally empowered me to the extent that this recital did. A heightened sense of time, space and deity – the absolute certainty that what was being performed was an act of worship, and that I was not an audience member but a co-worshipper (Aryan Karganoff on *for you*, cited on Mukaiyama's website (Mukaiyama 2011)).

By admitting only one person to *for you*, Mukaiyama was at odds with the usual demand from cultural policy that artists should try to achieve larger audience numbers for their work. But by the exclusiveness and singularity of the event Mukaiyama increases the level of intimacy for performer and listener, for the performance itself and for the compositions. Her leadership is demonstrated by her passion and authenticity, expressed by letting her listener participate in an act of art as intensively as possible.

3) Composer Alexander Schubert's vision was to augment the expressiveness of instrument and performance by use of technology, a vision in the first instance product-oriented but also aimed at opening up the market to new audiences.

Schubert and I developed the violin solo *Weapon of Choice* in collaboration. It is a piece for solo violin, live-electronics (controlled by a motion sensor on the violinist's bow) and live-video (the movements of the performer are processed and transformed into abstract images). The composition is highly technical, at the forefront of multimedia in its use of motion sensors and camcorder, but depends also on elaborate performance features. The following comment on my first performance on the *dangerousminds* blog stresses the impact of the visual component:

Through the cunning use of motion detectors and the old MAX/MSP software, composer Alexander Schubert and violinist Barbara Lüneburg create quite the arresting spectacle. Greatly expanding the vocabulary of the lone fiddler to nearly god-like proportions, every gesture of the performer is amplified and extended both visually and sonically. It works (dangerousminds 2010).

The leadership qualities here are a combination of Schubert's visionary combination of technology and compositional expression with my communicational skill and authority as a performer, enhancing the visual and sonic qualities of the piece. From audience's reactions it was clear that the performance, with its extended movements, use of motion sensors and live video, fascinates as a musical and visual event and appeals to the younger generation who have grown up with computer technology. But people who do not usually associate with new music also reacted strongly and positively. The music itself is often violent and shrill, but its theatrical aspect confers sense on its harshness and transforms it into an accessible expressive experience.

4.) *LAUSCHERGREIFEND live!* is an ongoing concert series of ensemble XX. Jahrhundert in cooperation with the Austrian radio station ORF 1 and the Austrian Federation of Composers (ÖKB). *LAUSCHERGREIFEND live!* is promoted as

[...] eine Tribüne für, von und mit lebende/n KomponistInnen, ein Werkstattkonzert in lockerer Kreativ-Atmosphäre und ein Musikerlebnis, das Hörerfahrungen, Inspirationen, Eindrücke und Meinungen von Publikum, Musikschaaffenden und InterpretInnen zugleich

in Interaktion versetzt. (a tribune for, by and with living composers, a workshop concert in relaxed creative atmosphere, and a musical adventure that puts into interaction listening experiences, inspiration, impressions and opinions of the audience, composers and performers at the same time) (tvheute.at 2011; my translation)

The ÖKB advertises the event as a relaxed talk between the ORF-journalist Mirjam Jessa and the composers, “der als Hör- und Verständnishilfe für das Publikum das Augenmerk auf die Besonderheiten der Schöpfungen richtet” (an aid to listening and understanding that will turn the audience's attention to the special characteristics of the particular creation). (Österreichischer Komponistenbund 2011) The ensemble XX. Jahrhundert website claims that mediation between contemporary music and the audience is part of their artistic vision.

The title of the concert series compounds two German words: “lauschen” means “attentively and intensively listening” and has positive connotations; “ergreifend” means “gripping” and “moving”. The exclamation mark emphasises that everything happens in the present, a unique moment in which we may participate. The organisers promise a stirring, intensive concert experience designed to enhance understanding through active exchange between performer, moderator and audience. The vision is both market-oriented – they want to communicate and contemporary music to the audience, to actively involve attendees, composers and performers in the concert experience – and product-oriented, promoting Austrian composers and their work.

All three organisers (ORF, Ensemble XX. Jahrhundert and ÖKB) were personally involved in the presentation of the concert. In this analysis I will regard journalist Mirjam Jessa (J.), the ensemble's conductor Peter Burwik (B.) and the composer Karlheinz Essl (E.) from the ÖKB as the main performers, since they were instrumental in shaping the whole evening, whereas the musicians of the ensemble had a subordinate role.

The moderation for E.'s composition (including two short musical excerpts that were presented as musical tasters) took about 20 minutes and was longer than the duration of the composition itself (14:30 minutes). The presentation was tedious; there was no exchange between moderators or interviewees and audience, nor did the audience react (except for three laughs). When I later talked to people about the format of the concert they told me that the moderation did not facilitate their access to new music nor was the music of Austrian composers presented in such a way that it would further their interest in Austrian music. Hence, the purpose of the concert format was missed, the vision failed.

What was the nature of the problem? In my analysis of the first half of the concert, I will consider personality traits and communication strategies, not only the linguistic communication but also stage set-up, dress code, and personality traits such as body language and communication skills, drawing on my memory of the concert and two documentation videos on YouTube

(http://www.youtube.com/watch?v=n2gyCZXAMU8&feature=player_embedded#!
http://www.youtube.com/watch?v=vNyVMMrUhgs&feature=player_embedded (both websites were accessed on 2012-10-1)

The situation:

The concert took place on 28th February 2011 in the “3raum-anatomietheater” in Vienna and featured a composition by composer E.. ORF journalist J. moderated the concert, interviewing conductor B. and composer E. (in the concert E. acted also as performer of the live-electronics for his piece). The instrumentalists of the ensemble entered the stage late in the interview to play E.'s composition. They remained anonymous to the audience, since no effort was made to include them in the discussion. The public itself consisted mainly of composers and other experts from the Viennese new music scene.

The venue is a theatre space equipped with a professional lighting system and a spacious stage area. Journalist J. stood at the left side of the stage behind a round bar-table in front of the empty seats for the musicians. On her left hand side we could see a red bar area and behind her were the musicians' dressing room, in front of which sat the conductor while he waited for his interview. The total impression was untidy, unfocused and cluttered.



Fig 4.12: Journalist J. interviewing composer E. Conductor B. sits behind; in the background piano, chair and music stand.

The lighting for the interview created a cool, sterile atmosphere; there was too much white light on the faces of the interviewees and often too little on the journalist because she kept turning her side or her back to the audience. The chairs on the stage were empty giving it an abandoned look. The musicians entered the stage later, during the interview with the conductor, further distracting attention.



Fig 4.13: Image from the YouTube video documenting the interview with conductor B. The musicians have already entered the stage and wait for their cue.

The musicians sat far apart, with different degrees of light on their faces, suggesting that they did not form a unit but were randomly placed. During the interview they mostly looked uninterested and indifferent.

J. was dressed in black with a red necklace over her black turtleneck and a decorous red bracelet over her jacket sleeve. It seems that she wanted to appear professional, but with a female touch. The composer and the conductor were both dressed rather formally in black suits, E. more casual in a black T-shirt under his jacket and B. wearing a classic white shirt. The musicians were also dressed in classical black uniformity. It looked official, formal and neutral, more likely to please classical music lovers aged between 50 and 60+ than to create the “relaxed creative atmosphere, and a musical adventure” advertised in the promotional text. The atmosphere radiated seriousness and top-heaviness instead of ease, personal touch, inspiration or enjoyment.

J.’s movements were lively; she smiled often and gesticulated, which made her speaking appear personal. On the other hand, she also employed many displacement activities and showed insecurity. Her sentences were hardly ever complete, she seemed to speak without full stops letting half sentences hang mid air and filling the space with expletives. She skipped from one sentence to the next without finishing the first or the latter. She left a blurred and confused impression as can be seen from the following transcript:

Speech	Situation in the room	Gestures
J: Meine Damen und Herren, es geht gleich weiter, und ich darf	E. approaches the table, where J. already stands	J. laughs slightly embarrassed; she cocks her head as if

gleich Karlheinz Essl zu mir bitten (Ladies and Gentlemen, we are about to continue, may I ask E. to join me?)		anticipating a problem she has with him
J: ...err...	E. stands next to J.	J. scratches her ear (displacement activity), puts out her hand as if she wants to hold E. at bay
J: als Komponist sind Sie ja a bisserl an Problem für Journalisten, weil Sie schreiben ehm – also für solche Veranstaltungen wie heute – (as a composer you are kind of a problem for me, since you write...I mean for events such as today...)	Audience talks in the background, does not follow her speech	
weil Sie schreiben so schöne Texte – eeh – jetzt sind die Texte im Programmheft zu lesen, aber... (...since you write such beautiful texts ...er... you can read the liner notes in the programme notes...)		J. shrugs shoulders, turns to the audience; E. blows his nose
ich hab das Gefühl, was soll ich jetzt eigentlich noch mit ihm reden, er sagt ja eh schon alles und zwar auch sehr schön formuliert (...I have the feeling, about what should I talk with him, he anyway has said everything, expressed it very beautifully...)		Displacement activities: J. scratches her head, smiles, nods
aber mir wird schon noch was einfallen (but I will get an idea, I am sure...)		J. scratches her head again
Eh– vor allem war die Uraufführung ja (er...above all the premiere was...)	J. corrects herself	
die Ur-uraufführung muß man sagen, denn heute ist ja auch eine Uraufführung, also die		Circling movements of J.'s left arm indicate the supposed complexity of her question.

<p>Uraufführung der Urfassung vor vier Jahren und das war eine ganz andere Besetzung, weil da eine Tänzerin dabei war, können Sie uns das kurz erklären – und warum heute keine und wie Sie das dann anders machen? (...the first world premiere I have to say, since today is also a premiere, thus the premiere of the original version four years ago, that was a completely different setting, because there was a dancer, can you explain us shortly – and why today not and how you do this differently then...)</p>		
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Fig. 4.14: Transcript of the first 52 seconds of journalist J. introducing composer E. and his new work

J's first interview partner, Karlheinz Essl, was more at ease in talking to an audience. He talked either to her or directly to the audience with free and secure body movements, gesticulating animatedly. He spoke quickly, often giving the audience relatively little time to understand what he said but most of the audience were experts in the field (as he mentions at 7:44 on the video) who were well acquainted with the material and since the questions were rather simplistic, they did not yield especially surprising or interesting answers anyway. In the second interview, conductor B. started off with anecdotal material that briefly entertained the public but he followed this with a dry and boring description of musical and sonic details of the piece. His intonation was monotonous, and he spoke mostly without gestures and minimal facial expression.

The crew of *LAUSCHERFGREIFEND-live!* meant well and had made an effort, but failed to trigger any social processes. They had a vision, but they lacked the leadership qualities to transfer it to a concert situation. The casting was unfortunate, especially in the choice of the journalist who lacked the necessary communication skills to talk before an audience in a live-situation and was insufficiently prepared with questions which might interest the audience. The performing ensemble radiated their lack of interest and the conductor did not show passion or artistic authority for the music; his body language was indifferent and mostly inexpressive both in the interview and during the performance. The composer reached the audience more successfully, but he too did not even try to include the public in an interactive exchange. The dress code was suitable for

a conventional concert, but not for an inspirational, even adventurous event. Staging and lighting were hardly considered.

What conclusions can be drawn from these different examples? To be perceived as a leader, a performer needs to develop a vision **and** find adequate means to express it. As we have seen before vision can be transmitted by innovative artistic ideas, authenticity, communication, passion or artistic authority. It can be found in the artistic content of a total performance, music style or philosophy, in the developing of new instrumental, performative or compositional features or in an innovative way to communicate and relate to audiences. Vision should be clear in an artist's programming. But in the live-concert situation vision must also be paired with leadership qualities or only fragments of it will be perceived if all.

4.7. Impression Management

Impression management is the self-presentation of an artist through carefully selected press photos, clothes, non-verbal behaviour, advertisement campaigns, use of online resources and media to create congruence between our goals and market perception. Impression management is market-oriented whereas programming is product-oriented. In this section I want to demonstrate that impression management is a substantial channel of communication between artist and audience which an artist should consider and might want to control.

In the entertainment business, marketing companies develop systematic impression management for pop and movie stars and some classical record companies have used this model for their performers. In 1989 classical violinist Nigel Kennedy was made a star through the unusual pop-oriented marketing campaign adopted by his record company EMI for the release of his recording of *The Four Seasons* by Vivaldi. Marius Carboni states that “because he doesn't look the part and speaks with an East London accent (unlike his own) Kennedy is appealing to a different audience, a 'pop' or 'populist' one, implying a mass consumer focus. In fact EMI was marketing Kennedy himself as the focus rather than the music and this is more associated with pop marketing techniques.” He further argues that “the expansion of a classical music audience afforded by the use of non-traditional classical music promotional tools was further enhanced in 1990, when the BBC chose the aria 'Nessun dorma' from Puccini's opera *Turandot* as the theme tune for all its programmes of the FIFA World Cup Football competition that summer. This passionate piece of music, sung by the well-known tenor Luciano Pavarotti, helped create a larger audience base for classical music. This was because the television programmes themselves were appealing to a cross section of society, that is those interested in football and not just classical music.” (Carboni 2012)

Similarly Tasmin Little used her project “The Naked Violin” not only as a visionary project but as a far-reaching promotional and impression management tool. In all three examples the goal is the same: to make classical music more easily accessible for an audience beyond the traditional

classical music audience through unusual marketing, drawing on pop-music strategies and market-oriented rather than product-focused.

The pianist Tomoko Mukaiyama is an artist from the new music scene who pursues a clear impression management policy, using carefully selected press photos and images of her performances on her website (www.tomoko.nl). The opening page of her website presents a beautiful, sexy Japanese woman artist and pianist, unconventional, sometimes naughty.

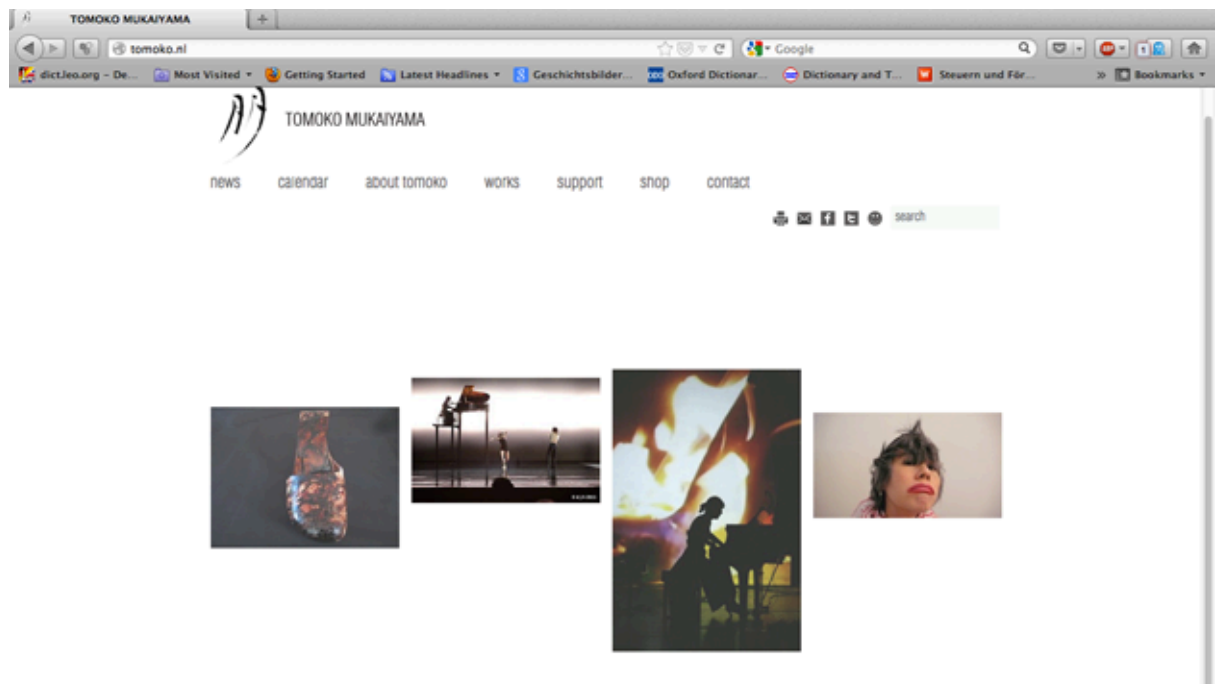
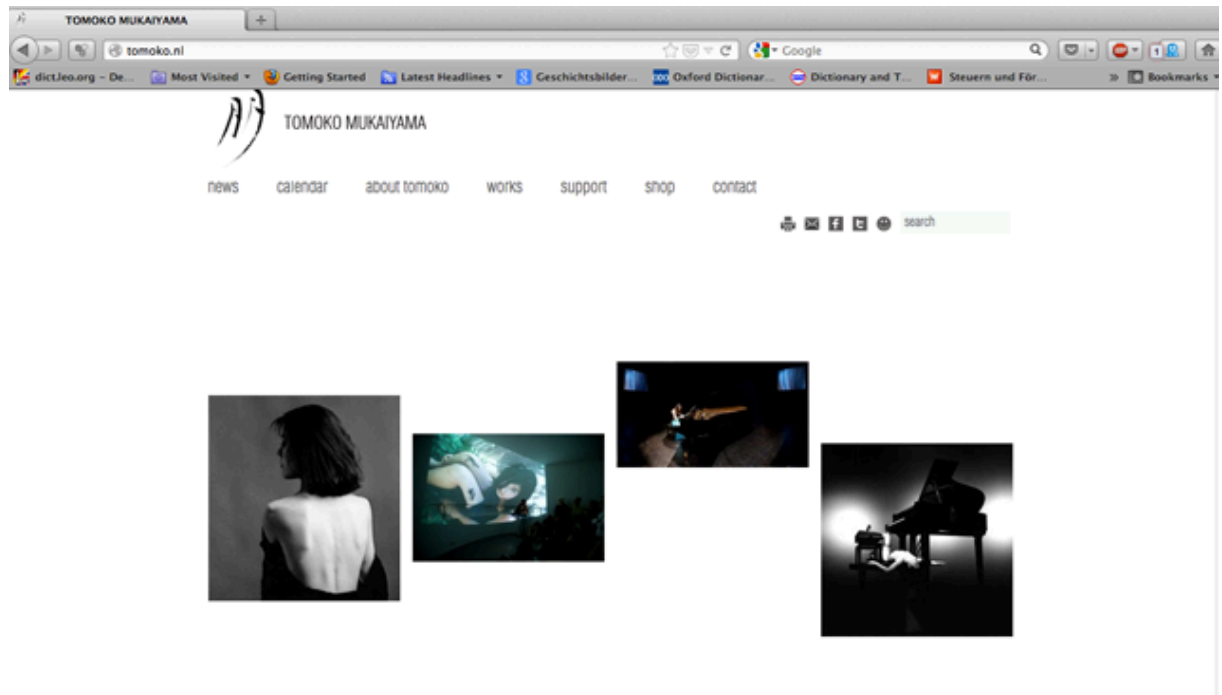


Fig 4.15 and 4.16: Two versions of the start-up site of Muiyakama's homepage.

The images show that she works in multimedia and art, that she is involved in modern dance projects and that her piano recitals are unusual. Following the links it is clear that there is a congruence between her artistic goals and the way she markets herself.

The education of classical musicians generally neglects the necessity of marketing. Since playing itself lies at the heart of the education, issues of vision and artistic goal are mostly neglected and are also insufficiently reflected in the research of classical performance practice. Thus most performers lack an understanding of the interrelationship between the musical and non-musical factors that determine their creative work: the performer-audience-promoter triad, the question of vision (including impression management and programming) and the phenomenon of charisma. This should be a task for universities and music colleges in the future.

4.8 The Five Ws (and one H)

The phenomenon of concert aura depends on:

- the audience and their values and expectations;
- the vision of the performer (expressed in impression management and programming);
- the venue (as a physical location with social connotations) and the vision of its promoter (expressed in an overarching programming idea and impression management)
- the performer-audience relationship (including verbal and non-verbal communication, inspirational and visionary qualities, and the emotional attachment and motivation of followers)

To establish a concert aura the main questions a performer must ask are the Five Ws (and one H):

Who? Who is my audience? Who is the artistic persona I want the audience to perceive?

What? What vision do I want to confer? What kind of event am I performing in (a festival, single isolated concert or established concert series)?

Where? Where do I perform and what consequence does the location have on my programming, stage-set-up etc.?

When? When is the performance going to happen? This includes everything from the current cultural-political setting to the time of the year (seasonal concerts) to the hour of performance (for instance matinee, 8 pm concert or night concert), all of which influence programming, the demographic of the audience, even the financial, technical and human resources at our disposal.

Why? The question, “Why do I do art?” addresses my vision as a performer; this influences the choice of programming, impression management and charismatic radiance. The question, “Why does my audience come to a concert?” concerns the values of our followers and the nature of the audience-performer relationship we want to establish, which leads to the next question:

How? How do I establish charisma to create a bond with my audience that leads us beyond the

status quo to the experience of a concert as an authentic and unique *Gesamtkunstwerk*, combining the specific contexts of time, space, performer's personality, vision, charisma and music?

In Part 2: Chapter 7.2. “The Five Ws (and one H) – Case study 17: ensemble Intégrales *Christmas Special*” I will use a concert of ensemble Intégrales to exemplify these questions.

5. Charisma

What is it that makes charisma so fascinating and why do we search for it in other people and ourselves? Charisma gives power to the person who possesses it and it offers, as Joseph Roach says in his book *it* (Roach 2007) a “living dream” to those who follow. People identify with the charismatic person and feel elevated to another level of meaning, consciousness, or experience. They sense charisma as authenticity and truthfulness and as such I count it among those factors that create concert aura.

In Part 1: Chapter 4.1, “The Audience or ‘beauty is in the eye of the beholder’”, we have established that the definition of what is seen as charismatic depends on individual and collective values, and can change over time and in different cultures. Since charisma can make a concert inspiring and meaningful to the audience and it is an important factor in establishing a concert aura, it is important to learn more about it. It helps to form a bond between performer and audience, which people find enjoyable and elevating and which, in times of political and financial threat, may even help to motivate the audience to stand up for a cultural institution or ensemble. In this chapter I will give a general definition of charisma, explaining how it is commonly understood and discussing the relationship between a charismatic person and his/her follower. I will then go into more detail by investigating four different theories of charisma developed in social sciences and psychology. They deal with charisma as a phenomenon that can be influenced and even staged. I will connect those theories with case studies from practice to give an idea of how they can be applied in concert.

5.1 Charisma–Introduction

The term charisma derives from the Greek word *χαρισμα*, a “gift”, and is often understood as being a personality trait that is given to the charismatic person, a magnetism that inspires people's confidence, admiration and allegiance.

Charisma can be assigned to a single person, a group of people or an institution and is defined by Oxford Dictionaries Online as “a divinely conferred power or talent” (Oxford Dictionaries Online 2010). In the New Testament a person is seen to be charismatic if they have received the Holy Spirit's gifts of wisdom, talent to mediate gnosis, strength of belief, ability to heal, power to produce miracles, the talents of prophetic speech, differentiation of spirits and speaking in

tongues (1. Corinthians 12,8-10). With the establishment of the early Christian church charisma was additionally transferred to the institution of the church itself; even today there is often an unquestioned association of charisma with people in high political, social or religious functions.

Oxford Online Dictionaries also defines charisma as a “compelling attractiveness or charm that can inspire devotion in others” (Oxford Dictionaries Online 2010). This definition speaks about an emotional attachment the follower feels towards the charismatic person but it leaves open the origin of this attractiveness or charm and how it might be achieved. Important, though, is the implication that charisma occurs in a reciprocal relationship; without “others”, followers, there is no charisma. The needs and values of the followers determine what they see as being attractive or charming enough to inspire them. The ancient Greeks, for instance, attributed charismatic qualities like charm, beauty and creativity to their goddesses, the Charites (Χάριτες).

In his essay “Präsenz und Präsentation” (Presence and Presentation) historian and sociologist Jürgen Raab notes that,

Die materialen Analysen weisen darauf hin, dass Präsenz nichts Wesenhaftes und Essentielles ist, sondern in sozialen Prozessen theatraler Präsentationen und der Deutung solcher Präsentationen sowie den daraus hervorgehenden Bedeutungszuschreibungen entsteht. Erst diese sozialen Prozesse machen ein Objekt, dessen Bedeutung keine in ihm versteckte Größe ist, zu einem Objekt der Erkenntnis und des Begehrens. (Material analyses point to the fact that presence is nothing intrinsic and essential, but evolves from social processes of theatrical presentations, from the interpretation of those presentations and the construction of meaning that emerges from them. Only those social processes turn an object into an object of cognition and desire; not a hidden value supposed to render its meaning.) (Raab 2010: 190; my translation)

Here the word “Präsenz” (presence) is used in its sense as “charisma” and, in contrast to the first definition of Oxford Dictionaries of charisma as a divinely conferred talent, Raab emphasises that charisma evolves from social processes and can be seen as a phenomenon that is created between leader and follower in a reciprocal relationship.

5.2. Four different Approaches to Charisma

I will now present different approaches on charisma and investigate how they can be applied in a concert situation. I will explicitly go beyond the Oxford Dictionaries definitions, usually the prevalent idea musicians have about charisma, and instead take four theories of charisma from social sciences and psychology as a basis for my research:

1. The “Trait Approach” as introduced by sociologist Max Weber, 1947, especially in his book *Wirtschaft und Gesellschaft: Grundriss der verstehenden Soziologie* (Weber, 1921/1980) (*Economy and Society: An Outline of Interpretive Sociology*, 1921/22)
2. “Charisma as a Social Process” (Fiol, Harris and House 1999): the social structures of followers’ values and expectations as well as communication strategies charismatic leaders employ for breaking the frame and effecting changes.
3. The “Dramaturgical Approach on Charisma”: the expression of overarching goals, visions, core values, and authenticity to emotionally arouse and inspire others within a certain context.
4. The “Theatrical Perspective”: charismatic leadership as something that can be staged in acts of *framing*, *scripting* and *staging*.

These theories on charisma are not mutually exclusive, rather they complement one another, focusing on different aspects of charisma. By looking at those theories I will consider whether charisma is a god-given grace or a set of tools and knowledge which a performer can consciously apply in a concert situation, a means to convey vision, to express authenticity, to inspire listeners and to form a bond with the audience, all of which are, in turn, characteristics of the phenomenon of concert aura.

5.2.1 Trait Approach

German sociologist and political economist Max Weber (1864-1920) introduced the secular usage of the term charisma in scholarly use. Weber differentiates between different forms of legitimate political leadership and authority:

- Charismatic authority (familial and religious),
- Traditional authority (patriarchs, patrimonialism, feudalism) and
- Legal authority (modern law and state, bureaucracy)

According to Weber,

„Charisma“ soll eine als außeralltäglich (ursprünglich, sowohl bei Propheten wie bei therapeutischen wie bei Rechts-Weisen wie bei Jagdführern wie bei Kriegshelden: als magisch bedingt) geltende Qualität einer Persönlichkeit heißen, um derentwillen sie als mit übernatürlichen oder übermenschlichen oder mindestens spezifisch außeralltäglichen, nicht jedem andern zugänglichen Kräften oder Eigenschaften oder als gottgesandt oder als vorbildlich und deshalb als »Führer« gewertet wird. Wie die betreffende Qualität von irgendeinem ethischen, ästhetischen oder sonstigen Standpunkt aus "objektiv" richtig zu bewerten sein würde, ist natürlich dabei begrifflich völlig gleichgültig: darauf allein, wie sie tatsächlich von den Beherrschten, den "Anhängern", bewertet wird, kommt es an. (“Charisma” shall be called an extraordinary quality of a personality by virtue of which a

person appears as supplied with supernatural, superhuman, or at least specifically exceptional powers or traits that are not accessible to everyone. Thus he or she is seen as God sent or exemplary and therefore appraised as “leader”. Originally, this quality was seen as magical with personalities such as prophets, therapeutics, wise law-men, hunting leaders or war heroes. How the respective quality “objectively” is to be judged in terms of ethics, aesthetics or any other point of view, is of course conceptually completely irrelevant. The only important factor is, how in fact it is valued by the ruled, the “followers”.) (Max Weber 1921/1980: 140; my translation)

Weber widens the original concept of charisma to personal traits which may be supernatural, superhuman or just exceptional human powers and qualities. What is especially interesting is that in his view it is the follower who perceives these powers as of divine origin, exemplary or charismatic, and therefore treats the charismatic person as a leader. Like the ancient Greeks, Weber extends charisma from the purely religious to a personality-based quality. (Weber 1924/1947, p.359)

The implications of this theory for the practice of a musical performer are that the artistic qualities and personal traits of the performer lie in the eyes (and ears) of the beholder. Exemplary skills, passion and discipline are seen and felt as signs of exceptional gifts that set the artists apart from their followers, the audience. This becomes part of the concert aura experienced by the listener.

To give an example from contemporary music practice I would like to compare interpretations of Stockhausen's *Klavierstück IX* by Maurizio Pollini (Cité de la Musique, Paris, June 25th 2002) and Grace Quaglio (Lorne Watson Recital Hall, University of Brandon, Manitoba, Canada, November 1995). Both are live performances and both can be seen on YouTube (Pollini, <http://www.youtube.com/watch?v=wqzZfMzba5I>, minute 0'00 to 3'40; Quaglio, <http://www.youtube.com/watch?v=rthYUo5YOk0>, minute 0'00 to 4'26) (also added as quicktime movies to thesis on 02 DVD: Collaboration/Concert Aura/Charisma, track 02 and 03). I will compare Pollini's and Quaglio's playing from the beginning up to the same point in the score.

In Pollini's interpretation we see energised concentration and enormous technical skill – his decrescendo is controlled; his musical timing is expressive, and has a bodily feeling to it; he shows discipline and control in his performance without losing musicality and intensity; his facial expression mirrors his inner involvement so that he appears authentic – skill, passion, discipline, and authenticity, all signs of charisma as defined by Weber. (It should be added, however, that the camera repeatedly shows close-ups of Pollini, giving the viewer an artificial intimacy with the artist which furthers the establishment of a bond with the listener. In Quaglio's video in contrast we are much further away from her.)

Quaglio's body movements are less defined and each of her initial chords sounds rather differently, as if she cannot sufficiently control her touch. She seems to be technically less skilled than Pollini. Her decrescendo is unsteady, reducing the crystalline, mechanical, immutable quality of the beginning of the piece. Her timing appears to lack conscious shaping or control. At 1:46 for example, she appears to start the new chain of chords not from the centre of her body; instead she just suddenly moves her hands and begins the new sequence. The viewer does not get a sense of the mental concentration and bodily power required to start the chords anew. In Pollini's playing, on the other hand, we can see both his breathing in and his bodily effort; through his body language, we can feel the music and experience his timing (1:03-1:05). Our ability thus to feel the music-making of the performer is triggered by the "mirror neurons" in our brain that allow us to empathise with other human beings (see Part 1: Chapter 5.2.3 "Dramaturgical Approach").

One might even interpret Quaglio's body movement from 2:47 to 3:05 as "falling asleep", although she probably wants to transmit her intensive listening to the audience. In 4'08 her body movements affect the quality of sound (especially at 4:11 where a harsh, cold accent emphasises the upper note). As a result it is much more difficult to understand the melodic structure that Pollini so convincingly brings out in 3:27.

In general, Pollini's tight, controlled way of playing shapes the form of the piece. In contrast, Quaglio's demonstrative body language, perhaps better suited to Romantic piano literature, is at odds with the content and structure of Stockhausen's *Klavierstück IX*. Quaglio has passion but lacks a discipline appropriate to this music and therefore to me lacks authenticity in her playing. I personally do not find her charismatic, whereas Pollini and his interpretation fascinate me.

It is important, though, to remember Weber's words: "How the respective quality is to be judged 'objectively' in terms of ethics, aesthetics or any other point of view, is of course conceptually completely irrelevant. The only important factor is, how in fact it is valued by the ruled, the 'followers'". There is no objective measure of what is charismatic and what is not. Others could find a warmth in Quaglio's performance that they might miss in Pollini's controlled, more intellectual approach and to them Quaglio's expressive authenticity (in the sense of Denis Dutton's as "committed, personal expression, being true musically to one's artistic self, rather than true to an historical tradition." Dutton, 2003: 267) would appear charismatic.

What are considered charismatic qualities in a person are also context-dependent.

Social psychology strongly doubts that there is a born leader independent of the expectations of the followers and of a given group structure. Research tends to assume that the leader takes his position in a group not because of an innate, not further explicable aptitude, but that he has taken over a role that is strongly determined by the group itself. (Psychologie48.com 2010)

Improvisers, for example, do not necessarily need the same kind of instrumental skill as classical soloists to be perceived as charismatic and their dress code is certainly different. The appropriateness of demeanour is important as it evokes emotional attachment in our followers but what is appropriate depends on the peer group addressed. The audience in a punk concert expects different personality traits in their performers from those expected by a classical concert audience. Cultural, sociological and historical context, the media, even the predominant fashion of a time period or location can influence the values of the followers. To be perceived as charismatic, performers must find the appropriate form of expression in their art and personality to gain a response from their specific audiences.

Public opinion can, however, be influenced and shaped, not only by the media but also by the artist. An inspiring vision, skilled media management and the support of acknowledged institutions such as sponsors, media partners or festivals can all influence public opinion. A well-functioning media network, that might also include social networks, can convey the artist's vision more firmly and widely, although it can just as easily distort it.

In recent years, social and theatre sciences as well as psychology have developed a deeper understanding of charisma. The role of the followers has come to the fore and charisma is seen as a phenomenon that encompasses leadership skills that can be learned, managed and applied, using verbal and non-verbal communication strategies and inspirational abilities (based on a vision) to achieve the emotional attachment and motivational arousal of followers. Fiol, Harris and House refer to these as a class of theories of neo-charismatic paradigm. They describe how charismatic leaders use consistent communication strategies for breaking down, moving and re-aligning the norms of their followers. (Fiol, Harris and House 1999: 2).

5.2.2 Charisma as a Social Process

“Charisma as a Social Process” (Fiol, Harris and House 1999) investigates how an audience's motivations effect their perception of the charismatic performer's leadership and looks into the social structures of values and expectations that form a frame for the followers. The term “frame” is used here in the sense defined by Boal and Bryson, 1988 and Goffman, 1974, as denoting “an interpretive scheme that enables individuals to locate, perceive, and label occurrences within their life and the world at large. By rendering events or occurrences meaningful, frames function to organize experience and guide action, whether individual or collective” (cited by Fiol, Harris and House 1999). According to this theory, charismatic leaders must first align themselves to the frame of their followers and then employ communication strategies to move, re-align or break those frames.

How can we apply the theory of "charisma as a social process" to a new music concert? The first question is, what kind of frame do performers offer the audience to render a concert meaningful,

to organize their listening experience and to guide their perception? In order to align the performer's frame with that of the audience it is important to investigate what in regards to setting, content and social relationships our audience expects of the situation and of the artist. Then the artist's goals, activities and visions need to become clear, congruent and complementary to the set of values, interests and beliefs of their audience. Once the mutual frame is established, the performer can undertake to re-align the frame for effecting changes by making use of skilled communication strategies. Thus he or she leads the audience beyond the original frame to a new vision.

In the following paragraphs I will describe the frame for a typical contemporary music concert: the setting, the social structure and the artistic content.

The setting: A person attending a new music concert usually encounters a setting where the performer is on a stage separate from the auditorium. The idea of the leader being in a prominent position is centuries old and can be found in many cultures. We find it in religious ceremonies such as the Athenian theatre celebrating the festival “the City Dionysia” or at shrine and temple festivals in Japan, at shaman ceremonies in Mongolia and royal court rituals, such as Gamelan performances in Indonesia, or in Western liturgical and military music.



Fig. 5.1: Antique Amphitheatre in Ephesus, Rowe Turkey, © José Fuste Raga/Corbis



Fig. 5.2: Duo of Sachiko M and Keith performing at the sixth *Amplify festival* in Tokyo

Performers address the audience in a formal, ritualised setting familiar from their cultural history and experiences, giving them an interpretive scheme they understand. In her essay “Konzertformate heute: abgeschaffte Liturgie oder versteckte Rituale?” (Concert formats today: abolished liturgy or hidden rituals?) musicologist, psychologist and ethnologist Elena Ungeheuer even claims:

Ein Konzert zeigt viele rituelle Komponenten quasi-liturgischen Charakters: Es gibt den Hohepriester (den Interpreten), den ersten und obersten Zeugen (den Komponisten), es gibt eine heilige Botschaft (die Musik), die durch den Priester eine authentische Exegese

erfährt, es gibt Verhaltensasymmetrien zwischen Bühnengeschehen und Publikum (wer darf etwas sagen/tun, wer nicht?), es gibt eine asymmetrische Kleiderordnung, es gibt das Resultat der Beglückung auf Seiten der Konzertbesucher, es gibt das adäquate Verhalten "danach", wenn die Tagesform des Bühnenstars gemeinsam begutachtet wird, als wolle man die Qualität der Predigt kommentieren. (A concert shows many ritual components of quasi-liturgical character. There is the high priest (the interpreter), the first and supreme witness (the composer), there is the holy message (the music) that experiences an authentic exegesis through the priest, there are asymmetries in conduct between what's happening on stage and in the audience (who is allowed to say/to do what? who is not?), there exists an asymmetrical dress code, we have the outcome of happiness amongst the attendees of the concert, there is the adequate behaviour "afterwards", when the work of the star on that particular day is jointly judged, as if commenting on the quality of the sermon. (Ungeheuer 2011: 127; my translation)

The social frame of a concert defines the role of the audience and its demographic, the societal position and role of the promoter and of the performer. Usually the listeners expect to meet their peer group and to experience stimulation and social exchange while being led through the evening by the performer. To feel comfortable in the performer's leadership, they demand vision and competence from the person on stage. As in Weber's theory, here the performer's leadership aptitude shows in certain personality-bound qualities:

- General knowledge of the subject (contemporary music in general, programming)
- Playing (mastering the instrument and where applicable the specific technical and musical challenges of a score)
- Listening aptitude (chamber music, improvisation)
- Self-confidence (built through experience, knowledge, skill and former success; expressed by non-verbal communication)
- Leading ability (for instance leading a group of musicians through a composition or emotionally and intellectually the audience through the concert experience)
- Talking (in pre- or post concert talks, in presenting pieces, composers or players to the audience during the concert, in interviews for the media)
- Writing (programme notes, press releases, website)

A second aspect of the frame is the artistic content. The audience's expectations are usually based on whatever the artist and venue have suggested through impression management and public relation beforehand. The location and its social and artistic connotation shape the expectations of the audience as does the national and regional culture of the audience. In programming the artist reacts reciprocally to the promoter, the location and the expectations of the audience.

In most cases promoters or media offer followers – the audience – an interpretive frame for what they can expect of a performance which the audience can compare with their own frame, their social and cultural values and their expectations of a performer, when they select which concert to attend. They can do this by consulting the programming policy of the venue, the concert programme, social connotations of a venue, and/or by getting informed about the performer. Thus they can ensure a mutual frame alignment between themselves, the venue and the performer. On the other hand, as Christopher Small notes:

Then there is the question of publicity. The potential audience has not only to be informed about the concert – about what is to be played and who is playing it – but has to be made to *want* to attend. Concert halls, and orchestras, are businesses like any other, and like all businesses they have a product to sell, namely performances. [...] Concert halls, and orchestras stand in a relation to their audiences as producers to consumers, and like any other producers they tailor their products to the assumed preferences of the customer, while at the same time manipulating those preferences as best they can by deploying techniques of advertising and marketing similar to those that are used for other products. (Small 1998: 33)

Fiol, Harris and House have written about the way in which charismatic leadership can break an established frame:

Sociologists (Eisenstadt, 1968), political scientists (Dow, 1969; Willner, 1984) and organizational behavior theorists (Bass, 1985; Conger & Kanungo, 1987; House, 1977; Nadler & Tushman, 1990) have described or defined charismatic leaders as breaking with traditional institutional authority and persuading followers to embrace innovative or revolutionary ideas. These definitions imply a motivation to change the status quo. Charismatic leaders are thus motivated to alter or break the "frame" or interpretive scheme by which individuals locate, perceive, and label occurrences in their life consistent with the status quo (Fiol, Harris and House 1999: 8).

Musicians generally do not want to engage their followers in radical, social or political revolutionary change, the usual attribute of charismatic leadership, but contemporary music often does challenge the traditional values and auditory habits of listeners. To lead our audience beyond the expected, we need to develop a concept to break the established frame. The context for each concert is a different, therefore I cannot give a simple formula, but I do want to offer a catalogue of questions which can help in conceptualising a performance:

- What is the frame in terms of setting and social structure for this specific event?
- What is the frame in regard to content we want to establish, so that the audience feels comfortable and trusts our authenticity and leadership?

- What is the audience's motivation and what are their intrinsic values that might make them align with us?
- How might our vision lead the audience beyond what it expects from us?
- How can we convey this to our audience by breaking the frame and altering their interpretive scheme of music and performance?
- Do we intend to do so on the social, the structural (i.e., setting) and/or content level?

Following, I will analyse how charisma as a social process was triggered in a new music concert in Istanbul. Case study 6. Inaugural concert of the Hezarfen-Ensemble on 16th January 2010.

Who are the three main protagonists of the concert, their socio-cultural background and their vision?

The artists. Hezarfen is an ensemble of internationally recognized musicians and emerging young talents based in Istanbul/Turkey. It is dedicated to contemporary performance and the proliferation of contemporary music originating both from Turkey and abroad, through projects that facilitate intercultural exchange and encourage diverse artistic and musical encounters. Their long-term commitment is to raise levels of awareness and accessibility of contemporary musical art for audiences in Turkey (Ellison 2010). Composer Michael Ellison (USA/Turkey), and violist Ulrich Mertin (Germany/Turkey) are the co-founders and artistic directors of the ensemble and both agree that they want to abolish the public's dread of contemporary chamber music. "People don't want to be philosophized; they want to be energized," says Ellison [...]. Mertin says, "I play in clubs, so I know about entertaining people. I can redesign how things can be presented. For more formal concerts, people often come in expecting something serious, but they walk out being surprised and delighted." (Ivanoff, 2010)

The sponsor and promoter. Cultural life in Turkey's capital lies mostly in the hands of sponsors such as banks and companies, of which many hold their own orchestra or ensemble. Among these the company Borusan Holding is one of the most important supporters of classical and artistic activities in Istanbul. They finance an orchestra, a children's choir, and a string quartet, and contribute to the International Istanbul Music Festival and the International Istanbul Biennial. They support the idea of a community which is made up of individuals who, through their knowledge, skills and interests can act and communicate as world citizens but can also preserve all the core values of their heritage and of the Turkish Nation. "Over the years Borusan has been working diligently to foster a greater appreciation for classical music among the masses in Turkey, as well as to use it to build a bridge between our country and the international community" (Borusan Holding, 2011).

The audience. The audience consisted of students, dignitaries, international guests, friends, new music specialists, walk-in listeners, and people generally interested in music. They had

assembled to celebrate the opening festivity of 2010 European Capital of Culture, Istanbul. Straddling Europe and Asia, Istanbul is the political and cultural bridge between orient and occident which Turkey symbolises as a state. The artistic director of Hezarfen ensemble, Ulrich Mertin, told me in interview that in general the Turkish audience is more inclined to listen to pop music or Turkish folk music than classical music. Since Hezarfen and Borusan expected a heterogeneous audience from walk-in listeners to new music specialists they had to take that into account for their programming.

What, for the audience, are the leadership aptitudes of artist and sponsor? The artistic directors of Hezarfen both have a deep knowledge of new music. Michael Ellison is a faculty member at İstanbul Technical University's (İTÜ) Center for Advanced Studies in Music (MIAM), and Ulrich Mertin is an expert in contemporary music and member of renowned new music groups as Ensemble Modern and Musikfabrik. The ensemble itself is ensemble-in-residence at MIAM Center for Advanced Studies of Music, Istanbul Technical University. The Turkish members have insider-knowledge of cultural life, folk music and composers of Turkey. The sponsorship of Borusan Holding warranted a high profile social event and handpicked high-quality musicians. Therefore the audience could expect socio-cultural competence with international expertise from artist and sponsor.

What are the underlying motivations for participating in this particular event? Along with the start of the season, "Istanbul 2010: European Capital of Culture 2010", Borusan Holding invited the Istanbul audience to the opening of a new music venue for contemporary and cross-over art in the shopping street Ayhan Işı in the Beyoglu district of Istanbul, Borusan Müzik Evi. Because of the occasion and the social importance of the host, media interest was high and the concert was sold out; one of the most important Turkish sponsors had advertised an event of communal and international significance and so the audience could expect a high profile societal gathering. Hezarfen ensemble, on the other hand, drew an alternative crowd of Turkish and international friends and new music enthusiasts, while a third group consisted of ordinary people who walked in from the festivities on the street into the indoor concert at Müzik Evi. Accordingly the underpinning motivations of the audience were, variously, entertainment, vivability at a high profile international societal event, participation in the celebrations, curiosity for the new cultural building, with interest in new music and/or support of the new ensemble playing only a small part.

Hezarfen and Borusan succeeded in engaging with an audience that was mainly expecting entertainment and social gathering because they worked together closely in developing a programme that reflected both the artistic vision of the ensemble and their audience's values. They aimed for an entertaining event suitable for the festivities which would leave the audience feeling lifted and enriched rather than, as Mertin puts it, "hurt" by contemporary music. But they also planned to break with the participants' listening habits and to guide them to what they

consider to be core new music without making any compromises. In the programme Tristan Murail's viola solo represented that core, the music before and after this central work serving to put the audience in the mood to listen to new music and then to reconcile them to it, if necessary.

To first establish, then move and re-align the audience's frames of reference Hezarfen used different communication strategies in the programming and set-up of the concert. Part of the musicians' plan was to address the imagination and senses of the listener and, as Mertin explained, the ensemble chose a title for the concert that symbolised the journey they wanted the listener to take: "From Sunrise to the Abyss". The title was intended to trigger the participants' associative world and reach them on an emotional and sensory level.

The programme for "From Sunrise to the Abyss" ran thus (asterisked works were receiving their Turkish premieres):

Arvo Pärt (Estonia, b.1935)	<i>Fratres</i> (1977/1985/1989) (string quartet)
Terry Riley (USA, b.1935)	<i>Sunrise of the Planetary Dream Collector*</i> (1980) (string quartet)
Tristan Murail (France, b.1947)	<i>C'est un jardin secret</i> (1976) (viola solo)
Thierry de Mey (Belgium, b.1956)	<i>Musiques de Tables*</i> (1987) (3 players – for 6 hands on table)
Zeynep Gedizlioğlu (Turkey, b.1977)	<i>Akdenizli</i> (2007) (violin, viola, piano)
Michael Ellison (USA/Turkey)	from <i>String Quartet #2: Mistico Andante-Presto*</i> (2002)

Encore: *Tango*

The concert traversed a number of different emotional level and musical states and the ensemble consciously used stage set-up and lighting to enhance the sensory experience and reflect the content and atmosphere of the individual compositions and the concert in total. The stage was situated at floor-level with the audience seated both in a semicircle around the stage and on a gallery.



Fig. 5.3: photo of the concert hall Borusan Müzik Evi in Istanbul/Turkey,

The concert started in the dark, with the quartet hidden in a corner of the gallery. The players had quietly slipped in and started playing. All the instruments were amplified and the sound came from loudspeakers evenly spread throughout the concert hall so that listener could not locate where the original sound came from. As Mertin remembers, the setting immediately grabbed the audience's attention while Pärt's meditative music let them relax and gently fall into the mood of the concert.

To ensure a smooth transition into the next piece and to surprise the audience, the violoncello and second violin prolonged the final moments of the Pärt (playing open fifths and pizzicati), while first violin and viola sneaked down to the stage on the ground floor to start Terry Riley's *Sunrise of the Planetary Dream Collector*. Riley's composition combines elements of pulsating, energetic minimalism and Indian raga. In Hezarfen's version, the first violin started to play and in the same instant the stage was brightly lit, underlining the idea of "sunrise" from the concert the title and accentuating the different levels of energy in Pärt's and Riley's music. The theatrical artifice had the desired effect: "an excited murmur went through the audience", recounts Mertin. While violin and viola were already playing, the rest of the musicians came onto the stage to continue the piece together.

Between Riley and Murail the ensemble had to rearrange the stage. To bridge the pause, artistic director Ellison greeted the public and briefly introduced some of the pieces – a simple but effective means to establish a social connection between performer and audience. By personal communication Hezarfen strengthened the emotional link with their followers and induced a feeling of competence and authenticity leaving the audience comfortable and trusting in their leadership.

In the sequence of the programme Tristan Murail's microtonal viola solo served as a plateau that was supposed to lead into the more mysterious site of the programme. For Ulrich Mertin, "*C'est un jardin secret...* is quiet and intimate, but nonetheless highly dramatic". The single

spotlight on the single viola emphasized the intimate impression. As a composition it represented the most extreme and least entertaining side of the programme. It was deliberately chosen to break the frame and lead the audience into new regions of aural experience. In contrast to Riley the composition did not offer easily-followed rhythmic pulsation, instead it worked with sliding tempi. The form of the composition did not provide the traditional arch form (A-B-A) but left the end open, almost as if the piece was unfinished. The harmonic world it opened up was that of microtonality with subtle pitch fluctuations. Featuring a single viola only, its sparse instrumentation stood in contrast to the rich soundworld of the string quartet that the audience had heard before. The timbre of the viola playing varied between extremes. It reached from whispering almost inaudible sounds to shrill, rather “ugly” passages played with extreme bow pressure thus questioning dominant expectations of beautiful classical playing.

For Thierry de Mey’s *Musique de Table* the musicians had built a huge table with three wooden boards, one for each player. The boards were equipped with contact microphones to capture all the sounds. There was a spotlight on each of the wooden boards, hands, faces and bodies of the players were supposed to stay in the dark as much as possible. Being a theatrical and entirely percussive piece, the group intended the music to serve as a “lift” that would take the listener into a different state of mind.

With Zeynep Gedizlioglu the group featured a Turkish woman composer from the young generation to facilitate feelings of cultural familiarity and bonding between audience and artists. In the programme note her piece *Akdenizli* (Mediterranean Sea) is described as dark, explosive and dissonant, with a whiff of the traditional Turkish music “saba makam”, pulling the listener into a deep, Mediterranean chasm.

Michael Ellison emigrated from the USA to Istanbul 10 years ago. For the ensemble he serves as a representative of someone who has crossed boundaries and is at home in orient and occident alike. After hovering on the edges of the mysterious in its *Mistico Andante*, the Presto movement of Ellison's String Quartet No.2 finishes the circle of the sun, concluding the concert in a sparkling mood and leaving the audience reconciled. As an encore Hezarfen played a tango, a musical form that is very popular in Turkey. It functioned as a counterpoint to the programme, emphasising the exotic journey on which the group had taken the audience.

Conclusion. The sponsor Boruzan Holding had established a social frame for the audience by combining the festivities around the start of the year of the European cultural capital with the opening of a new concert hall. Hezarfen and Borusan had framed the values of their audience with a programme that was locally rooted (with the Turkish composer Gedizlioglu and longtime immigrant Ellison), offered entertainment (Terry Riley, Thierry de Mey and tango), folk music tradition (saba makam in Zeynep Gedizlioglu's *Akdenizli*), and alluded to the Mediterranean Sea

(*Akdenizli*), an important symbol for Turkish people. At the same time they broke with this frame by luring their audience into the innovative soundworld of contemporary music as far as presenting microtonal music on a single viola (Tristan Murail).

They offered an interpretive scheme in the imagery of the title “From Sunrise to the Abyss” to stir listeners’ imaginations, and structured the energy level of the concert to lead the listener gently into the new experience (Arvo Pärt), balancing highly energized, entertaining and meditative pieces, all reconciled by the final tango in the end. The stage lighting emphasised the atmosphere of each composition and the staging of their concert, first on the gallery then at ground level, maintained attention and at the same time symbolically underlined the audience’s musical journey.

Hezarfen's sensitivity in devising the frame of the concert, their authenticity and core values, combined with an appealing and innovative vision, created the charismatic radiance and concert aura that took the audience beyond the status quo to embrace new auditory experiences. As a press review said, “So this was the rhythm of the night. As Istanbul opened its celebration of 2010 European Capital of Culture with fireworks and outdoor music in major city centres, indoor concerts at Müzik Evi danced us to and from the ends of time.” (Alexandra Ivanoff, 2010)

5.2.3 Dramaturgical Approach

“All the world's a stage, and all the men and women merely players.”

(Shakespeare, *As You Like It*)

In this subsection I will consider charisma as a context-dependent phenomenon, where the performer acts as dramaturge for an event. The dramaturgical approach sees “leader and the follower as key players in the construction of the charismatic relationship” (Gardner and Avolio 1998: 33/34), through which artist and audience jointly construct their identities.

In sociology, the dramaturgical perspective examines human behaviour outside its specific context instead of investigating its inner cause. In his book, *The Presentation of Self in Everyday Life*, sociologist Erving Goffman uses theatre as a metaphor for describing social human interaction: the individual performs like an actor in a play in which the impression conveyed by the “actor” is highly dependent on the situation; the environment matters, as does the target audience. The individual acts dramaturgically to communicate to the audience certain self-concepts, visions or core values. The audience in their turn respond accordingly, discordantly or with a new interpretation of the image provided by the actor. The communication process is interactive. The individual's desire to convey a certain image to the audience and the audience's reactions to the performance are equally important (Goffman 1959).

To approach performance from a dramaturgical perspective, artists need to evaluate the “environment” in which the concert takes place, and analyse the psychological underpinnings of the protagonists (the audience, promoter and performer). These form the dramaturgical outline within which all involved parties act. Performers can utilise their findings to align with (and possibly play on) the motivation and values of their followers. This is especially important when conceptualising a concert.

Secondly, by means such as “non-verbal cues, body posture, facial expressions, use of language, interpersonal sensitivity, and communication” (Mio, et al. 2005, p. 288) they express overarching goals and establish a leader’s identification. “Leader identification is the process whereby an individual works with an audience to construct an identity as a leader; follower identification is the process whereby persons come to be identified - by themselves and others - as followers of a leader. The net result of these identification processes is the leader's or follower's “situated identity” which Schlenker (Schlenker, 1985: 68) defines as ‘a theory of self that is wittingly or unwittingly constructed in a particular social situation or relationship’” (Gardner, 1998). Artists communicate meaning and present an image for identification in ways which may not be perceived “objectively” but are understood through a combination of overlaid, grid-like social structures, frames of behaviour, social space and expectations which form the dramaturgical outline within which they act. By choosing adequate communication measures artists try to ensure to be perceived by the audience the way they intend to be seen.

As Tim Etchell, the artistic director of the theatre company *Forced Entertainment*, said in his interview with *The Presence Project* on 15 February 2006:

When you work in performance [...] you start to notice that there are certain ways of being on stage or in public that maybe guarantee that you are listened to. Things that ensure or suggest that what you are doing is felt as ‘real’ or as ‘really happening’.

There are also certain things you can do in a performance (unwittingly perhaps) which mean that what you say is not listened to - that it somehow doesn’t quite seem to happen. All of these things aren’t in your control, but you do get some sense and control. In different projects you learn certain strategies or tricks or textures of how the ‘authentic’ might be read or constructed - and of course you get interested in being able to reproduce those things. (Gabriella Giannachi 2006)

Non-verbal communications encompasses the whole of the physical appearance on stage, the choice of concert clothes, hairstyle, make-up, facial expressions, posture and body language when walking, standing or playing. According to neuroscientist Viliayanur Ramachandran, when one person moves, mirror neurons in the brain of another person will react, “as if the neuron is adopting the other person's point of view, almost as if it were performing a virtual reality

simulation of the other person's action". Mirror neurons allow us to empathise with other human beings and dissolve the barriers between people (Ramachandran 2010) and through their body language performers can control the flow of information and emotion in social interaction, and influence how the audience responds to their personality and feels their music. Nevertheless, the audience might reinterpret the leader's identification according to their values and their particular context.

Case study 7. A comparison of three public performances of *All of Yesterday's Parties* composed and performed by Marko Ciciliani:

All of Yesterday's Parties (2010) for electric guitar, voice and electronics performed by one person comments on the most often covered song by the most often covered band: *Yesterday* by the Beatles. In *All of Yesterday's Parties* this icon of pop music is condensed to a massive sound wall of various interwoven cover versions. As such it is in the original sense of the word "caricare" – to overload – a true caricature. *Yesterday* is a mass product, on the one hand in respect to its thousand fold reincarnations as cover version and on the other hand through the fact that there is almost nobody who does not know the song or does not have an emotional relation connected it. (Ciciliani 2012)

Ciciliani's composition was inspired by the song *All Tomorrow's Parties* by The Velvet Underground. The band recorded the song with the singer Nico; she had a strong German accent and did not sing well but her interpretations had great directness and authenticity. Similarly, Ciciliani is neither a professional guitar player, nor a professional singer, but he wants to use the imperfections of his playing and singing to evoke a feeling of intimacy and authenticity. If the context allows it, he sings *All of Yesterday's Parties* sitting on a stool on a dark stage with just one solitary dim light shining on him, a stage set-up that projects him not as a soloist but someone singing his personal version of the Beatles song in the intimacy of his own living room.

In *All of Yesterday's Parties* Ciciliani opposes mass consumerism with the so-called "prosumer"-culture by simultaneously "consuming" a pop classic and producing a cover version of it. Thus he challenges media critics like Adorno who consider mass culture as an industry that does not offer free choice and responsibility to their consumers and leans toward John Fiske's theory that "popular culture is made from within and below, not imposed from without or above as mass cultural theorists would have it." (Fiske, 2010) He juxtaposes the pop scene and the contemporary music scene and at the same time questions both.

Within five weeks Ciciliani performed the piece three times. Personal traits of Ciciliani (trait approach), the interpretive frame given (choice of programming, title of the piece, genre) and Ciciliani's authenticity (both indicators of charisma as a social process), in short the composer,

the work and the performer were the same for each performance but each time the audience response was differently and by analysing the dramaturgical background of each performances I will investigate this.

1) The context:

- a. **Social context:** The first performance, on 12th of October 2012, took place at “Favoriten modern”, a house-concert series for contemporary music in Vienna. The audience consisted of friends and acquaintances of the hosts (who are artists themselves), people in their early twenties (mostly students), middle aged people (between 35 and 50, mostly co-artists and their friends or families) and over-60s (audience interested in the arts, often intellectuals coming from for different professions). The house-concert series offers a mix of entertainment, nice food, socialising and professional networking. The programme usually features one artist/composer from Vienna, one from another Austrian city and if possible a third from abroad.

Political context: The name of the series alludes to the established festival WIEN MODERN, but unlike it, “Favoriten modern” is explicitly meant to be a place for experiments and surprises.

Physical context: The living room of a flat serves as stage and auditorium. The audience sits close to the performer. A crowd of 30-35 visitors filled the room, creating an intimate atmosphere.



Fig 5.4: Audience at “Favoriten modern” on 12.10.2012.

Ciciliani set at the left of the room in front of an old oven and next to blossoming houseplants. His music lay on the floor, the electric guitar hung at his side and the equipment was placed on the floor.



Fig 5.5: Marko Ciciliani performing at “Favoriten modern” on 12.10.2012.

- b. The second performance took place at “Neue Musik – heute? Symposium zur aktuellen Situation der Neuen Musik” (New Music – today? Symposium on the current situation of New Music) on 23rd October 2012, at 10 am. The symposium was organised in co-operation with the festival WIEN MODERN, mica-music Austria and the University of Music and Performing Arts, Vienna.

Social context: The target group were Austrian musicians and composers, international guests and audience generally interested in music.

Political context: In 2012, the festival WIEN MODERN celebrated its 25th edition under the motto “examine the present, look critically onto the past”, and the mica-panel discussion investigated changes in contemporary music since 1980, with an emphasis on new media and new music creation. They aimed for a discourse on the development in music and music technology in the last thirty years, a discussion on elitist tendencies in modern music versus consumer culture in the pop scene, and on the changing values, media and social basis of cultural creation.

Physical context: The venue was a traditional concert hall in the Musikuniversität Wien. It looked official and institutional; there was no possibility to create an intimate situation on stage for the performance.



Fig 5.6 (left): Franz Liszt-Saal, the venue of the mica symposium.



Fig.5.7 (right): Marko Ciciliani performing at the symposium.

- c. In a sub-series of the Avaton Contemporary Music Festival on Cyprus, “Avaton distorted”, Ciciliani presented *All of Yesterday's Parties* on 17th November 2012 in a late-night concert at a bar. Avaton Music Festival claims to be “the only music festival in Cyprus that can offer different, often conflicting worlds, contemporary instrumental music and electronic/digital created music”.

Social context: The target group were participants of the festival and random guests of the bar.

Political context: Avaton Music Festival claims to be "the only music festival in Cyprus that can offer different, often conflicting worlds, contemporary instrumental music and electronic/digital created music".

Physical context: The venue, bar and café Στο Δρόμο, was kept dark with no extra light on Ciciliani. He set on a wooden bench, facing an audience sitting around tables, drinking, eating, chatting and listening to the music.



Fig 5.8 and 5.9: Café Στο Δρόμο in Limassol/Cyprus, venue of the performance at "Avaton distorted". On the left photo of Marko Ciciliani waiting for his performance (photo taken with flashlight), on the right the audience.

- B) How did the psychology of musician, audience and promoter change from concert to concert?
- a. **Musician:** Ciciliani told me that he wanted to use the private concert platform as a try-out for his performance at the symposium at WIEN MODERN, to boost his self-confidence with a try-out in a “safe environment” before presenting himself at an official occasion to an audience he expected to be rather conservative.
- Audience:** In conversations, members of the audience for “Favoriten modern” told me that they came to be entertained, to watch performances that are out of the ordinary, to enjoy the buffet, to meet friends and fellow artists and to see their favourite performers.

Promoters: The hosts of the house-concerts say that they use the series to establish and nurture their contacts with the Austrian contemporary music scene.

- b. **Musician:** Ciciliani considered his performance at the opening of the symposium as an important means to promote himself within the Viennese music scene. He thought that his composition might seem controversial: for the new music audience a pop song, for the pop scene a weird piece of new music, equally strange and unsuitable to both. Nevertheless he wanted to sing, although he was no singer, and play the guitar, although he had never learned to do so, and he drag a well-known and beloved tune into a cataclysmic flood of remixes.

Audience: Ciciliani and I both got the impression from our conversations with members of the audience that they had come to hear a discourse on electronic music, DJ culture and media criticism between the panellists Martha Brech (specialized in electronic music), Rosa Reitsamer (DJ culture) and Johannes Kreidler (concept and media artist). Consequently we can at least assume an interest in electronic music and possibly crossover, but the main incentive to come was the discussion, not the performance.

Promoters: Over the last two years the curator of the festival WIEN MODERN, co-organiser of the symposium, has shown tendency towards conservation rather than renewal. The festival trailer 2012 promoted “beauty, wisdom, elegance, making music in a temple, the preserve will be served, din of the technique, the paths of the past” (Wien modern 2012) and experimental electronic music was not high on their priorities. On the other hand, Wolfgang Seyerl, president of mica, had invited Ciciliani, specifically hoping for an electronic composition and conceptual performance which might be controversial.

- c. **Musician:** Ciciliani's motivation to perform at “Avaton distorted” was to present one of his solo pieces in the context of the festival; he thought *All of Yesterday's Parties* might be appreciated both by the contemporary music festival audience and a pub crowd used to pop music and remixes.

Audience: The audience was divided into festival participants and people in the café to meet friends: the former were curious to experience new music away from the mainstream, perhaps with a club character, the latter expected live-music to entertain them.

Promoters: The café Στο Δρόμο had only recently opened and was keen to host the musicians as free promotion to attract new guests. AVATON/DISTORTED hoped for adventurous music, digital musicians, sound and video artists, hardware hackers and installation artists at the forefront of technology. (Avaton music festival committee 2012).

C) The thematic content of the performance and how was it communicated and conceived.

- a. The lyrics of the song 'Yesterday' allude to a beloved person who has left the singer. Ciciliani announced that his performance was a replacement for, and was dedicated to, a musician who had fallen ill, who was not able to perform that night and whom we all missed; he thus gave his playing a personal touch. At the same time he maintained the tradition of experimental performance at the house-concert series that the audience expected and so his piece was received enthusiastically.
- b. The theme of Ciciliani's performance at the symposium was the adoption of remix culture within, and as commentary on, contemporary music; a fusion of genres and the toying with the aesthetics of both; the opposition of an intimate, personal approach to music to professional artistry; and a re-assessment of the past, using the Beatles' song 'Yesterday' as the source for a contemporary music piece. Ciciliani could not establish the intimate homely style he prefers for the stage setting, because he could not create a specific lighting situation and his clothes were a compromise between what he would wear at home and the dress-code for the opening of a festival. The public were friendly and respectful but not overly enthusiastic. Individual members of the audience approached him and pointed out connections between his performance and the topic of the festival and symposium.
- c. At AVATON DISTORTED, Ciciliani played with the notion of music away from the mainstream, like "The Night of the Unexpected" in Utrecht which the promoter says is the model for AVATON DISTORTED. In keeping with the bar atmosphere he dressed casually in a hoody and a funny T-shirt. To get people's attention he announced, "I will play now a piece that I am sure you will all recognise and you all love". But because the audience included two different groups of people the reception of the performance was divided too: I watched some guests who, after an initial interest, seemed to be glad when the performance was over, while others were completely drawn into the music's weirdness and uniqueness and listened to Ciciliani enthralled and literally gawping.

What conclusions can we draw from the comparison of these performances? Marko Ciciliani performed the same piece on three different occasions with varying receptions on each occasion. Connotations drawn by members of the audience varied according to the context of the performance. The performer was the same and the execution of the work – as I experienced it and as he agrees – was of similar quality each time. But the motivation of the audiences differed, as did the context for each performance, and because Ciciliani could not entirely re-adjust his dramaturgical planning to the values of each different audiences there was a different reciprocity on each occasion.

Only at the house-concert was there a congruence between audience and performer and the context aimed at experimental contemporary music. *All of Yesterday's Parties* was received enthusiastically. Ciciliani met individual values and expectations and could also thwart them, while still remaining charismatic to the listeners. A pop musician told me that he very much liked the performance because it reminded him of remix culture, yet the piece also expanded his listening habits in an experimental, surprising and enjoyable way. A rather traditional “new music” composer appreciated Ciciliani’s conceptual approach and how it broke the “easy listening” pop attitude.

At the symposium people mainly came for a theoretical discussion, not music; generally they responded with respect and on an intellectual rather than emotional level. Organiser Wolfgang Seyerl liked the way the performance questioned elitist tendencies in contemporary music and mirrored current social and artistic trends and values; panellist Johannes Kreidler, an advocate of what he calls “music-recycling”, appreciated Ciciliani's re-mix approach; musicologist Martha Brech made the connection to the past, that Ciciliani's composition played with the notion of post-‘80s digital technologies and the use of the internet as an archive, and that the title *All of Yesterday's Parties* might allude to the anniversary of WIEN MODERN.

The audience of AVATON DISTORTED was split: in the eyes of the people who had expected bar-music he was a tolerated “weirdo”, whereas those who came for experimental electronic music responded with admiration and fascination, seeing him as an artist bringing new and exciting art from abroad.

In conclusion I would suggest that in conceptualising the concert we should not forget that the audience has an effect on the event and the conception as well and in Part 2: Chapter 8.1 I will show this in an analysis from my own practice: the audience's interpretation of ensemble Intégrales' performance at "Fadjr International Music Festival" in Teheran, 2003.

In dramaturgical planning the performer constructs a vision and certain goal. Various features work as transmitters of charisma to the audience, forming their overall perception of the concert: the performers’ actual and/or public persona, their communication with the audience, the choice of composition or instrument, and above all the performance within its particular context (programme content, political and cultural context, image campaign and the venue itself). Audience and performer are in a state of communication in which meaning can never be absolute and final.

5.2.4. The Theatrical Perspective

“Theatrical Perspective” addresses charisma as something that can be enhanced or even evoked through theatrical strategies. The efforts of the leader (performer) can be grouped into three basic

approaches: framing, scripting and staging (Gardner and Avolio 1998: 41). By applying those strategies, performers shape a charisma-conducive environment in which a charismatic relationship between them and their followers (audience) can be established. It sets up the physical and virtual stage on which they act.

For example, if we would see a picture of the pope blessing a crowd we recognise that, through setting, accessories, clothing and posture, the Catholic Church has developed a form of celebration that emphasises power and grandeur and demands emotional and moral loyalty. The church is expert at communicating through channels beyond words alone; they guide the believers' perceptive and emotional coding by stimulating their senses of hearing (sermon, music, singing), smell (incense, candles), sight (clothing, architecture, illumination, paintings), and even touch (kneeling and consumption of the host), addressing them subconsciously and symbolically level as well as a conscious cognitive.

In theatre or concert, we find ourselves in a similar situation: a quasi-ritual experience, lending glamour of magic, celebrity and iconography to the performance, a social setting with a codex of communication, behaviour and values and symbols. Whether it is the Pope giving the traditional blessing to the crowd, or a performance at the Bregenzer Festspiele, we can see that in both scenes similar means establish the roles of leader and follower and create awe and charisma. The stage is set apart from the followers, the dress code for the performer separates the audience from the artist, and the religious or musical language is coded and exclusive according to norms expected by the followers. The senses are stimulated by a display of grandeur and symbolic gestures or properties.



Fig. 5.10: Pope giving the blessing "Urbi et Orbi" from the balcony of St.Peter's Basilica.



Fig. 5.11: An opera performance at Bregenzer Festspiele on the Seebühne, a stage built into the lake.

I will now explain the three basic strategies of framing, scripting and staging and give examples of their application in performance practice:

a. Framing:

Gardner and Avolio describe framing as a process that “involves communications that shape the general perspective upon which information is presented and interpreted.” (Gardner and Avolio 1998: 41)

In giving a concert a title we frame our vision, constructing an interpretive basis to which we hope our audience will align by addressing their interests and values. For example, here are the titles and interpretive schemes for ensemble Intégrales’ concert series in Hamburg (2007-2009):

- “Utopia” – a philosophical ideal
- “Flashlight” – associated theatre or show business; we wanted the public to expect lights, electronics, perhaps multimedia.
- “Digidrops” – an artificial word to evoke images of sweets, and relaxed, playful, digital art; “drops” + “digi”.
- “Youngstars” – TV talent shows and/or music of the new generation.

Each title was intended to catch the atmosphere of the particular concert but the connotations were consciously kept open to allow free associations, playing on the audience’s curiosity. We also wanted to use the titles as a trademark to differentiate us from the competition.

Framing is also important in outlining the artistic vision of performers in the course of a whole concert season or an even longer period of time; it provides the audience with an idea of what to

expect and where to locate the artist within their own set of values and wants. It mobilises and energises the audience to take part in the adventure of new music. Framing also forms part of an artist's impression management (see section 4.6. "Impression Management").

b. Scripting

Scripts are built upon the frames that supply the collective definition of the situation.

Thus, scripting is an extension of the framing process. However, it differs in that scripts are intended to coordinate and integrate activities. Whereas framing provides general ideas, scripting moves such ideas a step closer toward enactment by casting roles, composing dialogue, and directing action (Gardner and Avolio 1998: 41).

Most scripting is done prior to a performance. The casting (defined by the Merriam-Webster dictionary as “the assignment of parts and duties to actors or performers”) of the characters for a musical performance includes choosing the musicians best able to perform certain parts. We look for special professional qualifications: Is the musician a chamber musician, orchestra player, soloist or improviser? What kind of artistic temperament do they have and does it fit to the music we want to present? Do they have the right kind of experience with a certain style of music? With singers, what is their particular voice colour and how do they look (an aspect that is often important for opera productions)?

Communication abilities determine roles within an ensemble and for the audience and include those of leader of a group, the person who facilitates access to the music, and the supporting member. The leader directs the ensemble and focuses the group and the audience on the music. A supporting member could be the lighting technician who guides the audience's attention by lighting cues. A facilitator might be a singer who can easily establish eye-contact with the audience and use text to convey meaning and to engage the listeners emotionally.

Another function of scripting is to direct the dialogue between artist and audience through programme notes, pre- or post concert talks. Programme order is also part of this dialogue: how compositions follow each other helps to direct and shape the audience's perception and involves questions of musical style, duration, energy level, instrumentation, musical “substance” and aspects of stage set-up. Compositions are experienced differently in a specific context than when heard on their own as absolute pieces of music.

“Scripting also involves the provision of directions for the performances of the focal actor and other cast members, including nonverbal and emotional displays” (Benford and Hunt, 1992; cited by Gardner and Avolio 1998: 42). The order of musicians' appearance on stage, their behaviour on stage (different for various genres as well as occasions) and body-language all communicate qualities such as concentration, enjoyment, relaxedness, or aggression and are as much part of the

expressivity of a musician as the music itself. “Given the presumed difficulty that actors encounter in managing nonverbal presentations, audiences pay close attention to such behaviors and assign them more weight when forming impressions” (Gardner and Avolio 1998: 42). Skilled performers can exploit this option and script non-verbal displays as another potent means of managing impressions.

Scripting can also be applied to an entire concert series to ensure that one’s audience feels comfortable within a setting that they know and appreciate. By structuring the formal aspects of a concert or a series in a specified way we define a scene, give out signals to particular peer groups and outline expected behaviour for performer and audience alike. It is a collaborative effort between venue and performer and takes into account the audience’s wish for affiliation, entertainment, vision, information and satisfaction of curiosity, enabling us to pursue our vision and directing the relationship between people both on- and off-stage.

c. Staging

“The great leaders,” as Charles de Gaulle prophetically wrote long before attaining office as France's President, “have always carefully stage-managed their effects’ (Schoenbrun, 1966). “Staging” here, “refers to appropriating, managing, and directing materials, audiences and performing regions” (Benford and Hunt, 1992: 43, cited by Gardner and Avolio 1998)

Although staging mostly involves logistical matters, it is also important psychologically since it directs and guides the audience’s attention, emphasising aspects of the music as well as establishing and shaping the overall atmosphere of the performance. It includes the physical appearance of the artist, the selecting, designing, adapting, or modifying of the performance space as well as the positioning of the performers on stage (“blocking”). In staging a performance we have to be consistent with the framing and scripting established before.

The physical appearance of the performer, his/her choice of concert dress forms part of these staging deliberations, since it enhances the visual impression that is given to the audience. Clothing is a first chance to communicate vision at a symbolic level and has a social significance: it depends on the kind of music the performer is presenting, on the venue and occasion and the country and its dress code. For example: in Iran religious rules regulate women's dress code by law; the Netherlands is relatively casual in comparison to other European countries and coming from Germany one can easily seem overdressed and vice versa; wearing a long evening dress for a concert series of improvised music in an underground squat would be seen as eccentric or – more likely – completely out of place. Dress should underline the content of the music being played and make the audience feel comfortable within the social setting or emphasise the artistic vision linked to the concert; although dress code can also be part of impression management building a kind of

personal trademark around an artistic persona or it can alternatively be chosen to break the frame of expectations.

For example, my choice of outfits for the compositions of Schubert and Ciciliani on my DVD *Weapon of Choice* was different for each composition. For Alexander Schubert's *Weapon of Choice* I chose a long white overcoat, reminiscent of karate or judo clothing and therefore alluding to the title of the composition, whereas a short white geometrical dress corresponded well to Marko Ciciliani's Japanese-manga-inspired *Alias*, and several people asked if the clothes were specifically designed for the compositions.



Fig. 5.12: From the DVD *Weapon of Choice*; performing Schubert's *Weapon of Choice* (see 04 DVD-Case studies, track 02)

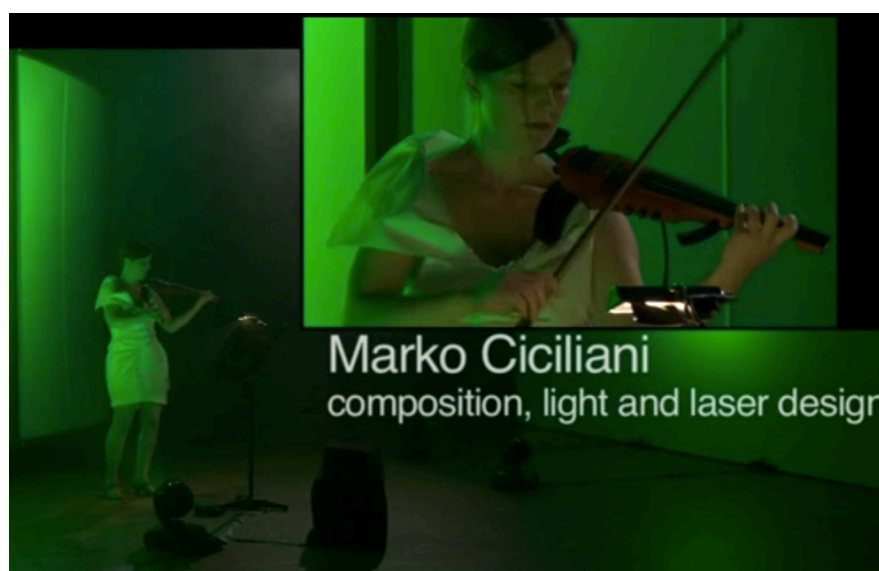


Fig. 5.13: DVD-*Weapon of Choice*; performing Ciciliani's *Alias* (04 DVD-Case studies, track 02)

In my group *ensemble* Intégrales dress was consistent for about five years: the female members wore mini-skirts, sleeveless shirts and boots in concert and the men wore black shirts and trousers,

no suits, relatively casual. The men later changed to T-shirts when members of the audience commented that image on stage was unbalanced: the women showed a lot of skin whereas the men were almost entirely covered. We wanted to convey the image that we, and the music we played, were young, attractive and sexy, in keeping with the music we programmed that often featured young composers of the upcoming generation. We wanted to draw a young audience that was open to experiment and multimedia.



Fig. 5.14: ensemble Intégrales, 2006 Fig. 5.15: ensemble Intégrales, 2007

In 2007, we were invited to play a concert of Dai Fujikura's music at the Schleswig-Holstein Musik Festival when he received the prestigious Paul Hindemith Prize. As usual the women wore mini skirts and sleeveless tight shirts but after the concert I was approached by a member of the audience to told me these were “inappropriate clothes”. She was offended and in retrospect I can understand because Schleswig-Holstein Musik Festival is a relatively conservative festival mainly for classical music; concerts with contemporary music are the exception. The audience for the award ceremony was almost exclusively elderly instead of our usual young audience. The Hindemith Prize of Schleswig Holstein is sponsored by four renowned trusts, whose directors had come to the award ceremony, so the concert was not so much about contemporary music as a societal event for the great and the good of Schleswig-Holstein and Hamburg. The dress code for such an event was conservative and the clothes we had chosen did not fit the lady's set of values, displeasing her so much that she felt the urge to tell us.

As a consequence I started to rethink the issue of choice of concert dress and I now think that performers have several options: (1) they consider their choice of dress as a trademark (such as Lady Gaga in pop-music), an explicit statement of their own artistic values; (2) they take into consideration the values of the audience and find a way to dress that expresses their artistic personality but considers the expectations of their listeners as well; or (3) they match their clothes to the artistic content of the composition or programme but also balance this with their own and the audience's values.

Next I will consider staging: how I can use the performance space in a way that serves the music and the listener and emphasises my conception of a composition and the framing and scripting of

a concert. The atmosphere of a concert differs accordingly to the social connotations a venue evokes; the size of the concert hall, the distance from audience to stage, and the size of the audience are important factors. Also “the materiality of a given room shapes the contours of sound, molding it according to reflection and absorption, reverberation and diffraction” (LaBelle 2006: X). The positioning of the player can support visual as well as aural impact and the position of the audience, their orientation and interaction (with each other and with the artist), their very presence and physicality all influences the optical, acoustic and social perception of the environment. Well-designed lighting can also support the overall atmosphere the performer wants to create and underline the character of the music by guiding and focussing the audience's attention.

Consequently we must discover if there is anything in the space we can modify to improve or change our intended relationship to the audience, to enhance their engagement. This might include changing the seating arrangement, choosing one or multiple performance spots, or adjusting the stage area for the purpose of elucidating our vision and communicating the music. (See, for example, in Part 1: Chapter 4.3. “Demography of the Audience in Relation to the Venue – a Sociological Approach”, the paragraph on the concert series TRACKS<S at the Concertgebouw.) Unfortunately, the performer does not always have full control over the space area, set-up time may be limited, the lay-out and technical equipment of the concert space may not be ideal, or there is no finance to develop and transport stage elements.

“Blocking” is an important part of these staging considerations. “Blocking is the process of planning where, when, and how actors will move about the stage during a performance” (Causey 2011) and good blocking ensures a proper line-of-sight for the audience, makes certain that performers work with the lighting design of the concert and smooths transitions between pieces. If performers use more than one position on stage, blocking allows variety for the onlooker, which again helps to ensure consistent attention, underlining the dramatic effect of a concert or compositional ideas and lending purpose to movement on stage.

An example that illustrates how blocking can support and communicate the idea of a composition on a visual level is analysed in detail in Part 2: Chapter 6.2.2 “Conceptual Transfer – Case Study 9: Collaboration with Burkhard Friedrich on *The Musicbox Project*”. Here blocking was used to communicate the concept of muzak as impersonal and non-emotional music. Instead of the traditional chamber music set-up, with the performers standing close to each other into one and the whole stage space evenly lit, the musicians stood as far from each other as possible and each performer had a spotlight, so transmitting to the audience that no interaction between them was intended. This staged isolation emphasised the impersonal and unemotional aspect of the music; additionally, one by one, we left the scene before the piece had finished – another aspect of our

blocking –, letting the soundtrack of the piece finish the performance and showing the character of muzak as music that can go on forever without needing any live-performers.

In Part 1: Chapter 4.5 “Vision and Leadership Qualities” I discussed the piano recital *for you* for an audience of just one, conceptualised and performed by Tomoko Mukaiyama, an example which demonstrates the principles of the “Theatrical Perspective” perfectly:

Framing: The title “For You” describes the exclusiveness and intimacy of the concert: “There exists only music, a performer and a single audience” (Mukaiyama 2011).

Scripting: Mukaiyama casts two roles, the single performer and the single listener; by attending the concert the listener becomes a protagonist in the event. The artist even ascribes “action” to each of the participants: “In the closed space of the theatre, there are **two people telling a story to each other** without a document – that is *for you*.” (Mukaiyama 2011; my emphasis)

Staging: The promotional photos of the performance on her website show that for *for you* Mukaiyama chooses grand concert halls. She plays with the dimension of the space giving the performance a monumental feeling.

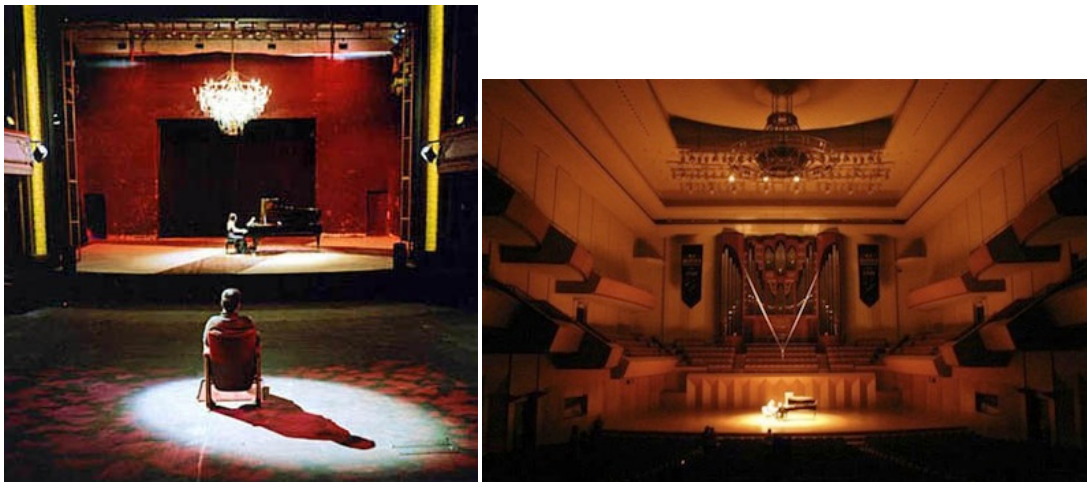


Fig. 5.16 and 5.17: Tomoko Mukaiyama performing *For you* on two different occasions (Mukaiyama 2011)

She places herself in a circle of light, and at least on one occasion (see Fig. 5.16) she isolated the listener in a circle of light, ascribing to them a similar status as “singularity” or “soloist” in the event.

Reception: According to a *Toronto Star* review, “The lucky listeners can now claim to have followed in the footsteps of King Ludwig of Bavaria, who liked to have music performed for his absolutely private enjoyment.” (1 May 2004) *Het Parool* claims that “*for you* is a dreamlike experience. You feel like a chosen person.” (13 November 2003, cited by Mukaiyama on her

website). Her performance concept and its realization has created more than personal charisma, it has created concert aura. Aryan Kaganov recalls:

There is a lot of political jargon about “empowerment” these days – but no aesthetic experience I have ever had before or since literally empowered me to the extent that this recital did. A heightened sense of time, space and deity – the absolute certainty that what was being performed was an act of worship, and that I was not an audience member but a co-worshipper. Doing my best to hold in the tears at the end of the recital, bowing to each other – and then walking through the cold Haarlem winter air on the way back to the train station – knowing quite clearly that I would never need to attend a concert performance again. (Mukaiyama 2011)

In conclusion, the theatrical perspective shapes a concert's “presence and unique existence in time and space”. It stresses the “concept of authenticity” by defining the interpretive scheme (framing) for audience and performer, and subsequently working on means to support and convey this frame to the audience (scripting and staging). All features of concert aura.

6.3 Charisma and Concert Aura – Summary

The theories on charisma I have presented summarise knowledge about charisma and charismatic relationships between leader (performer) and follower (audience), covering personality-bound qualities like competence, authenticity and commitment as well as socio-cultural and local context and communication strategies. Charisma is important for performance in general, but it has a special significance in the context of new music performances. With classical music, people have usually accepted and assume the cultural worth of the art presented. Many artists who perform at our main concert halls are prize-winners of international competitions and, as such, “quality proven” by the field. So classical music performers generally do not need to strive for the acceptance of their values; their charisma is based on qualities such as instrumental mastery or self-confidence.

The general public often has a suspicious, even negative attitude towards new music and this can make it more difficult to convey its novelty and strangeness to an audience. Even within the new music field, where contemporary music is generally accepted, artists often have to convince their audience of the value of new compositions. Understanding the principles of charisma and concert aura can enable performers to apply them to the concert situation and facilitate their audience's emotional and intellectual access to new music, taking them beyond the status quo.

Vision and values become clear in the total impression the performer conveys: programming and conceptualisation of the concert, impression management, the relation to the audience and charisma. They include everything from simple entertainment, sociability and affability, to

sensitising ourselves to the world of sounds, sonic experiences and the socio-political environment in which we live. Creating a sensual, emotional or intellectual challenge can be as much a goal as igniting a listener's fantasy and curiosity, stimulating associations and demonstrating that modern art is accessible to everybody. In meeting the expectations and values of our audience, but equally important in sharing our visions with them and leading them to unforeseen places, we create what I call concert aura.

Part Two – Case studies from my own Practice

In Part 2 “Case studies from my own Practice” I will trace my input in my collaborative work with composers and promoters, assessing when and why some collaborations have felt a failure. The theories of concert aura and charisma from Part 1 will provide a template to evaluate case studies from different concert situations.

6. Collaboration in Practice

6.1. Choice of participating composers and basic settings

In concert life, the particular reason why a certain composer is chosen for a project varies depending on the occasion. In general, the choice often reflects musical and aesthetical reasons, a player's personal taste, or a wish to mirror various fields of work within the scene. An instrumentalist might choose a composer for his or her familiarity with a special subject (computer music, an electronic instrument, improvisation, or others) or because of a former personal or work contact. Composers also approach performers via letter, mail, internet, or social networks like Facebook and MySpace.

Pragmatic and economic factors can play a role: the financing policies of a country for funding of commissions or travel costs, the musical preferences of a certain festival, venue or sponsor, or the composer's reputation within a specific field. There are also questions of location and distance to be considered: do I have a chance to personally work with a composer, where can we work, are there other ways of communicating?

Last but not least, the choice may also be affected by something as pragmatic as questions of schedule: does a composer have time to write a new piece in a given period of time? Can he or she meet the deadline set by a concert or, in my case, my period of PhD registration? The performer might also want to include a working period with the composer in their schedule of travelling, practising and performing.

Many of these factors influenced me in asking composers to be part of this research. But I also wanted to initiate a broad range of new repertoire in terms of style and use of electronics, so I chose composers from different countries, with different compositional styles and working approaches. To broaden the basis for my research I deliberately included composers whom I had not known before and who approached me out of interest for the project. Of the 23 composers (and video artists) who were part of the research, only ten had personally worked with me before: Alejandro Castanos, Marko Ciciliani, Sascha Demand, Karlheinz Essl, Burkhard Friedrich, Nick Fells, Felix Kubin, Arturo Fuentes, Yannis Kyriakides and Henry Vega. Six of them knew me as instrumentalist from a live-performance, but not on a personal basis: Dai Fujikura, Anthony Kelly

and David Stalling, Arnoud Noordegraaf, Christina Viola Oorebek and Wouter Snoei. To seven of them I was unknown as a live-player, if not as a person: Wolfgang Suppan, Emmanuel Flores Elias, Tamayo Yamaguchi, Aleyda Moreno, Juan José Barcenas, John Croft and Alexander Schubert.

My principal goals for collaboration are described in Chapter 1.3. “The Act of Performing as a Method of Research”. For some composers I had special wishes, such as using a specific instrument out of the four I offered, writing a virtuosic piece, combining visuals and music to multimedia art, using motion sensors, writing a piece with live-electronics or exploring the timbres of the acoustic instruments. These depended on the speciality of the composer or, in the case of the multimedia productions, on the occasion for which they were commissioned.

In the course of my research I have realised that composers and performers seldom explicitly articulate their expectations for the resulting composition, much less ways of working together, how to collaborate, how to structure meetings. Most of the composers followed their usual style of working without regard to my wishes and only in a few cases did we talk beforehand about the envisaged compositional content (Schubert, Demand, Kelly/Stalling, Noordegraaf, Essl, Kubin): musical material, instrumentation, the general idea, or the development of new techniques. In four of these six cases we subsequently developed an intensive collaboration with substantial input from me.

When collaboration was either marginal, or restricted to the evaluation process, it was not essential to discuss the degree of collaboration or working norms and rules. Sometimes structure (usually exclusively based on the wishes of the composer) evolved out of the working process. Collaborating became difficult, however, when it was unclear how much joint creative work was welcome; this indecision led to communication problems, disagreement about the amount of time the collaborational process should require and how this time should be spent.

6.2. Collaboration – Case studies

6.2.1. The Investment Theory of Creativity – Case Study 8: Collaboration with John Croft on *Mit schwarzem Glanz...*

The first collaboration I will consider is one that was not entirely successful from my perspective as a performer. When John Croft and I met to work on his composition *Mit schwarzem Glanz* for viola and live-electronics, we initially seemed to fulfil the preconditions of creative work as described in the “Investment Theory of Creativity”: we offered each other a confluence of “intellectual abilities, knowledge, styles of thinking, personality, motivation, and environment” (Lubart and Sternberg 1999: 11) at least in reference to our own particular domains. We wanted to engage with performance and live-electronics, a rewarding field for collaboration between

composer and performer, but we did not succeed in finding a mutually satisfactory model of collaborating. In my opinion we did not even find a satisfying solution to the problem Croft had posed, that live-electronics should become an expanded instrument of the performer, although the composer was happy with the collaboration and his solution for the live-electronics. Why were our perceptions so divergent? In my opinion our thinking style did not fit a creative way of collaborating. We failed to coordinate our synthetic, analytic and practical-contextual abilities (as described in Part 1: Chapter 2.3.2 “The Investment Theory of Creativity”) in the work and as autonomous partners in a creative process.

Croft is interested in how interaction between performer and electronics evolve in an electroacoustic composition. In his live-electronics he tries to create a kind of extended instrument made up of the acoustic instrument in combination with the live-electronics. For this purpose he usually develops a computer programme that responds to the actual live-sound input from the instrumentalist without needing a computer operator. In the case of *Mit schwarzem Glanz...* various aspects of the sound are extracted and mapped into spectral and granular processing, the computer transforming the live-sound of the viola without using additional soundfiles or score following (see 02 CD-Case studies, track 02). Croft claims that performers thus develop a meaningful relationship between their actions and the sound these actions generate and acquire control over the live-electronics as if it were an extension of the instrument itself. The idea is appealing to a performer; using live-electronics as if it was part of your own instrument gives a great deal of interpretive control to the performer. Croft calls this phenomenon “liveness”, because the live-electronics react to the input of the performer as a string does to a bow-stroke, and his ideas are documented in his article “Theses on Liveness” for the journal *Organised sound* (Croft 2007). But I would argue that Croft's ideas should be tested by the performer through an evaluation of the practical side of the concept.

Several problems with the programming hindered my use of Croft's live-electronics as an extended part of my instrument in the way I would have wished. The electronic processing needed too much power of the computer's central processing unit (cpu) so the computer repeatedly crashed. Since the composition is divided into parts, I suggested splitting the programme into sections, each extracting and processing a different set of aspects of the live-input, so that the computer would not always have to analyse all aspects of the sound to be processed in the course of the piece, but could concentrate on lesser features, diminishing the amount of analysing and calculating to be done and freeing cpu power. With a foot pedal I could have triggered each section, the result being a lighter, more reliable programme that would not depend on the most powerful computer on the market. This would have given me the opportunity to use my less powerful computer for practising the handling of the electronics as an integral and truly instrumental part of my playing at home. But Croft declined that suggestion because he wanted

the computer to act as a live-entity throughout the whole piece without having to be reset for each section, so I was only able to train my reaction to the computer in final rehearsals when a more powerful computer was at hand.

In each session we were working on the sensitivity of the programme in detecting pitch, noise, spectral and volume. The goal was to achieve a reliable degree of detection; this in turn affected output, so that the difference between the effects in each section became more distinct and allowed me better control of the effect output. There were two possible solutions: (a) to change the sensitivity of the programming or (b) to give the performer the means to steer the amount of effect output. Croft decided to do the former. I would have preferred the latter. We could have used expression pedals to map the output of the effects to the degree I wanted to hear them. But Croft explicitly wanted the computer to react to me, not me to control the computer. I did not feel that I had the artistic space in our collaboration to insist on experimenting with the solution I preferred.

As a result of the heavy computer analysis and processing the reaction of the live-electronics to my playing occurs with such a big delay that I felt it interfered with the flow of my musical expression. I would have found it more interesting if the electronics had had an immediate relation to my playing instead of lagging behind: an accent in the viola that results in an outburst of the electronics perhaps. Both happening in the same moment would be experienced as a surprise or an accumulation of strength whereas, if it is delayed, the power of the accent is weakened and, if similar situations occur more than once in the course of the piece, it can become tiring. I would have liked to reduce the delay to an absolute minimum (better to no delay at all) to give me better handling of the electronics in terms of musical expression. For the composer that was not a priority; trying to change it would have meant to re-think the general approach to the electronics which was not an option for him.

In all three instances my expertise and stage experience, the basis for my analytic evaluation of the live-electronics, was not sufficiently acknowledged and as a result I was left with live-electronics, supposed to function as an extension of my instrument, which in my opinion did not do so. Rather than the computer reacting to my input as an instrument reacts to a bow-stroke, I felt that I had to adjust to the computer's output to make the piece work.

This happened because the goal of the collaboration was different for John Croft and me. We followed two different tracks of what Lubart and Sternberg call "legislative thinking, a preference for thinking in novel ways of one's own choosing" (Lubart and Sternberg 1999: 11), although we never talked about this nor was it obvious to us. I was fascinated by the idea of using electronics as an extended feature of my instrument, but the audible result was more important to me than the actual process. I would have used expression pedals to gain more control over the effect output

and I would have split up the sections to solve the cpu-problem and to make the processing react faster. I would have even been happy to play with a click track and use a pre-processed sound track of my own playing, as Fuentes did in *Lawine*, thus avoiding the delay in the live-electronics and creating the impression of instantaneous live-processing without it actually being live-processed. Croft, however, was fascinated by his main artistic challenge, the idea of a computer functioning as extended meta-instrument reacting immediately to the performer's input; therefore he did not respond to my proposals.

In terms of investment theory, Croft and I lacked certain abilities in creative thinking that would have moved our collaboration beyond our preconceived borders. Croft did not follow me in new ways of considering the posed problem to escape the limits of his thinking about live-electronics; he showed a lack of synthetic ability. I on the other hand was not sufficiently convincing in my analysis of which ideas were worth pursuing and which were not from the perspective of a performer; I could not convince Croft of the value of my considerations and objections showing lack of practical-contextual ability.

The goal of the collaboration was not clear for either of us, nor did we discuss the amount of creative space and degree of involvement that Croft was willing to give me and I wanted to have to make the collaboration function as an equal collaborative partner. I was not granted autonomy in decision-making and at the time it did not occur to me to request it; we had not established shared rules, structures and norms for acting and deciding on issues related to our set goal. I lacked the practical-contextual ability to transmit my needs to Croft and find a model of collaborating that would have satisfied us both although I must say again that at that point of my research, these basic structural issues of collaborative work were not clear to me. I needed empirical (experience-based) and theoretical research to be able to articulate more clearly what I now understand as real collaboration.

6.2.2. Conceptual Transfer – Case study 9: Collaboration with Burkhard Friedrich on *the musicbox project*

Friedrich's *the musicbox project* encompasses a series of four compositions: *the musicbox project I* (synthesizer, e-violin, loop/delay stations, tape, quadraphonic loudspeaker system), *the musicbox project II* (percussion, synthesizer, e-violin, loop/delay stations, tape), *the musicbox project III* (drum pads, synthesizer, e-violin, loop/delay stations, tape), and *the musicbox final project* for electric violin solo. In this series, Friedrich's compositional research subject is the constant stream of soft muzak into public and commercial spaces.

My source of inspiration is the reproduction of music. In pop music traditionally a lot of music is widely distributed into public life. One can for instance experience

it in the form of muzak in malls, lifts, and hotel lobbies. With muzak, music is always and ever available. It is impersonal, void of people (musicians) and everywhere (Friedrich 2007).

Friedrich sees muzak conceptually as infinite, void of humanity and feeling, unavoidable and everywhere; he wanted to transfer the synthetic and repetitive music of muzak into a composition for a live-concert.

In *the musicbox project* series Friedrich uses what are for him the building blocks of muzak: loops, synthetic sounds and repetitive rhythmic patterns, the absence of live musicians and its inescapability. In a series of compositions for live performance in a concert hall, he nevertheless questions the necessity of live music and the individuality of the performer. Musicians come on stage and leave the stage without any substantial influence on the music. Their loop stations and pre-recorded soundtracks create endless repetitions by themselves, imitating the temporal structure of muzak and making musicians dispensable. Music streams through the quadraphonic sound system towards the listener; like muzak, it is everywhere and all around us.

Conceptual transfer was at the core of the compositional work on *the musicbox project* series. The patterns of muzak were reassigned to the composition by using a pre-recorded soundtrack and delay- and loop-stations for recording the live material and replicating it. Friedrich also transposed the synthetic sound world of muzak into his composition by replacing any acoustic instrument with its electronic counterpart. Friedrich began by using an acoustic violin in his violin solo *Twin Waltz* (the forerunner of *the musicbox project*), replacing it with electric violin in the following piece of the emerging series. The substitution of acoustic percussion by drum pads was one of the last steps he took.

Neither piece of the series requires ensemble rehearsal, nor is there any chamber music connection between musicians on stage. Dynamic and tempo changes are meticulously determined in the score and fixed with a click track for every performer. The performer's autonomous creativity is not wanted. Nevertheless, in the world premiere of *The Musicbox-Project I*, Friedrich opted for a classic chamber music-like set-up and wanted us to give the impression of intense ensemble playing. The keyboardist and I had to stand as closely together as possible on stage; we gave each other fake cues and exaggerated joint entries.

The third party in the concert experience were the members of the audience. I spoke to several of them who said that the impression given by the performance was strangely mixed – one between autistic playing and true chamber music – and left them confused about its meaning and our intentions. Friedrich had probably been mistaken in trying to make the performance look like chamber music; chamber music puts human interaction in the foreground and this directly contradicts the disembodied and de-personalised concept of muzak.

I suggested that a different stage arrangement might better give the impression of music in which the personality of the musician is of no account: the musicians would stand as far apart from each other as the stage allows making it clear to the audience that no interaction between the players is intended. In later performances of the series we used lighting to underline this, giving each performer a spotlight restricted to that person alone, with the rest of the stage dark. This emphasized the feeling of each performer in autistic isolation.



Fig. 6.1: Photo taken at ensemble Intégrales' performance of *The musicbox-project II* at KLANG!, 28.9.08, Kampnagel, Hamburg, Germany ©ensemble Intégrales. The image shows blocking, the positioning of the musicians on stage: the violinist stands about 3 meters in the rear; the keyboard player and percussionist stand about 15 meters apart from each other.

I also proposed that at a certain point the musicians should leave the stage, since the loop stations and tape would take over anyway, de-personalised, piped music that can run forever. As a final emphasis of the redundancy of live-musicians, in *the musicbox final project* (for violin solo) I would only come on stage when the piece had already been running for four minutes. I would perform for another three minutes then leave the stage again, letting the piece continue for several more minutes.

By abandoning the traditional stage set-up of a chamber music formation and developing an alternative stage image, another representation of muzak was conveyed to the audience: music without people, running forever. In the following table I will show the conceptual transfer from muzak to composition and performance of *the musicbox project* series that Friedrich and I achieved through collaboration:

Mental representation	Conceptual transfer into different means of expression		
	Muzak	Composition	Performance
Loss of individuality	Synthetically engineered background music	Electronic instruments replace acoustic instruments	Individual tempo feeling of instrumentalists replaced by click tracks. All tempo changes and dynamic given in detail. The idea of an individual artistic interpretation is discarded. No chamber music interaction between the musicians; on the contrary, the musicians are far apart from each other, closed off, autistic.
Infinity	Music runs in loops with only subtle changes.	Use of loop devices and pre-recorded soundtracks that can apparently run forever thus adopting the temporal structure of muzak.	Instrumentalists leave stage before the piece is finished.
Void of human beings	Music runs in the background through hidden loudspeakers.	Delay and loop devices and pre-recorded soundtracks replace musicians.	When leaving the stage, the pre-recorded soundtracks replace the musicians. In the solo piece the violinist enters the stage only when the music has already run for four minutes and leaves it again after three minutes, long before the piece finishes.
Void of extreme feelings	The level of dynamics is even, the music runs softly; it supplies aural stimulation in a dilute and inoffensive way.	The use of electronic violin and the programming of keyboard sounds ensure soft attacks instead of the harsh or clear attacks of a grand piano or an acoustic violin, alluding to the soft and dilute sound world of muzak.	Performers do not add an extra individual interpretation of dynamics but are required to stay within a given limit of dynamics.
Unavoidably exposing people to it, being	Runs in supermarkets and hotel lobbies,	The quadraphonic sound system envelops the audience with sound	By leaving the stage, the musicians expose the audience to the full impact of the music without any

everywhere	elevators. There is no on-off switch for consumers.	from front and back. The last section of the piece, in which the players do not perform, is too long to be pleasant. Reactions from different audience members made obvious that they feel forced into listening.	visual distraction.
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Fig. 6.2: Table showing the conceptual transfer of mental representations from muzak to the composition *the musicbox project I* up to the performance level of the series.

This was a mutually satisfactory collaboration for both Burkhard Friedrich and me, my main input occurring in the evaluation phase after the first performance. Friedrich was instantly convinced by the new visual set-up I proposed and it provided the basis for the compositional and visual conceptualisation of each of the following compositions for the *musicbox project* series. I have included recordings of *the musicbox project I* and *II* on 03 CD-Case studies, track 03 and 04. They show how Friedrich follows a more and more consequent line of expressing muzak principles in his composing which we matched with the visual elaboration on stage.

6.2.3. Conceptual combination – Case study 10: Collaboration with Sascha Demand on *Blenden*

Blenden (to blend in and out) is a work for two electric violins (a four string violin by the manufacturer Stagg and a five-string violin by the manufacturer Zeta), microphone and soundtrack for four acoustic violins built out of an improvisation on a prepared acoustic violin and this case study involves two theoretical discourses: concepts as “abilities that are peculiar to cognitive agents”, the instrumental properties, and concepts as “mental representations”. First we worked with the instrumental properties of an electric guitar, an acoustic violin and an electric violin, then we merged aspects of the concepts of installation, improvisation and through-composed music.

When there was a chance to write a piece for electric violin for Barbara Lüneburg, I faced this question before all: what could I write for the electric violin that cannot be done on a normal violin?

This is actually the idea of ‘blenden’: to come from the improvisation on the electric guitar (my series of works *Plakation*) and abstract this for a compositional model for electric violins. (Demand 2008)

We looked at the properties of each instrument, analysing them to establish a relationship between both, the idea of “blending”, hence the title:

The special appeal of blending is in this case that the un-amplified sounds of the [electric] violin (i.e., those which are faded out) will also be faded in by the overhead-microphones; thus it is about a refined, dialectic game of fading in and out of the audible and un-audible musical proceedings at the instrument. This game is reinforced by the fact, that a second prepared instrument (the five-strings zeta) is used as a tabletop instrument in such a way that those variables will be expressed in the playing gesture as well. A pre-recorded virtual string quartet is the third level in *blenden*, which is being blended in and out in an enlarged undulation. (Demand 2008)

In our collaboration we used our experiences and familiarity with the playing traditions, traits, properties and literature of our respective instruments to increase the pool of potential ideas, creating a new instrumental concept as a hybrid of all the other concepts.

To understand how we used the principle of *conceptual combination* as the main mental process for our creative collaboration, I will first analyse the properties of each instrument and then those of improvisation, installation and through-composed music. After that I will draft the way we mapped and structured these elements. As in most collaborations, we bounced many ideas off each other and sometimes it is difficult to assign credit for creative ideas to one of us.

Properties of the electric guitar: An instrument that is electrically amplified by using electromagnetic induction, combined with amplifying systems and effects that process the electric signal, it is capable of producing a multitude of different sounds and has been used in many different (mostly popular) genres. The electric guitar has a robust, solid body. It is played hanging alongside the body of the player, although in improvisation it is also played as a table-top instrument. Besides plucking the instrument, guitarists also use extended playing techniques employing additional gadgets. The electric guitar is mainly associated with music of the entertainment industry; it is also often used in improvisational set-ups in pop and jazz, and employed for free improvisation in contemporary music as well.

Values: It is used in pop, jazz and rock music and, more recently, classical contemporary music for its melodious, aggressive or experimental sounds.

Mental representation: For many the electric guitar conveys the image of accessibility, coolness and popularity.

Properties of the acoustic violin: The acoustic classical violin is usually played unamplified. If it is necessary to amplify a violin, this is often done with condenser microphones. The sound is very specific and not easy to alter fundamentally, yet the shades of tone colours and varieties of

expression are numerous. Usually it is played without preparation, because the body of the violin is too delicate and often the instrument is too valuable. The violin as an instrument of Western classical music is often perceived as difficult to play and costly, mainly for the educated middle- and upper-classes. In this genre it is typically employed in through-composed music and is only occasionally used for improvisation, usually in new music. It is used as an improvising instrument more often in folk music or jazz.

Values: In Western classical music, the violin is mainly employed as a melody instrument in orchestra, solo and chamber music. Although classical music also appears in movies and commercials and is occasionally used at popular events, it is still perceived as demanding and as high art, so the violin serves for many as a symbol for cultural heritage, education, prosperity, and class affiliation.

Mental representation: It connotes images of refined education, intellectuality, classiness; for others it speaks of old-fashioned values and boredom.

Properties of an electric violin: The electric violin is an instrument that is electrically amplified by using piezzos or magnetic pick-ups. It needs an amplification system and can easily make use of effects to process the electric signal. The instrument type is not as developed as that of the electric guitars and is not as versatile in its sound colours. The general sound varies, but is often darker than that of an acoustic violin. It has an electronic timbre that is smooth and slightly artificial, missing the overtone richness and attack of an acoustic violin. Usually it is not played with preparations or other gadgets. Except in contemporary music, it is not used in classical music. Nevertheless the electrical violin carries a memory of the classical world into the genres in which it is mainly used, jazz and pop.

Values: The electric violin's pop-association can make new music seem more popular and the classical features of the instrument are sometimes utilised in pop for their smooth "arty" quality. The body of the electric violin comes in various shapes and colours emphasizing its use as a "show"- instrument. A younger audience might see the acoustic violin as "stuffy", snobbish and old-fashioned, whereas the electric violin is "cool".

Mental representation: The electric violin can function as a link between high art and popular art.

Properties of the concept of improvisation: Free or rule-based instant composing, dependent on the moment and circumstances.

Properties of through-composed music: Form, structure, melody, rhythm and harmony are fixed before the performance.

Properties of installation art: Establishes a relation between sound, space and time.

We collaborated in comparing and combining the properties of three different instruments, sharing instrumental and domain knowledge to create two hybrid instrumental types (embodied in the soundtrack of the acoustic violin as well as in the electric violin parts). We found timbres that were a melange of what is typical for electric guitar, acoustic violin or electric violin and entered the processed soundworld of electronic music without using any external processing, thus leaving the world of the classical violin behind. We developed a hybrid concert piece with features of installation art, through-composed music and improvisation, with elements of the composition usually combining two different concepts.

Demand is an electric guitarist, often playing table-top guitar, with or without preparations and he suggested using some of his techniques for the electric violin. The electric violin has a robust build like the electronic guitar so one can use gadgets and playing techniques that could not be used on a valuable acoustic instrument. For example, I played the Zeta violin with a thread rod.



Fig. 6.3: Sascha Demand performing on the table-top guitar (Demand 2010).

By mapping the internal structure of both instruments we adapted properties of a guitar played as a table-top instrument (lying on the table, played with different gadgets, using extended playing techniques) for one of the electric violins, turning the e-violin into a table-top violin, that sounded like a hybrid between a violin and a guitar.



Fig. 6.4: Violin set-up for solo-concert at Westwerk, Hamburg, 18.4.08, performing Sascha Demand's *Blenden*

Inspired by Demand's preparation techniques for his electric guitar, I suggested preparing the acoustic violin with a guitar string interwoven between the violin strings (a technique I had first seen used by Robert Wannamaker). The violin sound becomes almost unrecognisable and appears to be electronically processed, a perfect blend of an electronic and an acoustic instrument.

By amplifying the noise of the (normally inaudible) bow-hiss of the second electric violin with an additional condenser microphone, we added the slight harshness of sound and clearer attack of the acoustic violin, producing a hybrid instrument, between classical and electric violin, whose sound blended better into the crackling and hissing of the soundtrack than the smooth sound of an electric violin.

Practising the piece, I found it problematic simply to transfer techniques from the electric guitar to an electric violin: the difference in the instruments' resonating properties was immense. The strings of a violin are much tighter than those of a guitar and so have less resonating qualities after the attack. With electric violins this matters even more, since the piezzo pick-ups react to the flex and vibration of the bridge and there is no hollow body to add to the resonance, as in an acoustic violin.

On the other hand, the whole idea of the piece depends on the resonance of the string after releasing it. The notes are just briefly touched by the bow, plucked with a plectrum or hit with a bottleneck, and then they are let to ring. The volume pedal fades in into the after-sound of the released tone.

I have realised, using the volume pedal can lift the whole principle on which the tone production of an instrument functions: the attack and the subsequent decay.

By fading in with the volume pedal after the attack, I prolong the tone counteracting the natural decay. This alienation of the instrument I found intriguing and tried to transfer to the e-violin, thus using the volume pedal as a substitute for a bow stroke. (Demand 2008)

On the Stagg this could only be done with open strings. Here my experience as performer helped me find a solution: I had once played Mayako Kubo's *Dokedemo* for soprano and violin, a piece with an extreme scordatura (E-D-D-D from high to low, going through three different octaves of D) so I knew that a scordatura in octaves enhances the resonance of the open strings. I suggested a scordatura of E, E quarter-tone lower and transposed down by an octave, D and G. The first part of *Blenden* explores the open E on the E-string and moves in quarter-tones around it. The open E-string and even the note a quarter-tone higher (played with the 1st finger), had enough resonance to provide the volume pedal with sufficient tone material after the attack to react, but the E-quartertone flat on the A-string did not. The natural resonance of the open E-string gained from the sympathetic string an octave below. The E quarter-tone low I played as an octave

harmonic on the A-string, touching the string only slightly to avoid completely stopping the resonance of the open string with my left hand.

On stage we picked up the thin acoustic sound of the electric violin with an additional overhead microphone, adding depth to the overall sound in the hall. I suggested playing extremely close to the microphone, so we could catch the actual hissing bow noise, which the piezzo cannot make audible, and make the tone quality appear more natural, like an acoustic violin's tone.

I also recommended the use of a compressor (a compressor compresses volume by making loud parts of the music softer and at the same time increases the overall volume). The compressor would amplify the resonance after the attack, while at the same time the attack itself would stay unchanged, since the pedal would still be on zero volume and therefore not affect the compressor. It would also help to shape and blend the hissing and crackling components of the piece:

- bow-noise (to melt into the sound world of the CD-track with the acoustic violin)
- the grating sound of the thread rods on the Zeta
- the CD-track with its noise components like the hissing of the bow hair under the artificial enlargement of a close microphone.

How did we apply *structure mapping* in *Blenden* and what were the attributes of the mapping? During the collaboration process another conceptual combination emerged, namely that of combining the concepts of installation, improvisation and through-composed music. In the end Demand developed a partly written score that offers modules of music to be played improvisationally.

Demand's external structuring of his composition was also developed in close collaboration with me. We discussed the equipment (amplification, volume pedal, delay-pedal, additional microphones, compressor) and stage set-up (one violin used as a table-top violin, the other played in the traditional fashion). Imagining the set-up, I realised that we would need a linking musical element for the transitions when I changed the instrument so I suggested a CD-track, which could blend in and out. I recorded an improvisation on my prepared acoustic violin and Demand used this as a basis for his soundtrack of four imaginary violins, composing the live violin parts to go with it (see 03 CD-Case studies track 05: improvisation with prepared violin and track 06: Excerpt from Demand *Blenden* soundtrack). Although the original for the soundtrack was improvised and had the fluent loose character of an improvisation, the soundtrack itself was through-composed in the arrangement of the four tracks. With the live violin part it was the other way round: the motivic modules have to be played improvisationally, always listening carefully to the tape part

and being aware of the overall atmosphere in the hall. In both components of the composition we had developed a hybrid composed and improvised music.

Demand's composition requires body gestures that are calm, beautiful and connect through the transitions when the performer changes from table-top to ordinary violin. Together with the seeming infinity of the CD-part, the improvisational onset, the stage set-up and lighting which used an everyday object, a neon-bulb, elements of installation art come into play, focussing attention on the space itself; the audience's sensory experience is broadened to an immersive experience in time, light and sound.



Fig.6.5: Solo-concert at Westwerk, Hamburg, 18.4.08, performance of Sascha Demand's *Blenden*, playing on the table-top violin

What did we achieve beyond the transfer of playing techniques? In *Blenden* the *emergent attributes* resulting from conceptual combinations that “are not true of either concept” (Sawyer 2007/2008: 14) are the following:

- Playing the electric violin as a table-top instrument with a thread rod, preparing the acoustic violin and developing a soundtrack that sways between howling and electronic crackling, we created a soundworld which has neither pop, nor jazz, nor classical associations. Instead it hovers between nature-like sounds, alien resonances (electric violin played with thread rods, plectrum and slide), electronic crackling, and rough, lone and spare memories of a frugal violin line.
- We created hybrid instruments between electric violin and acoustic violin.
- Instead an ordinary concert piece, we modelled a world between improvisation, composition and installation. The impression of an improvisation-based performance is created by a partly-written, partly-open score with improvisatory modules. The installation-like character comes from the emphasis on time and space in the soundtrack, the calm gestures of the performance, lighting, the unusual stage set-up with table top violin and the use of everyday objects such as ruler, thread rod and neon bulb.

- We changed the sub-context: the affiliation of the classical instrument (violin) with a particular class and cultural heritage (or burden) is removed. The electric guitar “cool” image is transferred to the violin (especially through the use of a table-top violin and the character of the performance). The electric violin mediates between classical and popular music and the neon-lighting enhances this impression. (see 03 CD-Case studies track 07: Sascha Demand *Blenden*)

In this collaboration Demand and I were autonomous stakeholders engaged in an interactive process. Each of us fed into the creative decision-making process while working towards a common goal. Working structures were clear and both felt free to act in regard to the developing of ideas. Communication and power structures were balanced.

6.2.4 Conceptual Elaboration – Case Study 11: Collaboration with Karlheinz Essl on *Sequitur III*

Karlheinz Essl describes *Sequitur III* (for electric violin, live-electronics and a MIDI controller used to control the level of computer electronics) thus:

Sequitur is a series of compositions for solo instruments and live-electronics. The aim is to create various pieces, which use the same computer program – the so-called *Sequitur-Generator* written in the programming language MaxMSP. It generates a complex 8-part canon from the instrument's live input as an accompaniment. Unlike traditional canons, the individual canonic layers do not enter at regular intervals but in a sort of acceleration resulting in an increasing structural density. On top of that, the single canonic layers are getting gradually distorted - as if they were decaying. And at last, the 8 parts do not always play together, but are constantly cross-faded by using random operations which results in ever changing and unforeseeable structural interactions where the canon can vary between 1 and 8 voices.

In other words: A strict and mechanical construction principle of the canon (hence the title *Sequitur* from the Latin word which translates into "it follows") is subversively excavated. This finally results in an unpredictable system that in fact uses the input of the soloist as its basic material but also shows an autonomous and secret behaviour. (Essl 2008)

The concept we worked with was that of a 'canon' as compositional principle.

Essl is a very experienced composer and has worked in the electronic field for a long time. While working with Essl for a recording of his piece *more or less* for laptop and 4 instruments in October 2007, it occurred to me that he might be the right composer to collaborate with in developing a solo piece for electric violin and live-electronics. He agreed instantly and seemed

intrigued to compose for electric violin, but when I met him in February 2008 he had already finished a score for acoustic violin and live-electronics. In retrospect, it seems to me that he chose the acoustic violin because although he had worked with electric guitars, basses and electronics he lacked experience with electric violins. He had bought an instrument for composing our piece, but his compositional inspiration seemed to be triggered by his former experience with acoustic violins and he did not like the sound of his electric violin.

For our collaboration period I brought my acoustic violin and the electric five-string Zeta violin. We also experimented with Essl's Stagg electric violin but its slightly shrill sound did not fit the warm character of the piece. We started to explore the score and the patch, using the underlying harmonic scheme of the piece to improvise with the electronics and get a feeling for how the processing worked with the violin sound. To get to know the electronics we improvised with different versions of the electronic patch and with different instruments:

- a) Pure canon – using the acoustic violin
- b) Canon combined with different effects – using the acoustic violin
- c) Canon combined with different effects – using the electric violin (Stagg)

Finally we realised the score in combination with the complete electronics on the acoustic violin.

The piece starts off recording what is being played and feeding it into a delay of about 18 seconds. Listening to it, I seemed to hear the same phrase twice (once the original with the acoustic violin, then its synthetic electronic double). I perceived both the acoustic violin and the synthetically processed canon as two separate timbral worlds but there was too little difference between the two to experience the variation as refreshing and surprising; after a while the canonic structure became too eminent and a little boring.

Essl did not want to try the piece with an electronic instrument, because his Stagg-violin had not produced satisfying results. But because I was not happy with the sound of the acoustic violin in combination with the electronics, I persuaded him to try the electric Zeta violin, with surprising effect. The Zeta, a violin with a very warm, quiet synthetic sound, completely altered the composition. The feeling of permanent doubling, of phrases heard twice, was gone; instead, the synthetic sound of Zeta melted into the synthetic processing of the piece and the violin part was no longer an alien element within the electronics.

In a process of *conceptual elaboration*, we replaced one feature of the original canon (the acoustic violin) with another (electric violin) and discovered:

- The way an instrument is heard is influenced by its place in music history. The acoustic violin has been used for so many centuries that it attracts the attention of a listener in a predetermined way. We cannot listen to it neutrally; there is always the beauty of the

sound we expect, the flexibility of its timbre which we know, and ideas of what is the right and perfect sound for a violin. This acoustic sound seems “worthier” than its less rich, electronic canonic double from the loudspeaker and the artificial electronic repetition is a disappointment when compared to the acoustic original.

- Since the electric violin merges into the responding electronic canon much more smoothly than the acoustic violin, the appearance of two separate instrumental and timbral worlds ceases. Instead there is an overall electronic/synthetic world which enhances the beauty of the underlying electronics and its subtle changes.

Conclusion: By using the Zeta violin we leave the weight of music history behind and enter a new soundworld. The focus shifts from the acoustic sound towards the piece as a whole, the electronic modulations of the canon and the original sound of the Zeta melting into a single morphing gestalt.

The following table illustrates once more the conceptual elaboration I suggested in our collaboration and its resulting effects:

	Instrument used as basis for the canon	Underlying concept of the piece	Result for the combination of instrument and electronics
Original feature	Acoustic violin	Canonic structure, the electronics modulate the canon	Repetitive effect – violin and electronics are experienced as two separate voices that just say the same phrase again
Conceptual Elaboration	Electronic violin		Electric violin and electronics melt into a single morphing gestalt

Fig.6.6: Table showing conceptual elaboration in *Sequitur III* by Karlheinz Essl

Here collaboration occurred during the evaluation phase. Before we discussed the principal question of the instrument, we had already experimented with the violin part and the sonic and musical result of the live-electronics. The discussion was open and Essl took my opinion into account when he changed the electronics. In an interaction we tried to find the best working method and musical result for the processing of the live sound. Making the step from the acoustic to the electronic violin was where I had most autonomy in the process; my experience in violin and performance practice led to a complete change in the atmosphere of the composition and Essl still considers this an essential feature in the composition. He lets other performers play the acoustic-violin version, but he finds the electronic-violin version much more convincing.

6.2.5. Concept creation – Case study 12:

Collaboration with Alexander Schubert on *Weapon of Choice*

Alexander Schubert approached me after hearing my solo-CD *The Refined Ear*, and seeing me on stage with my group ensemble Intégrales. He proposed that we should work collaboratively to develop *Weapon of Choice* (2009) for violin, motion sensor, live-electronics and live video. I was interested in working with him because he introduced a new type of case study to my PhD, in which music and video are operated and regulated by the performer using a motion sensor and a motion detector.

The main idea was to incorporate the gestures of a player directly into a piece and to extend the typical movements of a violin player and use those as part of the music. (Schubert 2009)

Schubert said in an interview that he chose me because of my interest in technology and experience with improvisation:

I have to say that I started writing those programs, those live electronic programmes, and worked with them myself with the violin on a very low level, since I am not a violin player; but I just did it to develop those elements and to see what more or less is possible. And, well, my hope for a collaboration was to have a person that is able to play the violin, to work with a pre-defined set of modules or of live-electronic modules and to develop something out of that together, because I was only able to get to a certain point by myself.

And I was hoping to get a genuine approach by the performer: to use those given modules, and to try to come up with something using these elements. I was very much looking for somebody who is able to improvise, and has a strong personal position in what he or she does. [...] Since when I designed the piece, I knew I wouldn't write it all down, I was hoping to have someone perform the piece who can bring along his or her own ideas and playing techniques and especially the will to structure. [...] I would say, that was definitely important; and to be experienced, to be able to fill those small scenes with life I had started to design. (Schubert 2009)

In *Weapon of Choice* the specific context and circumstances that determined our *concept creation* were:

- the use of a motion sensor
- the processing modules
- the idea of extending body movements into an enlarged meaning of expression
- a preliminary sketch for a form

- the idea of improvisation

We developed a concept of music that employs performance gestures as a means of extended expression, which feed back into the musical and visual content. The title *Weapon of Choice* alluded to martial arts, although the composer did not necessarily want a theatrical realisation of the title (see 04 DVD-Case studies, track 02: Schubert *Weapon of Choice*).

In our first rehearsal, Schubert introduced me to the tools we would use for creating the piece: a set of computer-based modules that he had programmed for the live processing of the violin input, a motion sensor that was fixed to the bow to control the processing of my own input, and a camcorder that would record my movements and translate them into abstract images on the screen.

Depending on the speed and tilt of my bow-arm I could trigger the live-processing and influence different parameters of it, such as speed, intensity and duration of processing. Schubert had not prepared any musical material, since he wanted me to explore what expressive range the motion sensor and the processing modules that reacted to them would allow me, and because he was curious to hear what kind of ideas a professional violinist would feed into his modular grid.

He described his basic inspiration as such:

Martial arts definitely were a main inspirational point. I wasn't quite sure, to which degree I could use this idea and to which extent it would make sense and wouldn't become silly. It wasn't supposed to be about a really scenic feeling like acting or a dance. That would have been too much. I still wanted to have the remembrance of a normal performance. It was the wish to find a way to broaden the expression range of the player, so that you can perceive the gradual shift from normal playing to another point – and I think the violin is perfect for that because there is a lot of movement in the arm or in the upper body parts. (Schubert 2009)

Schubert had produced a preliminary sketch for the form of the composition. This was gradually modified as we explored the material he had prepared. I improvised freely, discovering the effects of input of musical material in connection with my bow movements, the output of processed music and how my movement was fed into the abstract images of the live video. We selected and tweaked the processing modules, developed musical structures and arrived at the final form of the piece through trial and error. We evaluated what had the necessary power of expression, what kind of playing suited best the complex programming, the atmosphere of the piece and the use of motion sensor, the expressive power of the gestures and how my movement was translated into the live video.

More than in most of the other collaborations, Schubert and I were autonomous stakeholders engaged in developing the structure, form, material and gestural look of the piece. As with

Demand each of us fed into the creative decision-making process while working towards a common goal. Communication and power structures were balanced, with emphasises falling on different artistic tasks: Schubert developed the processing of the live-electronics and had the final decision on the form of the composition whereas I worked out the musical and gestural material.

The collaboration was based on the principle of concept creation. Working in an improvisational environment, we developed the final concept for *Weapon of Choice* out of the given processing modules and Schubert's initial basic idea and adjusted it to the real performance situation. The score we developed gives each performer space to interpret the approach and gestural movements differently and develop their own, unique creation. In comparing two interpretations of the same piece by different performers one can see how the same basic raw material can lead to quite different concepts of movement and sound.

See on 04 DVD-Case studies, track 03 and 04 or follow the internet links:

03 *Weapon Of Choice* by Alexander Schubert performed by Chatschatur Kanajan:

<http://www.youtube.com/watch?v=zOgd8SK2IM0>

04 *Weapon Of Choice* by Alexander Schubert performed by Barbara Lüneburg:

<http://www.youtube.com/watch?v=Nv4CHcBjJTI&feature=related>

In his use of the motion sensor, Chatschatur Kanajan aims primarily for the idea of the bow as a stylised weapon. His body and arm movements remind one of fencing and often seem rather theatrical and detached from his actual playing. In my interpretation the body movements flow much more out of the actual playing, like an extension of the natural movements of playing the violin. I understand the title more as a source of inspiration than as an instruction to be acted out literally.

6.2.6 Collaboration with Promoters of New Music – Case Study 13:

Programming for the Festival *All Frontiers*

Case study 13: Collaboration with Tullius Angelini on the programming of my solo recital for *All frontiers* in Gradisca/Italy on 15th November 2008.

When Tullio Angelini, promoter of the festival *All frontiers*, asked me to perform a solo recital at his festival, I assumed he wanted a typical new music event with works by various composers presented by a range of performers. He approached me just six weeks before the actual date of the concert and, since it was in the middle of the autumn season and I was very busy with concerts, I told him I would only do the concert if we programmed the repertoire of my solo CD *The refined Ear*. I knew I could easily reproduce these compositions at short notice and that no technical set-up was involved because they were all were purely acoustic.

Angelini agreed but asked me to send him the CD. Having listened to the CD he contacted me again to persuade me to play electroacoustic music. I was reluctant; I had many concerts in that period and wanted to play repertoire that did not require a lot of preparation. Nevertheless, he won me over, leaving me a free choice of works as long as they were not purely acoustic, and I agreed to perform electroacoustic works from my repertoire that used soundtrack, not live-electronics. Two weeks later the promoter contacted me again, urging me to add Giacinto Scelsi's *Manto* for singing violist to the programme and I agreed to that, too.

On the night of the concert, I suddenly realised that I performed at a festival that was definitely not at a "new music" festival offering concerts of composed music; apart from me all the performers were from the electronic improvisers' scene. My programme was a foreign body in the festival, because it consisted almost exclusively of through-composed music, my performing slot embedded between two sets of improvisers producing 50 minute-long walls of sound. I felt completely out of place and dreaded the performance, since often the audience for improvisers does not enjoy written music; for them classical contemporary repertoire is stiff, "uncool" and tiresome.

Nevertheless, critics said that my concert was "the best concert of the second evening" (Capuano 2009) and "the most beautiful surprise of the festival [...] Barbara Lüneburg succeeded in thoroughly enthusing an audience of about hundred and fifty people." (Kompos 2008) In retrospect, I can see several reasons for this. I played on a night when the other performers were all improvisers, so, the audience heard me within the context of an improvisation event. I had also chosen lighting that let the music stands almost disappear and focussed on the intimate situation of a single person on stage, like that of an improviser alone with their music. The staging matched the audience's values and expectations and when members of the audience talked to me later and sent e-mails it was evident that they believed I had improvised or followed compositional concepts rather than played from notated scores.

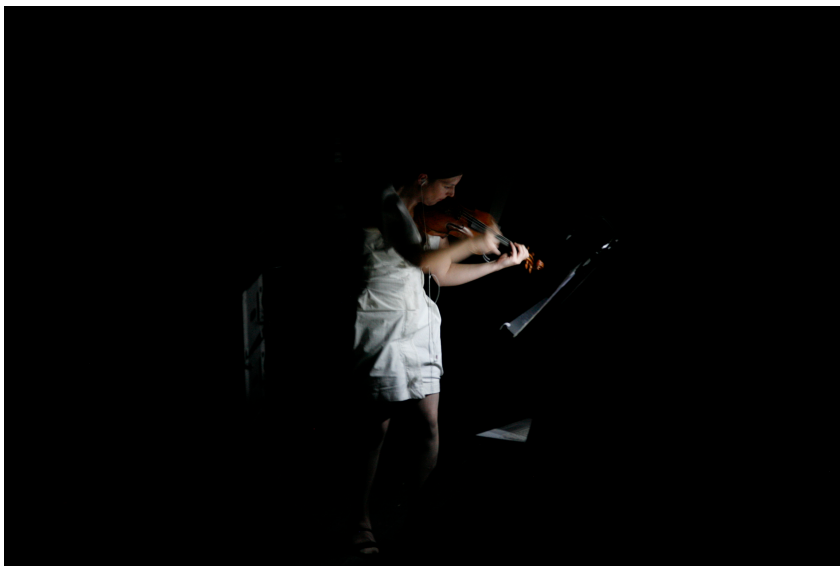


Fig. 6.7: photo taken at the author's concert at festival *All Frontiers*, Gradisca, Italy on 15.11.08

The most important factor guiding the audience's perception was the selection of compositions. Knowing his public better than I did, the promoter had gently but persistently pushed me towards an electroacoustic performance. He had talked me out of the purely acoustic repertoire I had initially suggested because he knew that the electroacoustic compositions and amplified violin was much closer to the sonic world of the electronic improvisers and to the values of the festival audience.

The compositions I played had been created in collaborations with me and used soundtracks recorded by me so they were tailor-made for me, spoke of authenticity and so were like an improvisation with my own material. The only work not written for me was Scelsi's *Manto III* but Scelsi worked a lot through improvisations with his "personal" musicians, recording their improvisations and having them transcribed into notation. In *Manto III*, the violist half stammers, half sings syllables as a sort of Sibyllinian prophecy while playing the viola. In its improvisational, fluent character the piece added to the impression of apparent spontaneity in my performance, again an excellent suggestion by the festival's promoter.

In this collaboration I replaced all the compositions on my programme. Through the interactive process of exchanging proposals we had found a programme that expressed my artistic vision (the chosen compositions) and complied with the suggestions of the promoter, leaving us both as autonomous stakeholders in the collaborative process). It also, as the newspaper said, "enthused" the audience (a sign of concert aura) and took them beyond the frame of the festival's usual offer (a sign of charisma).

One might call this "business negotiations" rather than collaboration, but our discussions bore all the characteristics of collaboration. We shared domain knowledge as independent and equal partners, our shared rules, norms and structures for decisions were based on mutual respect and

a clearly defined goal, and through a patient exchange of ideas via e-mail we achieved a solution that fitted us both. We built consensus to achieve a satisfying result for all and, in my view, the collaboration was highly successful.

6.3. Success and Failing of Collaborations: Why? – Case Studies 14 and 15:

Collaborations with Arnoud Noordegraaf on *e.tude* and Anthony Kelly/David Stalling on *a way into a place*

Case study 14: Collaboration with Arnoud Noordegraaf on *e.tude* (2009) for violin, electric violin, live-electronics and interactive video (see 04 DVD-Case studies, Noordegraaf *e.tude*, track 05):

e.Tude is a composition in which a solo performance is turned into a duet by using very simple out-of-the-box technology. Before the performance the musician records her/his own playing. [That recording will] become a second performer on video; [...] When performing live, the musician will trigger this video part with a foot switch. [...] Neither the composer nor the performer knows exactly what's coming. [...]. It's very much about finding ways to communicate, in a situation that seems quite uneven. (Noordegraaf 2009)

I initiated the collaboration on *e.tude* after seeing a multimedia work by Arnoud Noordegraaf at the “Muziekcafé: Klassieke Karaoke” organized by Gaudeamus in Amsterdam on 4th May 2008. I approached the composer, since I was interested in his multimedia approach, and at the end of September 2008, we applied for a grant from the NFPK+ explicitly mentioning that the joint work would be part of my PhD-research and should include a phase to develop new methods of collaborating, to exchange knowledge from different domains and to innovate.

In April 2009, Noordegraaf informed me that he had already started to work on the piece. The same day, I proposed an intensive collaboration period, offering as many days as he wanted between the end of May and the end of June 2009. First he seemed willing to make time for the collaboration, but in the end our shared time shrunk to three meetings of approximately 90 minutes each.

In our first meeting on 1st June 2009 we talked about Noordegraaf's basic concept for the composition and discussed the filming of the video part (which dress to wear, what kind of background to use, which violin (electric or acoustic) to employ in the video and which one to use as live-instrument on stage). Noordegraaf wanted an instrumental equivalent to a carrier wave (used for messages in telecommunication) and I suggested flickering subtones that would move through the series of subtones like small impulses of signals. These flickering subtones found their way into the composition, because Noordegraaf found melodies in them that resembled messages (on 04 DVD-Case studies, Noordegraaf *e.tude*, track 05, minute 0:06-2:05). I cannot

remember who made the decision, but we decided that the electric violin would symbolise the artificial world on the video and the acoustic violin would represent the live-world on stage.

During our second meeting on 24th June 2009 we talked through organizational questions for the documentation of *e.tude* which I wanted to include in my future solo-DVD *Weapon of Choice*. We talked through general matters such as budget, equipment, filming site, and personnel for camera, audio recording and editing. The discussion of the filming site brought up new artistic questions. In a DVD-production which is in itself an artificial documentation of the real world, how could we make clear which is the live and which is the artificial world? What kind of background would the video of the composition need to be integrated in different stage situations? Since I had no experience in filming at all, I was not able to contribute a lot; I could bring up questions, but Noordegraaf decided everything. At the third meeting on 31st August 2009 I suggested amendments in the violin part.

In my opinion the collaboration with Noordegraaf for the most part failed, although there are traces of my input. We did not establish a goal that would focus the working process. Our grant proposition to NFPK+ clearly articulated that we would search for a new collaborative approach, but Noordegraaf was evidently not interested in sharing problem-finding processes or doing research into the nature of collaboration. He seemed to view the “collaboration” as a chance to work with an internationally active violinist who could perform his music at various venues and festivals and instead of working intensively together over a longer period as I had suggested, we only met for three relatively short meetings.

I had no share in – let alone control of – the artistic goal. Noordegraaf did not let me participate in his artistic thinking, his compositional processes or the development of the scenic image for the stage. He took all these decisions on his own without involving me and with no sense of an urgent “synergistic, extrinsic motivation” for collaborating with me. Nor was I qualified to participate as an equal creative partner in multimedia. This was the first time I had worked on a composition with added video, whereas Noordegraaf had already produced many multimedia projects, so my collaborative role was defensive, solving problems confined to the musical, not the visual part. Here I was a good partner, my instrumental knowledge providing him with valuable compositional material, and I helped to evaluate and amend the violin part. This was the only place where Noordegraaf listened to me and was committed to the collaboration.

I was not sufficiently experienced in collaboration to know what was missing in our work, nor did I dare to ask for more involvement in aesthetic and compositional decisions, and to this day I am not convinced that the composition achieves the sort of communication Noordegraaf wanted. Today, I would approach the project differently, discussing the musical and visual material and the stage set-up and challenging the composer as to how far it matches his intentions. Above all,

I would agree on goals for our working process: how far am I to be involved in the creative process, how far I want to be part of it, and what that means in terms of time arrangements, autonomy in the decision-making process, sharing of information and creative thinking.

Case study 15: Collaboration with Anthony Kelly/David Stalling on *A way into a Place* (2010) for viola, soundtrack and video (see 04 DVD-Case studies, track 06).

A way into a Place was the start of a series of collaborations with Anthony Kelly and David Stalling which will evolve into a bigger project in 2014/15, the multimedia solo-recital *Undoing Gender*, when our creative collective will be joined by composer and performance artist Cathy van Eck (NL) (see chapter 9 “Conclusion”).

Before we met to collaborate, Kelly and Stalling had already assembled large parts of the tape and the visual material that provided the context for the instrumental part. We then jointly developed the entire viola part and finalised video and soundtrack within two days of intensive work. In later collaborations the complete compositional process was more extensively shared, first in 2011 with *Different Flight Paths* and then in 2012 when we went out onto the streets of Vienna together to collect field recordings, images and stage props for *Inner Self*.

In analysing the success of the first collaboration as successful, I will examine the personality traits of David Stalling and Anthony Kelly. I will refer to the “Investment Theory on Creativity”, described in Part 1: Chapter 2.3.2. (all references printed in bold). Stalling and Kelly show attributes such as **self-efficacy** and a **tolerance of ambiguity**. They have enough experience with each other that they can allow uncertainty over an outcome of a composition or a working process. These interview excerpts are taken from an interview we conducted on 1st September 2010 at the Hilltown New Music Festival:

Lüneburg (L): What is the source of inspiration for your composition?

Kelly (K): We make field recordings, and generally they can be urban and they can be from the countryside.

Stalling (S): They can be any sound that we like and we usually – I think the moment of inspiration comes when we bring these sounds into a controlled environment and edit and work with those sounds. And usually when we start changing the sounds, we get ideas.

K: Often I think we really like to work a piece through and then at a certain point the meaning of the piece kind of reveals itself, you know, through the material or what we have done.

S: *the way into a place* was the first time that in this collaboration we were working with a performer. [...] Usually our performers are loudspeakers or televisions.

Kelly and Stalling understand the importance of **legislative thinking**. They easily accept that their collaborative partners might think in **novel ways of their own choosing** and were willing to change their approach. They understood and acknowledged that a third person would affect their usual compositional and collaborative process. For me the approach was also unusual, because very few with whom I had collaborated had ever included me so thoroughly in the actual compositional process.

S: and so we were actually working with you and so we took a slightly different approach – maybe?

K: I think we did. Yeah, I think we did. Although at the same time I still feel that the piece that we just made together as a trio, it fits really very well in the work that David and I have been doing for the last – you know – seven years or whatever; but I wonder for you, how do you - does it sit a little bit with what you do?

All three collaborators were willing to **take sensible risks**. Stalling and Kelly had never worked with a performer before, and we knew each other only from performances and meetings at former festivals. Our impression of each other's work and respect for our different artistic personalities formed the basis for our joint working process.

L: I had heard your music before and had seen what you were doing, and you had already seen part of what I was doing, because I was here before at the festival and played at the festival. Did that also have any influence on your work with me –like me seeing as a performer or – I don't know – did I do any improvisation here before? No, I don't think so.

K: I heard you perform a piece over in the workshop...

S: Yes.

K: ... in the first festival, that David and I were at. And that stayed with me and I remembered how you were playing. And for me that was a really good kind of grounding for how you were working.

L: So, that you had trust I would fit into the working process.

A: Yeah, yeah and I think I just remembered how you played, I remembered that particular energy that you are bringing to your playing and I did kind of have that in mind, when David and I were doing those initial kind of runs into the piece we were making.

D: I mean we were totally aware of how you played and also – you know – we knew that we could make it work within that short period of time.

The intrinsic motivation that Stalling and Kelly show in their own work was complemented by **synergistic, extrinsic motivation** from me and vice versa.

L: Did the fact that you had to work with me influence the piece in some way –or the inspiration for it?

S: I think it did, simply because even when we two started the process by working on the first sounds and putting the tape part together, we always thought that there would be...

L: A third?

S: ...you in the mix basically; so we thought about things such as: well this can't only be a tape part; and we can't – you know – have the tape part too dominant, because there is one component, a crucial component missing from the composition.

K: At the beginning when David and I were working together on the piece, there were many times where I felt " Oh, yes, that's a place that maybe Barbara would like to be in. I was very conscious of that, that – I mean – it was good actually for us to do that, because often when David and I work together we do work in this very self-contained – you know – safe little environment; you know, we have gotten quite used to each other and I mean that in a good way.

L: Absolutely, yes!

K: So I think it was good to kind of – at the early stages of this project – to be leaving space for you to come in. And then when you did come in, at a certain point, for me the whole thing really expanded and in a great way.

S: And you also helped in – to make some of the decisions, some critical decisions

L: with the piece?

S/K: Yes

Each of us was able to **think globally as well as locally** in our collaboration. Kelly and Stalling saw it as a chance to escape their, as they call it, “self-contained safe little environment” and felt that the piece grew when I joined the collaboration. To me it was immensely satisfying and motivating to be trusted not just as a performer but for my artistic and compositional thinking too. We felt that together our creative talents could develop something different from what we usually did.

Kelly and Stalling also created an **environment that is supportive and rewarding of creative ideas.**

A: I just think the way we worked together, really quick and really creative and everybody really happy; and we created a nice room, we lit the fire, you know, and it just, it was good, you know I think we created a good platform, a good environment for this to happen, [...].

D: [...] And working with you I think again, we were very lucky to work with you, because

L: and vice versa

A: because you are a good collaborator. Yes, you are actually, you are an excellent collaborator. And I think part of a reason for that is, I think you are a very careful listener and I was very conscious from the beginning when you came in, that – you know – we had already done quite a lot; and I suppose, I didn't want it to be too overwhelming, I wanted that you would find it easy to – you know – just get a good foothold within the piece. That – you know – you felt like you had a lot to contribute. [...] Very quickly, I think, you really found that you had a lot, there was a lot that could actually be done here.

We fulfilled all the criteria for a well-functioning collaboration: we had a goal, we strove for equal participation, we listened closely to each other, we were open minded and committed.

7. Concert Aura

In this chapter I will use the theories on concert aura and charisma, introduced in Part 1, to analyse practical examples and case studies. I intend to open a discourse on concert aura and charisma in performance practice, deepen the understanding and knowledge of both, and offer suggestions for performers to work on their charismatic radiance on various levels. These are not marketing strategies guaranteeing instant success; rather, I want to raise performers' awareness of the complex, interwoven relations between audience, promoters and performer, their visions and values.

7.1. Demography of the Audience in Relation to the Venue – Field Study 16 drawn from my own experiences in performing new music on three different continents

In addition to the examples in Part 1: Chapter 4.3. “Demography of the Audience in Relation to the Venue – a sociological Approach”, I will now present a tabulated listing of twelve venues and their respective audience in six different countries in Asia and Europe, basing my findings on my personal field experience and analysis of the contemporary music scene.

The study serves as a means to test Christopher Small's theory that the physical and social setting of a venue influences the demography of the audience for new music. I have assembled

information on venue, city and country, occasion (single concert, concert series, festival), demography of the audience; I also suggest reasons for the composition of the audience.

Context		Audience	
Location: venue/city/country	Series/single concert/festival	Demography of the audience	Suggested reasons for the composition of the audience
Overtoom 301, squatted house with cultural programme; Amsterdam, the Netherlands	Kraakgeluiden - electro-acoustic improvisation concert series (1999-2006)	Alternative, left-wing squatters, between 20-30 years of age, improvisers, new music experts, young artists	Squatters and young artists are attracted by the location (squatted house), field experts are attracted by the international programming
Wien Modern, 14 different venues from established concert halls to underground locations; Vienna, Austria	Annually the festival Wien Modern presents about 50 events at different locations	Demography of audiences and age structure depended on the location and the general programming of the venue	Conservative venues like Wiener Konzerthaus and Musikverein Wien host an audience of age 45 to 65 and older with emphasis on elderly people; people between 20 and 30 are the exception. A location like "Brut" on the other hand, that can be used for theatre, installations and film projections or as dance floor draws a younger audience.
Backroom of the pub "Nato"; Leipzig, Germany	Ahornfelder Festival: multimedia solo performance	Students, young audience under 30 years of age	East Germany (former GDR) is traditionally open to underground experimental concerts. The location "Nato" is a pub, where students usually meet for relaxation and cultural events. The backroom of the pub hosts the Ahornfelderfestival. The programming mix of contemporary electronic music and popular, jazz, minimal and other genres fits the location and attracts a young, varied audience.

<p>Lecture hall of Teheran University; Teheran, Iran</p>	<p>Unofficial chamber music concert with ensemble Intégrales in co-operation with the Goethe institute</p>	<p>Students and lecturers</p>	<p>The university in Teheran – a place of rather liberal and critical thinking – served as the perfect place for a concert organised by the German embassy in Teheran. The concert was not officially approved. People who tried to get official information on the concert were told that no concert would take place on that evening in that venue. Nevertheless, on the night the hall was packed with mainly young intellectual people and their lecturers. We were told, they saw the concert and their attendance as a symbol of liberty.</p>
<p>Galerie Marzee, a modern building with a Bauhaus flair, the gallery exhibits and sells modern jewellery; Nijmegen, NL</p>	<p>Contemporary chamber music series</p>	<p>Enthusiastic laymen and their families, some of which had founded the concert series about 30 years ago. The public in general seems to know each other very well. The audience consists mainly of people aged 50 and more, but there are also families who bring their children along (age 15 to 22)</p>	<p>Galerie Marzee was founded in 1978 as a gallery for contemporary jewellery and has hosted a concert series for almost as long. Nijmegen is a small city and the gallery has an important social and cultural value for the community. With 850 square meters of exhibition space, Galerie Marzee offers also space for chamber music concerts. A café situated at the basement serves as after-concert meeting and communication space. The members of the audience seem to enjoy the concerts as a cultural event but at the same time as a chance for social gathering with friends.</p>
<p>Museum de Pont/Tilburg, NL and Stedelijk museum, Amsterdam, NL</p>	<p>Both museums host/hosted a series of small scale solo or chamber music concerts</p>	<p>Random visitors of the museums, interested visitors from mailing lists. The age group is 35-60</p>	<p>Museums of modern art sometimes serve as experimental stage for contemporary music series. Since the location attracts intellectuals and art enthusiasts in general, the promoters assume</p>

	featuring contemporary music.		that they might also be interested in contemporary music.
Church of the Island Hallig (built 1666), Langeness, Germany	Single, isolated concert performed by ensemble Intégrales.	Farmers, workmen and their spouses, as well as the minister (age 45-65)	The church of Hallig Langeness and its minister form the centre of the social community. If the minister puts on a concert, the island's inhabitants usually come.
opera stabile/ Hamburg, experimental stage of renowned Staatsoper Hamburg, Hamburg, Germany	"the link to today's music" concert series curated by ensemble Intégrales Hamburg.	Audience of age 45 to 60, many women, subscribers of the opera programme of Staatsoper Hamburg and fans of the ensemble; younger audience came only if the programming was specific to them (pop avant-garde, multimedia)	Since the opera stabile belongs to the Staatsoper Hamburg it carries a connotation of settled establishment and bourgeoisie in the minds of the people and the main public who comes to the Staatsoper belongs to the elderly generation. Therefore we found it difficult to draw a younger audience.
Between sand dunes of the desert Gobi, Mongolia	International Festival Roaring Hoofs	Nomads of the desert Gobi, participants and international tourists attending the festival. The age group was all mixed, since the nomads came with their families.	The audience was attracted by playing loud pop music through speakers onto the sand dunes of the desert. The music served as signal for the nomads, that some special event would take place soon, an opportunity for a social encounter with family and friends. Rather than offering a typical concert setting, the festival promoter provided entertainment by presenting new music of all kinds in combination with circus performances and a fashion show. The setting of the festival in Mongolia attracted international tourists. They accompanied the artists over the whole period of the festival.
Paradiso, Amsterdam, NL	"Night of the unexpected Amsterdam" as part of the	Party seekers, participants of the Gaudeamus week, new music community,	The former church, then squatted building and subsequently venue 'Paradiso', was founded in 1968 as 'Cosmic Relaxation Centre

	festival International Gaudeamus Week	improvisers, pop musicians, age group mainly 20-35, those who are older belong to the new music peer group	Paradiso' as a forum for creative talent. It quickly attracted a young audience and artists from Amsterdam, the Netherlands and Europe, becoming a pop-venue, night club and arts centre in one. The diversity of musical styles and programming is mirrored in the audiences, from young to old and from punk to chanson fans, a cross-section of the Dutch population. (Paradiso 2010)
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Fig. 7.1: Table of venues, concert occasions and their respective audience in six different countries in Asia and Europe.

It appears that new music has the ability to speak to as many different types of audiences and tastes as there are locations. Instead of “the new music audience” we find diversity, so to communicate one's vision effectively and reach one's audience it is helpful to contemplate how the concert's location effects the demographic of the audience. In my experience the social setting of a venue has more influence on the demography of the audience than the physical structure of the building itself. Nevertheless the physical appearance of the venue, “its unique existence at the place where it happens to be” (Benjamin 1936, chapter II) certainly influences the overall aura of the performance.

7.2. The Five Ws (and one H) – Case study X: ensemble Intégrales – *Christmas Special*

Using the questions introduced in chapter 4.7 “The Five Ws (and one H)”, I will now analyse *Christmas Special*, a concert given by my group ensemble Intégrales in Hamburg, and trace our efforts to create concert aura.

What kind of event was it? We played the *Christmas Special* on 11th December 2008 at 20.00, in the *opera stabile*, the experimental stage of the renowned Staatsoper Hamburg, Germany. It was one of four concerts in our 2008/09 concert series, *The link to today's music*. At 18.45 we had arranged a pre-concert introduction with a work inspired by Cardew's *The Great Learning, paragraph 2*, composed and performed by students of the Copernicus-Gymnasiums Garstedt in co-operation with *Klangradar3000*, an educative initiative funded by the Landesmusikrat Hamburg to bring composers of classical new music into secondary schools to work with students on compositional projects.

Programme of the evening:

18.45 hrs: Pre-concert – Introduction

Cornelius Cardew (1936-81, GB) *The Great Learning, paragraph 2* in a version of students of the Copernicus Gymnasium

20.00 hrs: Main concert – *Christmas Special*

Gerhard Stäbler (b.1949, Germany) *Xmess* (2002) for voices, instruments, kitsch and action; 1.Version for ensemble only
2.Version for audience and ensemble

Cornelius Cardew (1936-81, GB) *The Great Learning, paragraph 6* (1968-71) for everybody (audience and ensemble)

Felix Kubin (b.1969, Hamburg) *Tiger Mask* WP (2008) for performer, piano, percussion and electronics

Robert Ashley (b.1930, USA) *She was a visitor* (1967) for speaker and chorus (ensemble and members of the audience)

ensemble Intégrales

Barbara Lüneburg	electric violin/moderation
Burkhard Friedrich	ghetto blaster/moderation
Ninon Gloger	piano
Martin Röhrich	percussion
Marko Ciciliani	sounddesign/conductor

As guests:

Felix Kubin	voice, electronics
Teppei Ozawa	performance
Students of the Copernicus-Gymnasium Garstedt under the direction of Sascha Demand	composition and performance

Who is the artistic persona to be perceived by the audience? ensemble Intégrales had issued a brochure for the 2008/9 concert season in which we tried to capture our vision through impression management (text, design, choice of images) and programming. We wanted to appear as a young, sexy, playful dynamic ensemble playing modern classics as well as work by the latest of the

young international generation of daring and playful composers. The image we chose to represent us was a photograph of a beautiful old city – symbolising our classical education and our connection to the masters of the past – with a statue in the foreground onto which the anarchist symbol is sprayed – a hint at the youthful, anarchy of contemporary music. A diagonal narrowing white strip divides the image signifying the dynamic power of ensemble Intégrales. Masterworks and anarchy, beauty and irreverent challenges to it, are united in one picture; we play masters of the modern such as Cage, Stockhausen, Rihm or Nono, we have a high level of classical instrumental skill, but at the same time we dare our audience to follow us into a world of brand-new music.

The brochure mostly uses poppy colours, images sometimes appear upside down, and the text is written on black or white background that seems to be pasted on the photographs in a collage-like style. Our intention was to attract a young public, or an audience young at heart, who would follow us in our adventures.



Fig. 7.2 and 7.3: Title page and page 3 of ensemble Intégrales' season brochure 2008/09. (Included as part of the documentation to the present thesis).

Our press photos also represented this sexy, dynamic, young and playful image.



Fig 7.4, 7.5 and 7.6: Press photos from ensemble Intégrales, © Kurt Hoerbst

What was our vision? As artistic directors of ensemble Intégrales, Burkhard Friedrich and I had the vision of contemporary music concerts that could be entertaining, inviting, playful and yet still serious. Conveyed with skill and leadership we believed that new music could be an accessible and worthwhile experience for almost everybody. In the programme *Christmas Special* our vision showed in the choice of works: Cardew's *The Great Learning* offered playful interactivity, the philosophy of Cardew's *Scratch orchestra* bringing together professionals and non-professionals, laymen and musicians in an equal partnership. Robert Ashley's *She was a visitor* offered the public a sense of spirituality, suitable for Advent but not based in Christianity; the piece was written as in memoriam for two women close to Ashley who had died in quick succession of each other. Ashley describes it:

A lone speaker repeats the title sentence throughout the entire performance. The separate phonemes of this sentence are picked up freely by the group leaders and are relayed to the group members, who sustain them softly and for the duration of one natural breath. The time lag between the group leaders' phoneme choices and those phonemes being picked up by members of the group produces a staggered, chant-like effect, with the sounds moving outward from the nearest performer to the farthest. (Ashley 2008)

Gerhard Stäbler's funny, grotesque and irreverent *Xmess*-spectacle criticised the consumerism of Christmas without being pedantic or educational. In all three compositions the public was invited

to actively join us in the performance and did so, not always successfully but certainly wholeheartedly.

Who was our audience? Our series was advertised through the Staatsoper so most of the core audience of the Staatsoper came to our concerts (aged 45-60). They usually also joined us in our pre-concert introduction when we interviewed composers who were featured in the evening, presented parts of the concert programme as tasters and answered questions of the audience. Additionally, we drew a mix of people who were explicit ensemble Intégrales' followers (aged 40-55). They came because they loved what we stood for, the young, very recent music, the electro-acoustic or the multimedia, the surprises. Depending on the specific programming we often had fans of featured composers coming to our concerts too. (In the case of *Christmas special* we drew a crowd of young people between 20 and 30 who were fans of the featured pop-artist Felix Kubin). When we worked together with the institution Klangradar3000 and featured students of public schools in our pre-concert set, students, their friends and parents also attended our concert.

Where did we perform and which consequence did the location have on our programming, stage-set-up etc.? The *opera stabile* – the site of our concert series – is the experimental stage of the Staatsoper Hamburg. It is used as the opera's workshop venue, for jazz, contemporary music and children's concerts and occasionally for productions of the free contemporary music scene of Hamburg. We were the only Hamburg ensemble with a concert series of four or five concerts each season featuring contemporary music (*the link to today's music*) on this stage.

We often thought that the venue was probably not ideal, because it drew the “wrong” audience (settled and bourgeois) and because its social connotations excluded big parts of the possible audience we would have liked at our concerts. Our vision emphasised the new, the unexpected, and sometimes anarchic or wild talents of the new generation and the audience of that generation would rather go to a club or alternative venue than attend a concert in the Staatsoper. The elder generation of the core opera audience sometimes disliked the harshness of electro-acoustic works or shrillness of some of the multimedia events, yet our younger listeners enjoyed this multimedia world, and it was difficult, if not impossible, to please both at the same time. But sponsors supported us, because our host, the Staatsoper, was a guarantor for quality and serious business. We were in a dilemma: for sponsorship and political-financial reasons we could not move to a more suitable venue.

One advantage of the *opera stabile*, however, was that it provided a theatre stage with a lighting system which we could use to create a specific atmosphere for each composition and could influence the audience's concentration and attention. The venue was a black box with a relatively spacious stage area that gave us the possibility to arrange it any way we wanted. For *Christmas*

Special we decorated the stage with a Christmas tree, a crib, various Christmas decorations and many straw stars, but still had enough space to arrange the instruments in different set-ups to provide variety.



Fig: 7.7 Stage decoration for *Christmas Special*: Christmas tree, crib, Christmas decoration, presents and electric violin in preparation for Stäbler's *Xmess*; ©ensemble Intégrales

When did the performance happen? Arranged for 11th December, *Christmas Special* was planned as a seasonal concert. It was in the middle of the Advent season, when everybody gets invitations for company or school pre-Christmas parties with carol singing and Santa Claus, so we intended to surprise our audience with an alternative, new-music Christmas-event and prepared a programme that invited the audience to interact as if they were at a Christmas party. In Stäbler's deliberately trashy *Xmess* everybody sang his or her special favourite Christmas carol in seemingly total disorder while following instructions from a conductor. In *The Great Learning* our visitors had to improvise according to Cardew's rules and in Ashley's *She was a visitor* the audience and the ensemble came together in a musical and spiritual reflection on life and death.

Why is ensemble Intégrales engaged in new music? Co-artistic director Burkhard Friedrich and I intended to create a platform for emerging composers, initially our fellow students from the composition faculty of Musikhochschule Lübeck. We enjoy the communication with people which is found in chamber music, in association with living composers, and with an audience, and these were features we cultivated with the ensemble.

The audience came to our Hamburg concert series for reasons at which, for the most part, we can only guess, but we did often talk to individual audience members before or after the concerts, gaining feedback. They seemed to like our commitment and zest, our stage presence and quality of playing, the unexpected surprises we offered, and the chance to hear the works of emerging composers juxtaposed with masterworks. Our deliberately diverse choice of works allowed the possibility of associative understanding and seemed for many to be an incentive to come; equally they liked to be stimulated by a concert experience which addressed the senses and provoked emotional reactions.

We built a consistent relationship with our listeners in Hamburg, as this e-mail shows; the writer regrets that our concerts had become scarce after my move to Vienna:

Lieber Herr Friedrich, herzlichen für die freundliche Auskunft. Wie schade, dass das Ensemble nun nur noch sehr selten in Hamburg zu hören sein wird. Sie werden mir fehlen. Also bleibt mir erst einmal nur, Ihnen für die Freude an Ihren Konzerten in den vergangenen Jahren zu danken und Ihnen für die Zukunft alles Gute zu wünschen. Und wundern Sie sich nicht darüber, dass unsere Bekanntschaft absolut einseitig ist - Sie haben ganz bestimmt noch viel mehr dankbare „Bekannte“ meiner Art, von denen Sie nichts wissen. Mit freundlichen Grüßen Elke Kröplien. (Dear Mr Friedrich, thank you for your friendly information. It's sad that now the ensemble can be heard only occasionally in Hamburg. I will miss you. So it only remains for me to thank you for the joy you gave me with your concerts of the past years and to wish you all the best for the future. And please don't be astonished that our acquaintance is only one-sided – I am absolutely sure you have many more thankful "acquaintances" like me of whom you just don't know. With best regards, Elke Kröplien) (3.12.2010, email to Burkhard Friedrich, co-artistic director of ensemble Intégrales)

How did we establish charisma to create a bond with our audience that led us beyond the status quo towards the experience of a concert as an authentic and unique “Gesamtkunstwerk” in its specific context of time, space, performer's personality, vision, charisma and music?

Our audience already knew our artistic qualities and personal traits from previous concerts in the series, but *Christmas Special* also tested our moderation and communication skills in motivating the public to join us in the adventure of improvising and performing new music (trait approach to charisma). We can also trace “charisma as a social process” in this concert because usually our programmes consisted of fully through-composed pieces suitable for the values and expectations of the rather conservative Staatsoper public. We had never before engaged our audience in an interactive concert. With *Christmas Special* we broke the normal frame and altered the audience's

interpretive scheme by introducing them to conceptual music and letting them participate in the performance.

The audience felt comfortable because they trusted our leadership, demonstrated through our skills in verbal communication and moderation and through the scripting of the programme order. The audience followed us on this journey because they understood the frame: a funny, experimental alternative to the typical German pre-Christmas party. The parents of the students who had performed in the pre-concert event had models of action, their own children who had successfully dealt with new music over several weeks in the course of the school project. Others, especially the young public, enjoyed our playful questioning of an old German Christmas tradition.

We had followed the principles of “Theatrical Perspective”, *framing*, *scripting* and *staging* our charismatic leadership.

Framing: the concert title *Christmas Special* refers to the Christmas season and promises something out of the ordinary.

Scripting: The title of the concert series *The link to today's music* refers to the topicality of our programming. Since our concerts were clearly advertised and had distinctive programmes, the audience could make an informed choice from the seasonal programme. The *Christmas Special* programme notes and pre-concert introduction oriented the audience and gave them guidelines for action in the Cardew improvisation. To overcome possible inhibitions we structured the concert so that works played by the ensemble interchanged with tutti-performances (audience together with the musicians), so the audience could first listen, then try out by themselves. The first chamber music work (Stähler, 1st version) was followed by a chamber-music-plus-audience-setting, in which one of us conducted the audience (Stähler 2nd version). After this warm-up came a tutti-performance in which audience and musicians freely carried out written instructions without any guidance by the ensemble. It was followed by our “Christmas present” to the audience: a through-composed world premiere by the pop-avant-garde composer from Hamburg, Felix Kubin with guest artist Teppei Ozawa. The concert ended with a calm and spiritual performance of Robert Ashley's *She was a visitor* performed by the ensemble and volunteers from the audience.

Staging: Christmas decoration, Christmas tree, and the performers' costumes (we dressed as Father Christmas, the Holy Family and an angel) reinforced the title and made an ironic commentary on new music concerts. We used the whole stage for different set-ups, the entries for Father Christmas and to bring the audience on stage.

To achieve a “Dramaturgical Approach on Charisma” we introduced our public to new approaches to music (conceptual, interactive compositions) through a familiar setting (the Christmas party). As well as seeming to mock this old German tradition in Stäbler's *Xmess*, we also offered deeper meanings in the Cardew and Ashley pieces. The special authenticity of the evening lay in our humorous challenge to the spirit of the German Christmas party with a chance for anarchic, theatrical and interactive, carol-singing. Everything matched the vision we had expressed on the title page of our season brochure and satisfied our audience's expectations of commitment and surprises.

Auf Burkhard Friedrich und sein Ensemble Integrales ist Verlass. Während ringsherum die Kling-Glöckchen klingeln und Christellein oder antiquarische Sylphiden über Hamburgs Bühnen schweben, stemmen sich die Gralshüter der Avantgarde wacker gegen die romantische Verschwörung. Bei seinem Christmas Special in der Opera stabile setzte das Ensemble konsequent auf Neue Musik zum Selbermachen. Das Publikum durfte in Gerhard Stäblers trashigem Happening "Xmess" seine liebsten Weihnachtslieder durcheinander singen oder in Cornelius Cardews "The Great Learning" nach Anleitung auf Stuhlkanten, Triangeln oder Alu-Grillschalen trommeln, reiben, knistern und was ihm sonst noch einfiel. Das Ergebnis war anarchisch, amüsan, öde, infantil und herrlich unweihnachtlich. (You can rely on Burkhard Friedrich and his ensemble Intégrales. While all around Christmas bells ring and the Christ child or antiquarian sylphids enter Hamburg's stages, the keeper of the Grail fight bravely against the romantic conspiracy. With their Christmas Special at the opera stabile, the ensemble goes for do-it-yourself New Music. The audience was allowed to messily sing its favourite Christmas carols during Gerhard Stäbler's trashy Happening "Xmess"; or – while following instructions – beat, rub and crackle chairs, triangles or aluminium barbecue dishes or do whatever else came to their minds. The result was anarchic, amusing, bleak, infantile and gloriously not Christmassy. (Hamburger Abendblatt 13.12.2008; my translation)

8. Charisma – Case Studies

8.1. Dramaturgical Approach to Charisma – Case Study 18: Audience's interpretation of ensemble Intégrales' performance at “Fadjr International Music Festival”

In Part 1: Chapter 4.4. “The Audience and the Performer” I described examples of audience-performer-relation from two European countries, Italy and Germany, to show the openness of the live-concert experience. The following case study shows this bilateral interaction even more

clearly. At our performance in Teheran/Iran, the audience's interpretation of the concert was very different from how we had conceptualised it; they turned our concert into a political statement.

In 2003 ensemble Intégrales was invited to the annual Iranian "Fajr International Music Festival". We performed three concerts on subsequent days. In Iran loud singing, public dancing and parties with music are forbidden (even on private occasions) and women are not allowed to sing as soloists on stage unless a male chorus or other male singers accompany them.

Prohibited are inappropriate lyrics, [...] **solo female singers**, [...], **improper sense of style**, [...] and **excessive stage movements**. This latter proviso it should be highlighted, is, however, a development from the early years, when band members were required to play sitting down. Even though today the band is permitted to stand, **those in the audience must still remain seated.**" (Global campaign for free expression 2006; my emphasis)

Ayatollah Ali Chamenei, Iran's supreme minister of religion, has confirmed [...] that music is incompatible with the values of the Islamic Republic of Iran" (Codex flores 2010). Accordingly, before the first concert we had to undergo a censorship examination in which the lyrics of our compositions, my dress and my movements on stage were assessed. With me, a woman dressed colourfully, reciting texts and using movements to give cues, we were on the edge of what was allowed but as foreigners and guests of the German embassy we had a little more freedom than local performers. Nevertheless, I was asked by the censor to move less, because to him my cues looked like dancing.

I offer the following contextual analysis of the social, physical and political background:

a) Social context: the Fajr International Music Festival is an annual event in Iran and is regarded as one of the most prestigious events in the country. The festival is affiliated with UNESCO and international guests join Iranian groups for 10 days in Teheran, with the general public given the opportunity to attend the festivities. Our performance at the final concert of the festival was attended by high profile politicians and representatives of foreign embassies, as well as citizens of Teheran and Revolutionary Guards.

Physical context: the concert took place in one of the main concert halls in Teheran. As is religious custom, men and women of the audience were separated on different sides of the aisle. Islamic dress code was obligatory for the audience and for me as a female performer on stage and was enforced by the Revolutionary Guards.

Political context: The "Fajr International Music Festival" is intended to symbolise Iran's openness and internationalism and the country's recognition by the international community. In turn the German embassy and Goethe Institute, co-hosts of ensemble Intégrales' visit, represent

freedom of expression, religious freedom, equality of men and women and international cultural exchange.

b) Psychology of musicians, audience and promoter

The musicians of ensemble Intégrales were curious about a culture with a different religion and political system and wanted to make personal contact with the Iranian people. In the festival's final concert each participating ensemble had a performance slot of about ten minute and in ours we tried to build a bridge between us and the audience. At the same time, we wanted to entertain and be different from the other performers by playing compositions whose content and presentation might surprise the audience. As the only female member of the group, I had to suffer the restrictions women face in their daily life in Iran and my aim was to retain a touch of Western freedom of movement and expression in my performance in a Muslim environment with a strict dress and behavioural code for women.

For the Iranian audience the official occasion with many foreign diplomats present offered a sanctuary in which they could express their longing for freedom of opinion, expression and travel and be heard internationally without being punished for it. It also offered them an opportunity to make personal contact with musicians from abroad.

The promoters wanted to present a multifaceted festival, radiating culture, hospitality and an open positive atmosphere, bringing international recognition to Iran.

C) Thematic content

ensemble Intégrales decided to present the two compositions that had evoked the strongest emotional reactions from the Iranians during their previous performances in the festival week: Rzewski's *TV-opera* and the 2nd movement of Cage's *Living Room music*. Both pieces had theatrical aspects which we thought would be entertaining and unusual for the public. In the Rzewski, for example, I wore heavy working gloves, sanded a wooden board and hammered nails into it, and spoke a text, alternating with our (male) singer. John Cage's use of living room objects as instruments opened a window to the world of *objets trouvés*, while also being funny and entertaining. Since rhythm is one of the main features of the piece, it offered a connection to the highly rhythmic folk music of Iranian culture.

The audience, however, understood the thematic content of the concert as a political message: The second movement of *Living room music* uses a text by Gertrude Stein, "Once upon a time the world was round and you could go on it" and this was understood symbolically as advocating freedom of travel for all people. My colourful dress, my lead role in the ensemble and my reciting and hammering in Rzewski's *TV-opera*, all caused friction with the Islamic dress and behaviour

code and were understood as another political message about freedom of women and equality of both sexes.

We found out about these interpretations because, from the day after our first appearance at the festival, audience members visited us in the hotel to talk to us and quote Gertrude Stein's text indicating that they liked what we were doing. Nevertheless, at the final concert itself, we were completely taken by surprise by the audience's extreme reactions. They cheered, there was a standing ovation and they shouted their approval, ignoring the Revolutionary Guards surrounding them. This was a very audible statement about our performance directed at the cultural minister of Iran, who had attended the concert. Although this form of public expression is forbidden in Iran, nobody dared to intervene in front of the distinguished guests from the West at this international event. Members of the audience approached us enthusiastically immediately after the concert, and again in the hotel lobby, and young Iranian journalists interviewed us for an article about the performance and our ideas.



Fig. 8.1: Audience at University of Tehran from a later concert of ensemble Intégrales in 2008.

Our charisma was determined by the dramaturgical setting. Our aim was to play music that would be easily accessible to an audience with little experience of Western contemporary music and we communicated our vision of intercultural and interpersonal exchange and the enjoyment of contemporary music through the content of the programme, language, and non-verbal communication like body language and dress. The festival communicated their vision of internationalism, hospitality, democracy and liberalism by inviting international guests and politicians to the final festival concert and tolerating the reaction of the audience to our concert. But the audience delivered the surprise, their longing for personal freedom and the equality of women and men communicated through their frenetic applause, cheering and standing ovations, challenging their rulers and the Revolutionary Guards.

Our presentation of the concert situation conveyed our meaning, vision, passion, and entertainment and also provided a surface onto to which the audience could project their own dreams and vision. But we had not anticipated the political message of our programme (world-wide travel without frontiers, a different model for women's life) and from a dramaturgical aspect we had not paid sufficient thought to what we might transmit to our audience. The bilateral interaction between audience and performer had created more than either expected through a series of surprising associations, allusions and interpretations. The charisma of the performance was a jointly constructed phenomenon.

Nor would this would have occurred if the same number of Iranians had listened to the same music through electronic media at home. Even if the sentence of Gertrude Stein had evoked these associations, individuals would not have been able to share them with others and consequently it would not have led to a political statement. In this example it becomes apparent that the specific and non-replicable aura of a concert, its authenticity and its bond between performer and listeners, is attached to a historical moment and local circumstances.

In dramaturgical planning each detail can be act as a transmitter of our vision, emotions, confidence and authenticity: the performer's private and public persona, their communication on stage amongst each other and with the audience, the choice of composition and instrument, and the performance context (programme order and content, political and cultural context, the image campaign and concert space of the venue itself, the importance of the concert within the cultural sector). Additionally the context of the performance (political, physical, social) forms the overall perception of the concert. Audience and performer are in a state of communication in which absolute and final meanings cannot be determined. In the dramaturgical planning the performer constructs a vision and certain goal but listeners create their own understanding and interpretation of what they hear.

8.2. The Theatrical Perspective – Case Study 19: "current/ly"

Case study 19: "current/ly" – a solo recital for violin, viola and electric violin featuring works by Nick Fells (GB), Arturo Fuentes (Mex/A), Marko Ciciliani (HR/NL), Karlheinz Essl (A) and Henry Vega (NL/USA) at University of Glasgow on 3.10.08. (The works of Fuentes and Vega are included on 03 CD-Case studies track 01 and 08; Essl's *Sequitur* and Ciciliani's *Alias* on 04 DVD-Case studies track 01 and 07).

Framing: The concert's title *current/ly* alluded to "electric currents" and to the performing of electroacoustic compositions. At the same time it embraced the idea of "currently" as "up-to-date", "ongoing" and "now", because all the compositions were brand new, and also my hope that the audience would experience a "current" of music, a feeling of flow through the concert.

Scripting: I expected my audience to consist mainly of students and teachers of the university, so it seemed fitting that the academic audience should take part in my ongoing PhD research. All the compositions chosen were part of the research and I added a work by a faculty member of the Composition Department of Glasgow University, Nick Fells.

All the compositions were electroacoustic, some using electric violin, so the whole programme supported the idea of “electric currents”. The concert opened with Karlheinz Essl *Sequitur III* followed by *The Fury of Sunrises* by Henry Vega, then *COS* by Nick Fells, Arturo Fuentes' *Lawine* and at the end *Alias* by Marko Ciciliani and the following graphic shows the energy level I planned for the concert:

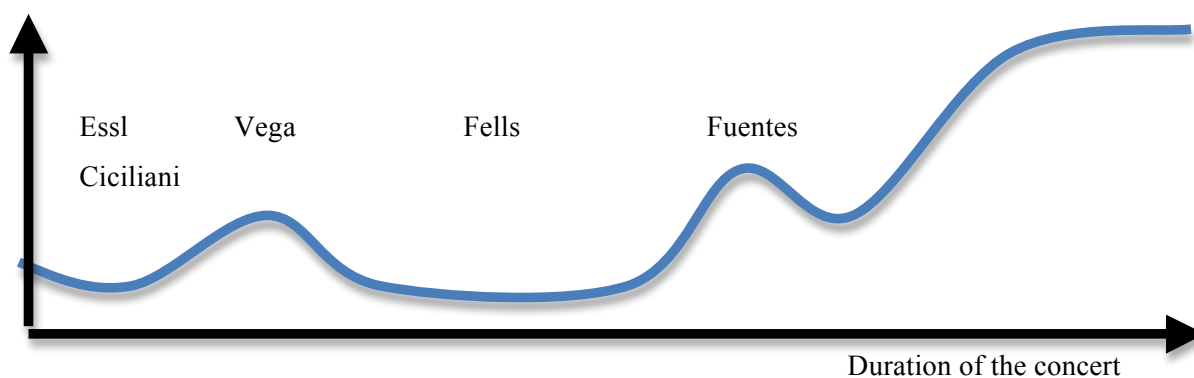


Fig. 8.2: The energy level of my solo-recital at University of Glasgow on 3.10.08 as I conceptualised it.

Karlheinz Essl's *Sequitur III* was an excellent opener: it was short, not too complex and calming. The music has a tranquil flow, making it easy for the listener to let go and sink into the mood of the evening through its blend of textures and layers. The use of spatialised electronics and electric violin add interest as does the unusual soundworld.

Whereas Essl melts electric violin and electronics into one gestalt, Henry Vega's *The Fury of Sunrises* clearly divides the electronics and acoustic violin part into two soundworlds. In contrast to *Sequitur III* energetic level is high and tension is maintained throughout the piece. The violin part is full of attacks and powerful playing; the electronics form a counterpart with sparkling, shrill, glistening sounds and harsh accents. Vega's music linked the smoothness of the Essl with Nick Fells's rather static *CoS* through its vitalizing energy.

CoS by Nick Fells was the first piece to include an additional visual aspect. The concert hall was dark except for my music stand light. I stood on the left side of the stage, using the curtain as a reflection surface for a laser projection which showed wax crayons being slowly melted by a laser beam, a blurred texture that slowly changed over time. This matched the music which is rather static: the violin orbits around a crackling recording that documents the first space flight by Yuri Gagarin in 1961. The composition is the opposite of a “show-off virtuosic performer

piece”, devoid of violinistic phrases or patterns, and only works if it is played in a detached and unemotional way. It offers a platform of stillness and absorption, “a smooth, motionless sea”, and was unique in the repertoire I presented that evening

Lawine (avalanche) for viola and electronics by Arturo Fuentes offered a timbral contrast. Fuentes uses spectral analysis to process the viola part into its electronic counterpart. The texture of the piece is dense and lively and reminiscent of the French spectral school. Musically and energetically it brings new motion. The sounds move quickly through waves of different layers, colours and pitches and again the energy level of the concert was clearly increased.

The final work, *Alias* for electric violin, electronics, laser and light by Marko Ciciliani, extended the visual aspect of the Fells. Artificial fog and laser beams, together with a special lighting design, emphasised the architecture of the performance space. *Alias* stimulates the senses of hearing, smell (artificial fog) and sight (laser and light design). It is an active, loud piece, repetitive, energetic, virtuosic and very lively, especially in its combination with visuals, and it provided a sparkling ending, its energy immersing the audience in an all-embracing sensory experience.



Fig. 8.3: A performance of *Alias* at the Rumor festival in Utrecht.

The scripting supported my framing: the notion of “electric current” was matched by the electroacoustic, multimedia conception. The notion of flow and motion was captured in the energetic composition of the concert and the succession of different atmospheres. The notion of “currently” was expressed in the brand-new pieces and the presentation of results from an ongoing research project.

Staging and blocking: The concert took place in the Concert Hall of the university, an old-fashioned hall with few options for lighting or staging. The stage is on the same level as the audience but is big enough to offer different performing positions. We used a curtain to close

off the back of the stage, creating a clearer perspective by defining a rectangle stage area and hiding the two grand pianos and a cembalo that were stored there. The curtain and the white walls to the right and left also served as reflective surfaces for laser and light in Ciciliani's and Fells's compositions.

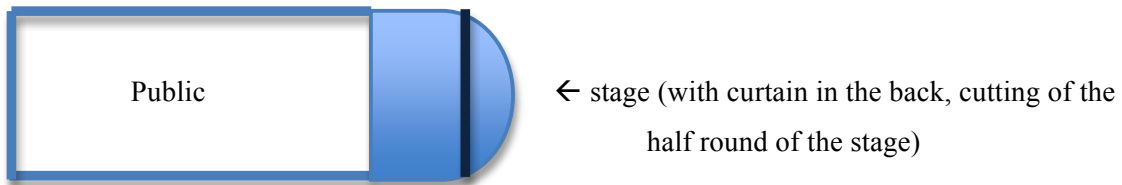


Fig. 8.4: Sketch of the concert hall: the stage area is blue.

To introduce the concert and me as its performer, I started in the middle playing Essl and Vega's pieces in a spotlight. Then I moved to the left wall for Nick Fells' *CoS*, emphasising the idea that it is not about a virtuosic performer personality by performing from further back, lit only by one music stand light. For the Fuentes, a more traditional piece focussing on the performer, I moved back to the middle of the hall. I played the Ciciliani at the front right, diagonally opposite the position for Fells. The only light on me was the music-stand light. The laser was next to me, its beam pointing diagonally at the curtain in the same direction as my bow. Additional lighting illuminated the white walls on the left and the right of the stage. The fog machine created a three-dimensional space for the laser beam, filling the stage area.

Thus by staging and blocking I had defined the whole stage area from wall to wall and curtain to audience. For each composition I used lighting and space to bring its musical idea to life.

By applying the theatrical perspectives on charisma to a concert we can organise its form and content. In framing a concert we capture its idea and underlying vision and in scripting we coordinate and integrate activities that elaborate and communicate the framing symbolically. In staging we pay attention to the practical realisation of the interpretive scheme upon which the concert is presented and interpreted. As all three interlock and reinforce one another, the authenticity of the concert is strengthened in every detail from the concept to realisation on stage, creating the experience of uniqueness and concert aura.

Conclusion

At the start of this research, I wanted to question where the creative activity of the performer begins and ends. How can creativity be traced in a performer's work and what exactly is it? Where does “performing” stand between the poles of the individual and society? How can a performer develop a charismatic leadership personality, form a bond with his or her listeners and guide the audience in their concert experience?

To answer these questions I decided to investigate the performer's role from the instant they commission a new composition to the moment on stage when those new works are performed. I also examined the collaboration between composer, performer and music promoter and investigated the audience-performer relationship, seeking answers about how to build “concert aura” and a charismatic bond with the audience.

It soon became clear that, in general, the full potential of collaboration between composer and performer is insufficiently known and/or experienced by either partner so further questions arose. How do we define the building blocks of functional teamwork? What can collaboration offer to composer and performer? How can we structure and organise collaboration in a way that it is supportive, interesting and fruitful for everybody involved, leading to new insights or perception.

We cannot determine in advance which mental and creative processes occur in a collaboration, but we can lay the foundations for true and successful teamwork by following some guidelines and meeting the basic conditions of collaboration, namely to work as “autonomous stakeholders of a problem domain engage in an interactive process, using shared rules, norms, and structures, to act or decide on issues related to that domain.” (Wood und Gray 1991)

What are the guidelines? We need to establish a goal, the problem domain, that provides a focus for the artistic work and the collaboration. The artistic goal depends on the project and the visions of the members of the group and is, necessarily, different every time.

A team should strive for equal participation; this in turn requires comparable skill levels amongst the members of the group for them all to feel safe and in control. Being autonomous partners in an interactive, two-way artistic process is often especially difficult in collaborations between performer and composer, since the subconscious conception of the composer as the ultimate author is often still a hindrance to equal participation in the creative process. The performer does not dare to gain control in the creative process and the composer is unwilling to share, yet for true teamwork both sides need to be included in the decision-making process. It is important to “blend (artistic) egos” whilst still feeling in control.

Norms: Communication should be on an equal footing, built on mutual respect and with each partner open to feedback so that thinking outside the expected, autonomy and fairness are all enabled. Rules should be defined by all participants, not imposed by any single member. Critical and analytical input from each individual is necessary and should be seen as welcome help, not offending criticism.

Structures: It is important to establish in which areas decision-making is shared and where tasks and responsibilities should be assigned to individuals. A balance between structure and improvisation allows for efficient working processes, tolerating experiment and diversions when surprising ideas occur or problem-finding creativity leads to unexpected insights. Although working processes are different for each collaborating team, general questions might include: What should the working process look like? What is our schedule? How much time does each person want to commit to the collaboration? Commitments need to be clear and have to be met to maintain the workflow and the overall time-scheme.

If we share domain knowledge, we obtain greater resources, new questions arise, creativity is fostered and we may even benefit from wider recognition. So, to further develop the collaborative potential between composer and performer, I would argue that composers should share authority and authorship more easily and deeply and performers participate more actively in the creative process. For composer and performer this involves questioning and rethinking traditional roles and seeking an open communication process of exchange and inspiration through equal, non-hierarchical teamwork.

Some of my fellow-artists have questioned the links I make between charisma and audience demographics and values, the social connotations of a venue and concert aura, or something as banal as the set-up of a stage and the expression of a vision. However, I maintain that art should be understood and practised as a phenomenon rooted in society and in the cultural practice of a time or region. This view opposes the traditional understanding of art, developed in the political and societal overthrow of the 18th century and based on what Heister calls the “prinzipielle ästhetische Distanz zu Alltag, Leben, Realität und Praxis” („principal aesthetic distance to daily routine, life, reality and practice“) (Heister 1983: 37, cited by (Fuhr 2007, p.37), a conception of art that still influences many artists today.

I am interested in the relations the performer has with the field. I see potential for collaboration not only between composers and performers but also between music promoters and venues. I consider that the theoretical and practical knowledge about how a concert is structured goes beyond the purely musical content and includes those components which influence its perception, and how we bond with our audience through shared values to create a *Gesamtkunstwerk*. I am looking for strategies that enable us to design a concert as a unique, novel event in its specific

context of time, space, occasion, the performer's personality, charisma and, last but not least, music. Important all these strategies are “within reach”; every performer might employ them, regardless of budget.

Concert aura is based on the following factors which performers must consider when trying to create a charismatic event and a bond with the audience: the audience's values and expectations; the vision of the performer, expressed amongst others through impression management and programming; the venue itself (as a physical location with its social connotations) and the vision of its promoter (articulated through overarching programming ideas and impression management); and performer-audience relationship.

As a model for good practice I will outline my plan for an upcoming project, the multimedia solo-performance *Undoing Gender*, envisaged for 2015 at the venues Deutschlandfunk Köln (DLF) and the Karlsruhe Centre for Arts and Media Technology (ZKM). To sketch the project I will follow the “5 Ws (and one H)” from Chapter 4.8.

What? *Undoing Gender* is planned as a multimedia solo-performance for violinist, live-electronics, interactive media and visuals. The general topic of the show is gender identities and is inspired by gender sociologist and philosopher Judith Butler, the artists Laurie Anderson and popular music icon Madonna.

Although the question of sex, gender and social identity is more open than ever, it is still affected by traditional role models and unspoken rules. Societal norms persist for the ways in which “real men” and “real women” might act and behave. Judith Butler, however, considers gender identities a performative act done by everybody every day. She suggests that being a man, woman, lesbian, gay or transsexual is a role we perform, not something into which we are inescapably born or socialised. Madonna has parodied female stereotypes, taking on identities at odds with that of a “normal female heterosexual”, and in her shows she constantly re-invents herself, plays with gender attributions and questions them, dramatizing the discontinuity of sex, gender and desire (Mistry 2000). Laurie Anderson also inspires me in her inventive use of media, her closeness to pop culture and her androgynous performance art.

Who will be my artistic partners?

- Cathy van Eck (composition, performance art, the Netherlands/Switzerland),
- David Stalling (composition, soundart, videography, Germany/Ireland)
- Anthony Kelly (composition, soundart and visuals, Ireland).

Since we all work in the fields of composition, performance, soundart and/or visualisations, I hope for a total theatrical and dramaturgical approach that will encompass music, interactive media, stage, costume, visualisations and possibly choreographed movements.

Where and when? The venues, DLF and ZKM, offer us platforms to develop and present the show in 2015. Since they were built for different purposes (DLF for acoustic classical chamber music concerts and ZKM for highly technical multimedia productions) we have to conceptualise stage and lighting elements so that they can be adjusted to both. At DLF the performance will be part of the annual festival “Forum neuer Musik”; for ZKM there is no specific date or occasion yet.

Who will be our audience in terms of demography and values? I want *Undoing Gender* to reach an audience that is young (aged 20-30), open to technology (possibly digital natives), interested in the application and interactive use of media, unfamiliar with contemporary art but open to it, and sensitive to social and political topics such as gender issues. At ZKM we can expect the audience to consist of our target audience and the promoter expects our technical approach to be at the forefront of current media development. At the more traditional venue DLF the audience is more mixed and conservative, although we will perform at a new music festival which, each year, has a different social or political topic. The issues of “Undoing gender” should meet the expectations of the audience.

Why *Undoing Gender*? For quite some time I have been developing the ideas underlying this project: gender issues, the cross-over with pop culture, the use of media, the audience-performer relationship, and collaboration between autonomous partners. I want to expand the potential audience beyond new music fans to young people from the pop world to whom media art appeals. I hope to set up the project as two year research project with enough financial support to gather a research team of artists, musicologists interested in gender studies and the performer-audience relationship, and technical developers. The core team, Kelly/Stalling-van Eck-Lüneburg, guarantees contacts to media colleges in Germany, Switzerland and Ireland and we intend to bring students into our team to facilitate discussions about the artistic work between the media community and the younger generation and to understand their values and motivations.

How do classical art and the media use language and images to construct the idea of man and woman in a post-structural world? Objects of investigation might be opera, classical song, musical, popular music and, in the visual arts, cinema, video, painting, commercials and TV. How will I express alternatives to current societal role models and gender clichés in my performance? Can I develop a fluctuating male-female identity within a single stage persona which might serve as a mirror or means of identification for the audience? Which artistic means should I use: music, sound art, visualisation, stage design, movements, stage set-up costume etc.? Which dramaturgical or other charismatic approach should I employ to establish a bond with the audience? How do we use market-oriented impression management to convey our ideas to a broader public that includes the target audience, financiers and Diggle’s “unavailable audiences”.

What is the idea for the artistic format? At the moment we imagine music, texts, songs from classic and popular art, literature, media or tabloid newspapers that will be integrated into an evening-long show broaching the issue of gender identities and role models. This material will be embedded within newly-conceived audiovisual performance material for one musician with violin/viola/electric violin, interactive electronics, light and video, developed by the artist collective. A multimedia production will not be suitable for all venues for reasons of general programming, audience demography and technical resources, so we would like to develop the stage elements and visual features in such a way that they can be adjusted to different locations and are easily transported.

The artistic work and the compositional process will be collaborative as will be the development of stage design and the general concept of the show. Although I have conceptualised the basic idea for the project and initialised the collaboration between the partners, the further development and control of it will be shared with the hands and minds of all. My collaborative partners and I discussed our goals for the collaboration and the art-work at the very start of planning for the project and we will continue to do so during the teamwork. With Stalling and Kelly I already have established structures and norms of teamwork but we need to be open to the wishes and needs of our new artistic partner, van Eck, and will probably have to adjust our working processes.

The collaborative work on *Undoing Gender* draws specifically on the results of my research and has been consciously planned from the very beginning, with the performance conceptualised as a *Gesamtkunstwerk*, in its specific context of time, space, audience, performer's personality, vision, charisma and music. More generally, I hope that my research can contribute to a greater awareness of the creative potential of the performer and can also challenge performers to broaden their understanding of the potential of their profession.

List of composers with whom I collaborated for my PhD-research:

Solo works

- Marko Ciciliani (CR/NL) *Alias* (2007) for electric violin, live processing, soundtrack, light and laser (WP: 6.11.07, at festival *Wien modern*, Klosterneuburg/Austria (released on Solo-DVD *Weapon of Choice*, spring 2011, label Ahornfelder)
- John Croft (NZ/GB) *...mit schwarzem Glanz* (2010) for viola and live electronics, (WP: 10.11.2010, at *Sammlung Essl* in Klosterneuburg/Austria, studio recording of summer 2011)
- Sascha Demand (D) *Blenden* (2008) for electric violin (4-strings), table-top electric violin (5-strings), amplification and CD-track with recordings of prepared acoustic violin (WP: 17.4.08, at *Westwerk*, Hamburg/Germany, recording of live-concert)
- Karlheinz Essl (A) *sequitur III* (2007/8) for electric violin (5-strings) and live electronics (WP: 17.4.2008, at *Westwerk*, Hamburg/Germany, video recording of a general rehearsal in Vienna/Austria)
- Burkhard Friedrich (D) *the musicbox-final project* (2009) electric violin and CD (WP: 12.12.09, at *opera stabile*, Hamburg/Germany, released on CD *Burkhard Friedrich – the musicbox-project completed*, 2010, label plakatif)
- Dai Fujikura (GB)/
Yamaguchi (GB) *Fluid calligraphy* (2010) for violin and live-video (by Tamayo Tamayo Yamaguchi) (WP: 10.4.2010, at Festival *Forum neuer Musik* Cologne/Germany, Deutschlandfunk, released on Solo-DVD, *Weapon of Choice*, 2011, label Ahornfelder)
- Arturo Fuentes (MEX) *Lawine* for viola and tape (WP: 25.9.09, at *opera stabile*, Hamburg/Germany, released on CD *Pasajes-México*, 2010, label NEOS)
- Lightness* (2009) for violin and live-electronics (WP: 7.9.2011, at festival *Gaudeamus week*, NL-Utrecht, released on CD *Arturo Fuentes Chamber Music*, 2010, Label NEOS)
- Hans van Helvert (NL) *Quiet snow* (2009) for viola, piano and tape (recording of the WP on 26.6.2011 in NL-Tilburg)

- Anthony Kelly (Ireland)
and David Stalling (D) *A Way into a Place* (2010) for viola, live-electronics and video, TV-sets, WP on 31.7.2010 at Hilltown Festival, Ireland, (documentation of the performance on 17.2.2011, at festival *Musica Nova*, Dundalk/Ireland)
- Yannis Kyriakides (GB/NL) *Bayesian Poison* (2009) for violin, tape and video (WP 22.5.09, in Lüneburg/Germany, soundtrack has been released on CD *kofomi#14*, *FARBEN*, 2009, label *ein_klang_records*)

Re:MadMasters (2010) for violin, e-violin, live-electronics tape and video (WP: 10.4.2010, Festival *Forum neuer Musik* Cologne/Germany, Deutschlandfunk, released on Solo-DVD *Weapon of Choice*, 2011, label Ahornfelder)
- Arnoud Noordegraaf (NL) *e.tude* (2009) for violin, electric violin, live electronics and interactive video (not yet premiered in concert, documented as video recording)
- Christina Viola Oorebek (USA/NL) *Streamlines* for violin and electronics (has not been finished)
- Alexander Schubert (D) *Weapon of Choice* (2009) for violin, motion sensor, video and electronics (WP on 3.5.09, festival *Blurred Edges*, Hamburg/Germany, released on Solo-DVD *Weapon of Choice*, 2011, label Ahornfelder)
- Henry Vega (USA/NL) *The Fury of Sunrises* for violin and computer 2008 (WP: 20.7.2008, at *Hilltown New Music Festival*, Ireland, live-recording by the concertzender of the *Gaudeamus week* on 7.9.2011, NL-Utrecht)

Stream machines and the black arts (2010) for electric violin, tape and video (by Emmanuel Flores Elias) (WP: 10.4.2010, Festival *Forum neuer Musik* Cologne/Germany, Deutschlandfunk, released on Solo-DVD *Weapon of Choice*, 2011, label Ahornfelder)

Chamber music (all works were written for and premiered by my group ensemble Intégrales, with the exception of Ciciliani's *Jeanne of the Dark* which was written for my group Bakin Zub):

- Juan José Barcenas (MEX) *Un rencor vivo* for electric violin, tenor sax, percussion, violoncello, (WP: 5.4.2009, festival *Forum Neuer Musik*, Cologne/Germany, Deutschlandfunk, released on CD *Pasajes-México*, ensemble Intégrales, 2010, label NEOS)
- Alejandro Castaños (MEX) *Intersecciones* for violin, alto saxophone, percussion and electronics (WP: 5.4.2009, festival *Forum Neuer Musik*, Cologne/Germany, Deutschlandfunk, released on CD *Pasajes-México*, ensemble Intégrales, 2010, label NEOS)
- Marko Ciciliani (CRO/NL) *Jeanne of the Dark* (2008) (WP: 27.11.2008, Huddersfield/Great Britain, at *huddersfield contemporary music festival*, released on CD *Marko Ciciliani – Jeanne of the Dark*, 2010, label Ahornfelder)
- Nick Fells (GB) *other islands* (2009) for violin, saxophone, piano and live-electronics (*1971) (WP: 12.12.09, *opera stabile*, Hamburg/Germany, live-recording by Deutschlandfunk)
- Burkhard Friedrich (D) *the musicbox project I* for electric violin, synthesizer, soundtrack and live processing (2007) WP: 6.10.07, (*1962) Graz/Austria, at festival *Steirischer Herbst*, (released on CD *Burkhard Friedrich – the musicbox-project completed*, 2010, label plakatif)
- the musicbox project II* (2008) for e-violin, synthesizer, percussion, soundtrack, live-processing, (released on CD *Burkhard Friedrich – the musicbox-project completed*, 2010, label plakatif)
- the musicbox project III* (2009), for e-violin, synthesizer, percussion, soundtrack, live-processing (released on CD *Burkhard Friedrich – the musicbox-project completed*, 2010, label plakatif)

- Arturo Fuentes (MEX) *Passatempo* (2009) for flute, bass clarinet, violin, piano and percussion, (WP: 2.7.2011, Kiel/Germany, released on CD *Arturo Fuentes Chamber Music*, 2010, label NEOS)
- Modular* (2009) for bass-clarinet and violin (not yet premiered, released on CD *Arturo Fuentes Chamber Music*, 2010, label NEOS)
- Felix Kubin (D) and ensemble Intégrales (D) *Echohaus* (2010) for violin, saxophone, piano and percussion (WP:18.3.2010, at festival *MaerzMusik*, Berlin /Germany, released on CD *Echohaus*, 2011, label Dekorder)
- Aleyda Moreno (MEX) *Night Music* (2009) for e-violin, alto sax, percussion, piano and live-electronics (WP: 5.4.2009, Cologne, festival *Forum Neuer Musik*, Deutschlandfunk, released on CD *Pasajes-México*, autumn 2010, label NEOS)
- Wouter Snoei (NL) *Circular Motion* (2008) for violin, tenor saxophone, percussion, live- electronics (WP: 25.9.2008, at *opera stabile*, Hamburg/Germany, released on CD *Tactile – Wouter Snoei*, 2009, label BVHaast)
- Wolfgang Suppan (A) *weiten und male* for acoustic violin, tenor and game pad with live-processing (2007), WP: 6.10.07 at *Steirischer Herbst*, Graz/Austria, released on CD *Alpenglühén*, 2008, label col legno)
- Henry Vega (USA/NL) *Music in still Parts* (2009) for violin, violoncello, percussion, saxophone, piano and live-electronics (WP on 12.12.09, at *opera stabile*, Hamburg/Germany, documented as live-recording of Deutschlandfunk)

List of CDs and DVDs included to this thesis

01 CD Tracing Collaboration

- 01 Essl: excerpt from *Sequitur III*
- 02 Suppan: excerpt from *weiten and male*
- 03 Moreno: choice of instrument; excerpt from *Night Music*
- 04 Barcenas: a variety of string techniques: excerpt from *Un rencor vivo*
- 05 Castanos: flickering subtones; excerpt from *Intersecciones*
- 06 Castanos: subtle noise; excerpt from *Intersecciones*
- 07 Moreno: string techniques, improvisation material; excerpt from *Night Music*
- 08 Castanos: excerpt violin solo *Intersecciones*
- 09 Fuentes: new string technique; excerpt of the violin part of *Lightness*
- 10 Fuentes: new string technique; excerpt of the violin part and added electronics of *Lightness*
- 11 Helvert: Sonic Studies for *Quiet Snow*
- 12 Helvert: soundtrack of *Quiet Snow*
- 13 Nick Fells: excerpt violin solo and electronics from *other islands*

02 DVD-Concert Aura/Charisma

(quicktime movies)

- 01 TRACK<S
- 02 Stockhausen's *Klavierstück IX* performed by Maurizio Pollini (Cité de la Musique, Paris, June 25th 2002)
- 03 Stockhausen's *Klavierstück IX* performed by Grace Quaglio (Lorne Watson Recital Hall, University of Brandon, Manitoba, Canada, November 1995).

03 CD-Case studies

- 01 Arturo Fuentes *Lawine*
for viola and CD-track
- 02 John Croft *mit schwarzem Glanz*
for viola and live electronics
- 03 Burkhard Friedrich *the musicbox project I*
for synthesizer, e-violin, loop/delay stations, CD-track and quadrasonic loudspeaker system
- 04 Burkhard Friedrich *the musicbox project II*
for percussion, synthesizer, e-violin, loop/delay stations, CD-track and quadrasonic loudspeaker system
- 05: Excerpt from my improvisation for *Blenden* by Sascha Demand
with prepared violin

06: Excerpt from the soundtrack for *Blenden* by Sascha Demand

07: Sascha Demand *Blenden*
for two electric violins and CD-track

08: Henry Vega *The Fury of Sunrises*
for violin and live-electronics

04 DVD-Case Studies

01 Karlheinz Essl *Sequitur III*
for electric violin and live-electronics

02 Alexander Schubert *Weapon of Choice*
for violin, motion sensor, live electronics and live-video;
from the DVD *Weapon of Choice*

03 Alexander Schubert *Weapon Of Choice* live recording
Chatschatur Kanajan violin

04 Alexander Schubert *Weapon Of Choice* live recording
Barbara Lüneburg violin

05 Arnoud Noordegraaf *e.tude* (2009)
for violin, electric violin, live-electronics and interactive video

06 Anthony Kelly/David Stalling *A way into a Place* (2010)
for viola, soundtrack and video

07 Marko Ciciliani *Alias*
for electric violin, live-electronics, light and laser

05 CD – sample CD1–contemporary string techniques

06 CD – sample CD2–contemporary string techniques

07 CD – sample CD3–contemporary string techniques

I have included the seasonal brochure of ensemble Intégrales as an example for impression management and as reference to chapter 7.2 “The Five Ws (and one H) – Case study 17: ensemble Intégrales *Christmas Special*”

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10. Appendix

Commentary on the extended performance techniques recorded on violin, viola and electric violin (11-13: sample CD 1-3 – contemporary string techniques)

General explanations

For this compilation of violin/viola techniques on CD I used as a guide the handbook *The contemporary violin: extended performance techniques* by Patricia and Allen Strange (Strange 2001). The authors have compiled an enormous amount of examples from contemporary literature to cover left and right hand techniques on the violin. They also provide many examples for notation to which I would like to refer composers in case of doubts or questions over notation. For this CD, I recorded almost all the techniques Patricia and Allen Strange mention on violin, viola and two types of electric violin. I added extra techniques that are not mentioned in the book, but that I have come across in my work in the new music domain.

I subdivided the sound-samples into the following categories:

1. Bow techniques:

- The point of generation (at what point of the string the bow is placed)
- The manner of generation (how the bow is moved across the string)

2. Noises

3. Pizzicato

4. Left hand techniques

5. Mutes and gadgets

6. Harmonics

7. Scordatura

Each sample was recorded in the following instrumental order:

Acoustic instruments: (1) violin, (2) viola

Electric instruments of two different brands: (3) *Stagg* violin (four-strings), (4) *Zeta* violin (five-strings, with additional C-string).

Different brands of electric violins vary a lot in respect to their body form and responsiveness. If that affected the string technique, I have commented on it in my explanations. If a composer wishes to write for an electric violin or viola, it is advisable to get in personal contact with the player about the specific instrument.

The samples of the techniques are printed in black, the corresponding excerpts from literature are printed in maroon.

05 CD

1. Bow techniques: p.173
 - Point of generation p.173
 - Manner of generation p.174

06 CD

2. Noises p.177
3. Pizzicato p.178
4. Left hand techniques p.180

07 CD

5. Mutes and gadgets p.180
6. Harmonics p.182
7. Scordatura p.183
8. General remarks on the combination of different techniques p.183
9. References p.184
10. List of selected compositions for violin, viola or electric violin p.187

05 CD

1. Bow techniques – point of generation

- Bow placed about halfway between the bridge and the fingerboard, (normale/ordinario)
- Bow placed near or on the bridge (sul ponticello).
My experience is that every composer defines "sul ponticello" differently. Please make clear how close to the bridge the bow should be placed. The closer it gets to the bridge the more overtones will be heard. The tone might also become scratchier.
- Bow placed between the bridge and the tailpiece (sub ponticello/dietro ponte)
- Bow placed over the fingerboard in various degrees (sul tasto)
This technique does not work with chords.
- Bow placed in the peg box.
- Bow placed behind the left hand
This technique causes a reversion of movement of the left hand in regard to pitch shifting: if the left hand moves up on the fingerboard, the pitch gets lower.
- Bow placed on the body
I will only partly support this technique, because the rosin causes damage to the varnish. Nevertheless you can use it on all unvarnished parts of the violin (peg, chin rest, bridge, and tailpiece).

01 Sound of the open strings

02 Zeta-violin open strings: Karlheinz Essl *Sequitur III* 2008

Point of generation:

03 Ordinario

04 Violin: Manfred Stahnke *De Danzbodnloch*, violin concerto (2006)

05 Viola: Jean Luc Fafchamps *Z* (2002) for viola, piano and live-electronics

06 Stagg-violin: Burkhard Friedrich *The Musicbox I* (2007) for electric violin, synthesizer and electronics

07 Zeta-violin: Karlheinz Essl *Sequitur III* (2008)

08 Sul tasto

This technique has limitations on the G- and E- because of the body of the instrument which sometimes gets in the way of the bow; additionally on some electric violins – as for example the Zeta – the bridge is so little curved that it is difficult to play "sul tasto" without touching adjacent strings.

09 Sul ponticello

Note that as a rule the point of generation for harmonics is anyway very close to the bridge, therefore an additional sul ponticello effect is difficult to achieve.

10 Sul ponticello estremo

It can be difficult to control; very noisy on the Zeta.

11 Dietro ponte

The pitch of the strings varies according to the particular instrument and the brand of strings.

12 Bowing in the Peg box

Usually not all four of the strings can be used for this technique; according to the arrangement and measures of the peg box, the musician might not be able to reach all strings. This technique did not work well for the on the electric violins, probably because the vibration of the string is not sufficient to let the bridge vibrate and thus activate the pick-up microphones.

13 Violin, peg box pizzicato: Burkhard Friedrich *Farbenspiel* (1997) for violin solo

14 Placing the bow behind the left hand on the fingerboard

This works only for the highest and lowest string; possible also as double stops on two adjacent strings; the dynamic range is small between *ppp* and *mp*

15 Viola: Burkhard Friedrich *Liezwicht* (1993) for viola and tenor saxophone

16 Tailpiece arco

Produces undetermined sound, hum or noise only; note that the Zeta violin has no tailpiece.

17 Playing of the bridge itself

On the Zeta this technique produces noise only; with the Stagg I could increase the noise of the bow change by enhancing the bass frequencies at the equalizer which led to a percussion effect especially when playing tremolo.

18 Violin: Wolfgang Suppan *weiten und male* (2007) for tenor, violin, gamepad and live-electronics

19 Chin rest

Results in noise only that is similar to breathing; this technique does not make sense with the electric instruments because it does not activate the vibration of the bridge and accordingly not the pick up microphones.

Manner of generation:

- normal: or moving the bow parallel or lateral to the bridge
- moving the bow at an angle to the bridge
- moving the bow across the strings in a circle
- using overpressure
- using loosened bow hair
- tremolo

- arpeggio
- bouncing the bow: battuto
- bouncing the stick of the bow: col legno battuto
- drawing with the stick of the bow over the strings: col legno tratto
- other traditional bowing techniques such as spiccato, staccato, sautillé, ricochet

Col legno

General remark: Col legno requires a rotation of the bow from ordinary bowing with all hairs on the string to bowing with the wooden stick. The player has to tilt the hand towards the body or away from the body. Both actions require a little time and imply that the ordinary way of holding the bow gets lost. That also means that bow control is not as thorough as it would be holding the bow in an ordinary bow grip. Therefore while using col legno in combination with another technique keep in mind to allow enough time for the change and be aware of the fact bow control is a little more difficult. It is also important to know that the dynamic of col legno is very soft for the upper string instruments. Unlike double bass or violoncello the dynamic range reaches from *ppp* to *p*. Col legno can be played with or without additional bow hair.

20 Col legno estremo (using only the wooden stick of the bow)

21 Col legno half (using the wooden stick of the bow and a little hair)

22 Col legno battuto

This technique is on electric instruments not as efficient as on the acoustic instruments.

23 Col legno battuto ricochet

This technique produces two different kind of pitches at the same time. It sounds most beautiful on the viola because of the relatively loose and long strings. Again it is not as efficient on the electric instruments as on the acoustic instruments.

24 Lachenmann batutto

By slightly touching the open string with one finger of the left hand and dabbing the string with the screw of the bow, the performer can produce batutto notes with a determined pitch

This technique does not work well on the Stagg because of the missing resonance of the body and the principally different way of producing the tone/volume. With Lachenmann batutto the bridge does not vibrate enough for the pick-up microphones to sufficiently catch it. I have had to enhance the recording by 4,5 db. It doesn't work at all on the Zeta.

25 Violin: Lachenmann *Toccatina* (1986) for violin solo

26 Circular bowing

27 Violin: Lou Mallozzi *for the record* (2003) for violin and amplified bow

28 Bow wiping

Bow wiping is much softer on the Zeta than on the acoustic instruments; both with Stagg and Zeta it sounds very synthetic in terms of timbre, especially if you use the technique more in its extreme

29 Violin: Sciarrino *Caprice No 3* (1976) for violin solo

30 Overpressure (single notes)

One can develop a resonance on certain single overtones; it differs for all the strings, how much resonance you can produce. The technique works excellently on the Stagg, whereas hardly on the Zeta.

31 Violin: Sergej Newski *Bastelmusik 2004* for violin, saxophone, percussion, piano

32 Overpressure close to the bridge

This doesn't work well on the e-string of the Zeta.

33 Overpressure at ordinario point

This technique causes problems with the Zeta, because the bridge is not sufficiently curved. That means for the middle strings, that most of the times the neighbouring strings will be caught along with the one played on. It results in a quite brutal raw sound

34 Subtones clear pitches

On the Zeta this technique does not work except a little on the a/e-string. In general its strings are too loose and the bridge is not sufficiently curved and not high enough which causes the strings to hit the fingerboard.

35 Flickering subtones

Flickering subtones rapidly jump through changing pitches.

36 Violin: Michael Maierhof *Splitting V* for violin, soundtrack and video

37 Three- or four- and five-string chords

If you are tempted to use five-strings in one chord on the Zeta, keep in mind that only broken chords with one open string are an option, since you can only stop four strings with the available four fingers.

38 Violin: György Kurtag *Kafka Fragmente* (1985/86) for soprano and violin

39 Viola: Iannis Xenakis *Embellie* (1981) for viola solo

40 broken chords

41 Violin: Manfred Stahnke *Capra* (1987) for scordatura violin

42 Ricochet chords

This technique needs a certain minimum tempo to produce the natural bouncing of the bow that is required for it.

43 Violin: Salvatore Sciarrino *Caprice No 1* (1976) for violin solo

44 Viola: Marko Ciciliani *Matrosen, Leprakranke, Opiumraucher, Spione. Mit so 'ner Familiengeschichte, wie haben wir da etwas anderes werden können als Schlampen.* (2002) for viola solo

45 Ricochet on one string is most often applied without a determined rhythmic structure; the general dynamic is decrescendo per bow stroke; the speed of the bouncing accelerates.

46 Chops

The actual chop can only be done with a down bow, but it can be combined with an up-bow sound

produced at the heel of the bow that is relatively similar; unfortunately that technique only sounds mediocre on the Zeta.

47 Violin: Manfred Stahnke *De Danzbodnloch* 2006, for violin and orchestra

48 Spiccato

49 Sautillé

Sautillé needs a certain minimum tempo to work (that would be at least crotchet equals 120, for semi-quaver subdivisions).

50 Tremolo various colours

51 Flautando tremolo producing overtones

This is what I call "Radulescu flautando", because I learned the technique from the composer Horatiu Radulescu. The technique is about a slow tremolo that uses the length of the whole string from the bridge to extreme sul tasto thus creating overtones. It works best on open strings (not on the e-string); the looser the string tension the better (i.e. c-d string). Give the technique enough time to fully develop.

52 Zeta violin: Karlheinz Essl *Sequitur III* (2008)

53 Loose hair crunching

The hair of the bow needs to be extremely loose to crunch the hair between string and stick of the bow. (Sounds beautiful but very soft on the Zeta).

54 Bariolage

55 Bow movement vertical/diagonal along the string (fingerboard-bridge/bridge-fingerboard)

56 Col legno glissando

This technique is not very efficient on the electric instruments because of the missing acoustic properties of a hollow body, which would enhance the overtones

57 Using the wire of the bow

Sounds beautiful on the e-string of the Zeta

58 Double stops with one note lying as a drone

59 Violin: Manfred Stahnke *Capra* (1987) for scordatura violin

06 CD

2. Noises

Knocking sounds are specific to each instrument. They are not a 100% predictable since it is difficult to obtain a good control over how strongly we knock depending in which context the sound occurs. Knocking can be done with the nail, fingertip, knuckles or the palm of the hand. It is also possible to knock with the bow stick on unvarnished wooden parts of the instrument (tailpiece, bridge, chinrest, see samples 016-019, pegs). In any case the composer should be aware that most of these actions need enough time to be properly and safely produced.

01 Knocking on bridge

This technique does not work on the Zeta, because the bridge is too thick

02 Knocking on frame

Knocking on the frame does not work on the Zeta.

03 Knocking on bottom and top of the body

This technique does not work on the Zeta, but has a nice dark sound quality on the Stagg.

04 Knocking on pegs

This technique does not work on the Zeta.

05 Knocking on tailpiece

This technique does not work on the Zeta, since it has no tailpiece.

For all different possibilities of knocking you find here a sound sample:

06 Violin: Wolfgang Suppan *weiten und male* (2007) for tenor, violin, game pad, electronics.

Here the composer has combined amplified knocking techniques with electronic processing using comb filters.

More slaps and knocks:

07 Tremolo-knocking with colour change on the body

This technique does not work on the Zeta and hardly works on Stagg (the recording of the Stagg is enhanced by 4,5 dzb); as a general rule one can say that the bigger the hollow body the louder the volume of the knocking can be.

08 Slapping the strings with the right hand

Left hand techniques:

09 Noise of shifting of right hand fingernails on the string

This technique is not efficient on either Stagg or Zeta.

10 Noise of shifting of the left hand on the strings

This technique is almost inaudible on Stagg and Zeta.

3. Pizzicato

In general pizzicato often sounds beautifully enhanced on the electric instruments.

11 Using the flesh (the pad) of the finger

12 Zeta-violin: Karlheinz Essl *Sequitur III* (2008)

In this sample one can hear ordinario pizzicato and one single Stahnke pizz (see 19-078)

13 Using the fingernail or callused fingers

This technique requires a little bit of time if done with the fingernail to accurately place the fingernail.

14 Using plectrum (single notes, tremolo)

Tremolo works excellently on the Zeta violin, because the strings are relatively loose.

15 Pizzicato of chords as arpeggio (played slowly, fast and simultaneously)

It is possible to pluck chords simultaneously by using several fingers of the right hand. That way single notes within the chord can be emphasised. The technique works rather with slower tempi.

16 Bartok pizzicato

This technique always needs a little bit of extra time, since you have to put your finger under the string to be able to produce a proper Bartok pizzicato.

17 Harmonic pizzicato

The higher the natural harmonics the more difficult it is to produce a ringing sound. Harmonic pizzicato is in general more resonant on the viola.

18 Tremolo pizzicato

Mind: there are different ways of doing tremolo pizzicato, each performer usually has his or her favourite technique.

19 Stahnke pizzicato

I named this pizzicato technique after the composer Manfred Stahnke who introduced me to it. The instrument is held à la gitara. The pitch is produced with the thumbnail of the left hand that presses down the string. It works beautiful on the E-string of the violin, but is difficult to accomplish on the other strings. It works very well with glissando and resembles the bottleneck technique on electric guitars.

20 Violin: *Manfred Stahnke Capra (1987) for scordatura violin*

21 Glissando pizzicato

This technique results in relatively short glissandi on the violin or viola. It is not possible on the e-string of the violin, but possible on all strings of the viola.

22 Random pizzicato

For this technique the player holds the instrument like a guitar and uses both hands for pizzicato on the fingerboard.

Left hand pizzicato

23 In combination with arco battuto

24 In combination with arco tratto

25 Slurred pizzicato in combination with right hand pizzicato

One note is plucked the next is slurred in by left hand tapping if the scale goes upwards or left hand pizzicato if the scale goes downwards; mind that the tapping does not work in high positions, especially on the e-string it does not make any sense from the third position upward.

26 Hit and pizzicato

This technique is derived from the guitar and can be used for tapping/pizzicato techniques.

27 Dead pizzicato (the resonance is stopped by lifting the finger from the string)

28 Rasguado pizzicato

29 Glissando chords pizzicato

This technique works better on instruments with loose strings (viola, Zeta violin) and can be enhanced with a compressor.

4. Left hand techniques

30 Vibrato

31 Violin: György Kurtag *Kafka Fragmente* (1985/86) for soprano and violin

32 Slow vibrato

The amplitude of the vibrato is less perceivable on the electric instruments, maybe because they have a less rich overtone spectrum than the acoustic instruments.

33 Quarter-tone vibrato

This technique results in beautiful beatings on the Zeta.

34 Vibrato pulsating

35 Glissando vibrato

36 Violin: Salvatore Sciarrino *Caprice No 4* (1976) for violin solo

37 Trills with two different pitches/ with three or more different pitches

38 Left hand tremolo

39 Violin: Manfred Stahnke *Capra* (1987) for violin in scordatura

40 Left hand tremolo with harmonics

41 Violin: Salvatore Sciarrino *Caprice No 2* (1976) for violin solo

42 Glissandi

Please mind that with long glissandi over several octaves the player has to use different strings which might interrupt the continuity of the glissando. With double stop glissandi the fingers can either follow the same direction or the opposite direction. Nevertheless, double stop glissando into a fifth can be problematic, especially if the fingers move from different directions towards each other. To slide into a fifth is easier if coming from below. The fifth is the pivot point for double stop glissandi. It is not possible to do glissandi that continue across that pivot point.

43 Violin: Iannis Xenakis *Dikhthas* (1979) for violin and piano

44 Viola: Iannis Xenakis *Embellie* (1981) for viola solo

45 Microtonal inflections/ pitch-inflection

46 John Cage *Freeman Etudes* (1977-1980) for violin solo

07 CD

5. Mutes and gadgets:

01 Ordinary mute

The bridge of the Zeta is too thick to use any mutes on it.

02 Violin: Marko Ciciliani *Just because you are not paranoid doesn't mean that they're not after you* (2003) for solo-violin and ensemble

03 Tonwolf/hotel mute

This technique is not suitable for the Zeta for the same reason as above (ordinary mute).

04 Interwoven e-guitar: pizzicato

Remark: the scratching noise audible on the recording is the noise the e-guitar string makes while playing.

Here an explanation for this technique by Robert Wannamaker who used it for his solo work *violin*:

"Prepare the instrument by weaving a 16-20 cm long piece of approximately 0.017" diameter (gauge 26) steel wire through the strings 2.5 cm in front of the bridge. A length of steel guitar B-string (medium gauge) is, for instance, suitable. The wire should pass under the E and G strings and over the A and D strings of the violin. Notes will sound roughly one semitone higher than notated due to the preparation, but do not adjust your fingering positions".(Wannamaker 2007)

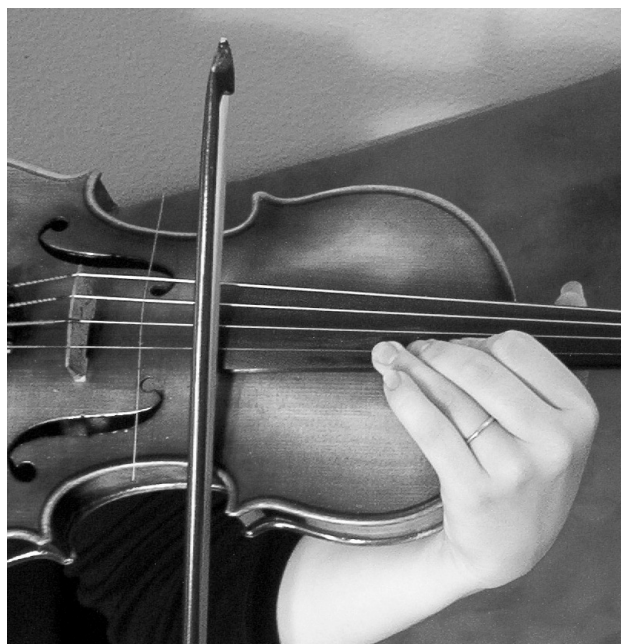


Fig.10.1: E-guitar string interwoven with the strings of the instrument (photo taken from Robert Wannamaker's explanations of his piece *violin* 2001)

05 Interwoven e-guitar string: arco

Depending on the position of bow and/or e-guitar string one can achieve different colours and overtones.

06 Violin: Sascha Demand: soundtrack for *Blenden* (2008)

07 Using mini cloth pegs attached to the strings

These mini cloth pegs are usually used for table decoration to fold and hold paper napkins; here they need to be clipped on the strings. The technique works excellently with a lot of resonance on the Stagg, but not as well on the Zeta.

08 Violin: Michael Maierhof *Splitting V* for violin, soundtrack and video

09 Glissando with overpressure

This technique works excellently on all strings of the violin, but only on the upper strings of the viola. On the Zeta it works fine on the upper strings of Zeta, on the lower strings only to some extents. In general it is easier to achieve interesting results on the higher instruments (violin and Stagg). On the Stagg violin there can be heard an additionally nice layer of overtones.

10 Violin: Michael Maierhof *Splitting V* for violin, soundtrack and video

11 Battuto with a knitting needle on open and dampened strings

12 Knitting needle on the tailpiece

The technique does not work on Zeta, since the instrument has not tailpiece. It is very soft on the Stagg, therefore I have enhanced the recording by 4,5 dzb.

13 Knitting needle on the chin rest

The technique does not work on Zeta. The recording of the Stagg is again enhanced by 4,5 dzb.

6. Harmonics

General remark: Note that as a rule the point of generation for harmonics is anyway very close to the bridge, therefore an additional sul ponticello effect is sometimes impossible to achieve.

14 Natural series of harmonic overtones

The resulting pitch of the harmonics does not only depend on the position of the left hand but also on the bow position, speed and pressure (especially at both ends of the strings near the bridge and near the nut). The natural series of harmonic overtones up to very high positions is very clear on the Stagg violin.

15 Glissando of natural harmonics

16 Viola: Jean Luc Fafchamps *Z (2002)* for viola, piano and live-electronics

17 Stopped harmonics

As a general rule do not use this technique on acoustic instruments further up than 4th position if quality of tone quality should be guaranteed; on Zeta and Stagg the higher positions on the e-string are still quite clear in tone quality.

18 Glissando with stopped harmonics

19 Viola: Jean Luc Fafchamps *Z (2002)* for viola, piano and live-electronics

20 Bent natural harmonics

21 Harmonic double stops (can also be achieved or combined with stopped harmonics)

22 Multiphonics

I found multiphonics most difficult to realise on the acoustic violin.

For pizzicato harmonics please listen to sample 17 on CD 2.

7. Scordatura

If you want to use scordatura, best make sure it makes sense as a resonating option or within an overtone system. Good examples for the latter are Horatiu Radulescu's string quartets *practicing eternity* and *before the universe was born*. The use of a scordatura makes it more difficult to programme a piece, since often you need an additional instrument for the scordatura violin, which is not easily available for each concert situation.

23 - 128 Violin: Manfred Stahnke *Capra* (1987) for scordatura violin tuned in FCFC

8. General remarks on the combination of different techniques

Composer often wish to be able to treat the instrument and its techniques as a single complex field rather than as a list of possibilities. Therefore they want to know how fast a musician can combine two different techniques and what the transition time from one to the other is.

Unfortunately, there is no general answer to that and I recommend getting in personal collaboration with an instrumentalist to solve these kind of questions. What is possible depends very much on the specific musical context, and the personal skills and instrumental experience of the player. Some transitions might be doable in one place, but they are impossible to achieve in just a slightly different context.

In any case composers need to bear in mind, that a string player works within four dimensions. If we just look at the bow, there are the following dimensions and distances that have to be covered:

- the horizontal from left to right
- horizontal from fingerboard to bridge
- vertical to the string (chords, spiccato, ricochet)
- across the strings for string crossings.

To get a feeling for the time involved when combining different techniques, a composer might want think about the distances to be covered with the bow or left hand. If we for example look at the point of generation: the techniques *ordinario*, *sul ponticello* or *sul tasto* are played on quite different parts of the string. To move from *sul tasto* to *ponticello* or even to *ordinario* cannot be done without transitions or alternatively allowing a little time in between both actions. The distance that has to be covered between the two alternative points on the string might seem little to a composer but nevertheless it is necessary to be aware of it. The same applies for the left hand: moving from a high left hand position to a low left hand position takes time. Anyway the context of the action is essential for the speed in which transitions can be realised.

A second aspect to be considered is the volume and the bow attack:

To switch between extreme volumes or forms of attacks (especially from loud to soft, harsh to mellow) the performer sometimes has to change the entire body tension. That might include:

- The reducing of bow speed (can be quite radical)
- Releasing muscle tension
- Refocusing on a clear, distinct attack
- Changing into a new set of muscle tension for a new sound colour
- Entering a new state of mind to pre-imaging the timbre you want to achieve next.

Although this is usually done in a split second, it nevertheless will take some time

A third point is the preparation of the use of gadgets (including a mute). Allow enough time to prepare the violin. Preparation time might be needed for putting the bow away, getting hold of a gadget or preparation and placing or fastening it on the instrument.

9. References

Strange, Patricia and Allen. *The contemporary violin: extended performance techniques*. University of California press. 2001.

Robert Wannamaker. *Explanations to his work "violin"*, 2001, <http://adagio.calarts.edu/~rwannama/MusicFrameset.htm> (accessed August 3, 2008)

The excerpts from violin/viola literature were taken from the following sources:

John Cage (1912-1992)

Freeman Etudes (1977-1980) for violin solo

Barbara Lüneburg, violin

Live-recording from Swiss radio

Marko Ciciliani (*1970)

Alias (2007) for electric violin, live electronics, light and laser

Barbara Lüneburg, electric violin,

Marko Ciciliani, live electronics, light and laser

Recording from the world premiere, 6.11.07, Wien modern, Klosterneuburg Sammlung Essl

Marko Ciciliani (*1970)

Just because you are not paranoid doesn't mean that they're not after you (2003)

for violin and ensemble

Barbara Lüneburg, solo violin

Asko Ensemble

Jussi Jaatinen, conductor

Live at proms in paradiso, Amsterdam (VPRO), 2003

Marko Ciciliani (*1970)

Matrosen, Leprakranke, Opiumraucher, Spione. Mit so 'ner Familiengeschichte, wie haben wir da etwas anderes werden können als Schlampen. (2002) for viola solo

Barbara Lüneburg, viola

On CD: *Voor het hooren geboren*, Coviello classics, 2006 COV 60601

Karlheinz Essl (*1960)

Sequitur III (2008) for zeta-violin and live-electronics

Barbara Lüneburg, zeta violin and electronics

Recorded at Studio KHE Klosterneuburg, 20.2.08

Jean Luc Fafchamps (*1960)

Z (2002) for viola, piano and live-electronics

ensemble Intégrales

Recorded live at Ultraschallfestival Berlin (Deutschlandradio) 2004

Burkhard Friedrich (*1962)

Farbenspiel (1997) for violin solo

Barbara Lüneburg, violin

On CD: *Burkhard Friedrich Kammermusik* wergo 65542

Burkhard Friedrich (*1962)

The Musicbox Project I (2007) for electric violin, synthesizer, CD, live electronics

Recorded live at the Steirischer Herbst, Graz, 7.10.08 (ORF)

ensemble Intégrales

Burkhard Friedrich (*1962)

Liezwicht (1994) for viola and tenor saxophone

Martin Flade, viola

Johannes Ernst, tenor saxophone

CD: *Sax+X* produced by Institut für Neue Musik der Hochschule der Künste Berlin, IfNM 1002

György Kurtág (*1926)

Kafka Fragmente (1985/86) for soprano and violin

Recorded live at the Bodenseefestival, (SWR)

ensemble Intégrales

Helmut Lachenmann (*1935)

Toccatina (1986) for violin solo

Barbara Lüneburg, violin

recorded at NDR

Michael Maierhof (*1956)

Splitting 5 (2000/02) for violin solo, CD and video

Barbara Lüneburg, violin

Recorded live at festival "Bludenzener Tage zeitgemässer Musik" (ORF)

Sergej Newski (*1972)

Bastelmusik (2004) for violin, saxophone, percussion, piano

CD: *European Young Generation* Edition Zeitklang 2005 ez-21019

ensemble Intégrales

Salvatore Sciarrino (*1947)

6 Capricci per violino solo (1976)

Barbara Lüneburg, violin

CD: *The refined Ear* (2006) coviello classics COV 60610

Wolfgang Suppan (*1966)

weiten und male (2007) for tenor, violin, game pad, electronics

ensemble Intégrales

CD: *Alpenglühen* (2008) col legno WWE 1CD 20280

Manfred Stahnke (*1951)

De Danzbohnloch (2006) violin concerto

Barbara Lüneburg, solo violin

Orchestra of the SWR Baden-Baden

Hans Zender, conductor

Recorded live at the festival "Donaueschinger Musiktage" 22.10.06 (SWR)

Manfred Stahnke (*1951)

Capra (1987) for violin in scordatura

Barbara Lüneburg, violin

CD: *The refined Ear* (2006) coviello classics COV 60610

Iannis Xenakis (1922-2001)

Dikhthas (1979) for violin and piano

Ensemble Intégrales

Recorded live at "Ultraschallfestival Berlin" (Deutschlandradio)

Iannis Xenakis (1922-2001)

Embellie (1981) for viola solo

Barbara Lüneburg, viola

Recorded live at Berlin (Deutschlandradio)

ensemble Intégrales:

Birgit Beckherrn soprano

Henning Kaiser tenor

Burkhard Friedrich saxophone

Barbara Lüneburg violin/viola

Claudia Birkholz piano (in Fafchamps, Newski, Xenakis Dikhthas)

Ashley Hribar synthesizer (in Friedrich *Musicbox*)

Oleg Dziewanowski percussion for the CD-track of Friedrich *Musicbox*, game pad
(in Suppan)

Stefan Kohmann percussion in *Newski*

Marko Ciciliani sound engineer

10. List of selected compositions for violin, viola or electric violin

This selection of compositions for strings is meant to serve as inspiration and source of information for the interested composer.

Violin:

John Cage (1912-1992)

Freeman Etudes (1977-1980) violin solo

Music for four (1984-1987) various combinations of instruments
(including strings)

Georg Friedrich Haas (*1953)

de terrae fine (2001) violin solo

Helmut Lachenmann

Toccatina (1986) violin solo

Horatiu Radulescu

Das Andere (1982) for any string instrument

Roger Reynolds

Kokoro (1992) violin solo

Salvatore Sciarrino

Sei capricci per violino solo (1976) violin solo

Iannis Xenakis
Dikhthas (1979) violin and piano

Subtones:
Michael Maierhof
splitting 5 (2000/02) violin solo

Marko Ciciliani (*1970)
Just because you're not paranoid doesn't mean that they're not after you (2003)
solo violin, large ensemble, live electronics and light

Scordatura:
Manfred Stahnke (*1951)
Capra (1987) violin solo tuned in FCFC (from low to high string)

Mayako Kubo (*1947)
Dokoedemo (1992) soprano and violin tuned in (DDDE from low to high string)

String quartets by Horatiu Radulescu (see underneath)

Viola
Gerard Grisey (1946-1998)
Prologue pour alto et resonateurs (1976) viola solo

Georg Friedrich Haas (*1953)
...aus freier lust...verbunden...(1996) viola solo

György Ligeti (1923-2006)
Sonata for viola solo (1991) viola solo

Horatiu Radulescu (1942-2008)
Das Andere (1984) for any string instrument, microtonal

Giacinto Scelsi (1905-1988)
Manto (1957) viola solo (partly in scordatura), microtonal

Iannis Xenakis (*1922- 2001)
Embellie (1981) viola solo

Bernd Alois Zimmermann (1918-1970)

Sonate für Viola solo (1955) viola solo

Electric Violin:

Marko Ciciliani (*1970)

Alias (2007) electric violin, electronics, light and laser

Burkhard Friedrich (*1962)

The Musicbox Project II (2008) electric violin, synthesizer, percussion, delay devices,
soundtrack

Yannis Kyriakides (*1969)

Re: Mad Masters (2010) acoustic violin/electric violin, soundtrack,
live-electronics and video

String quartets:

Louis Andriessen (*1939)

Facing Death (1990) amplified string quartet

Horatiu Radulescu (1942-2008)

Before the universe was born
(1990/95) string quartet – microtonality, overtones, timbre, spectral
scordatura

practising eternity (1992)

string quartet – microtonality, elaborate tuning system
that is based on the overtones of a single pitch in the
violoncello (spectral scordatura)

Iannis Xenakis (*1922- 2001)

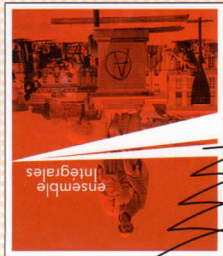
Tetora (1990) string quartet

Tetras (1983) string quartet

Akea (1986) piano quartet

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(IRISH TIMES)

Sehr geehrte Damen und Herren, liebe Freunde von ensemble Intégrales,

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ensemble Intégrales gastiert auf Festivals in England, den Niederlanden, Deutschland, Italien, Kroatien, Österreich und im Iran. In unserer Hamburger Konzertreihe *the link to today's music* bieten wir unserem Publikum und unseren Komponisten eine Plattform für junge Musik.

Seit der Saison 2008/09 werden wir von Maximilian von Aulock von der Agentur *soniq performing arts* vertreten.

Wir danken unseren Mäzenen, Sponsoren und Freunden, die uns in unserer Arbeit inspirieren und unterstützen, und freuen uns, Sie bei unseren Konzerten begrüßen zu dürfen.

Dear Ladies and Gentlemen, Friends of ensemble Intégrales,

welcome to the 2008-09 season! Concerts, music theatre, solo performances and CD-productions, research, educational work and collaborations with the pop avant-garde reflect the creative and dynamic activities of ensemble Intégrales.

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We would like to thank our Maecenas, sponsors and friends, who inspire and support us in our work, and would be delighted to welcome you at our concerts.

Ihre/Yours truly,
Barbara Lüneburg,
Burkhard Friedrich,
Maximilian von Aulock

Donnerstag, 7. August 2008, 20.00 Uhr
Kiel (D), Halle 400
Schleswig-Holstein Musik Festival

Porträt: Alfred Schnittke

Variationen für Klavier (1954)
Serenade für Violine, Klarinette, Kontrabass,
Klavier und Schlagzeug (1968)
Hymnus I für Violoncello, Harfe und Pauken (1974)
Klaviertrio (1992)
Klavierquartett nach dem Mahler-Fragment (1988)

ensemble Intégrales

Veranstalter: Schleswig-Holstein Musik Festival

13.-16. August 2008
Hamburg (D), Westwerk, Admiralitätsstraße 74
Electric Avenue Studio Hamburg

Haunted House

CD-Produktion

Eine Kollaboration mit Popartist Felix Kubin
und Tobias Levin (Aufnahmeleitung)

Gemeinschaftsproduktion von ensemble Intégrales,
Gagarin Records und Electric Avenue Studio Hamburg

Freitag, 5. September 2008, 21.00 Uhr
Hamburg (D), Kulturforum Altona,
Jessenstraße 10

Gegen den Strom

Sascha Demand (D) – E-Gitarre
Burkhard Friedrich (D) – Saxophon
Special guest: Michael Wertmüller (D/CH) – Schlagzeug

Hanne Darboven Stiftung

Veranstalter: ensemble Intégrales

Samstag, 13. September 2008, 20.30 Uhr
Utrecht (NL), Theater Kikker, Ganzenmarkt 14

Rumor Festival

MARKO CICILIANI (KROA/NL) — *Alias* (2007)
für E-Violine, Live-Elektronik, Licht und Laser

Barbara Lüneburg – E-Violine, Violine, Viola
Marko Ciciliani – Live-Elektronik, Licht und Laser

Nederlands Fonds voor Podiumkunsten

Veranstalter: Rumor Festival

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Hamburg (D), Opera Stabile, Kleine Theaterstraße

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Einführungsgespräch 18.45 Uhr

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WOUTER SNOEI (NL) — *Circular Motion* (2008)

Uraufführung | Kompositionsauftrag von ensemble Intégrales für Saxophon, Violine, Schlagzeug und Elektronik

ARTURO FUENTES (A / MEX) — *Lavine* (2008)

Uraufführung | Kompositionsauftrag von Barbara Lüneburg für Viola solo und Elektronik

WOJCECH BLECHARZ (P) — *Ivory Gate* (2008)

Uraufführung | Kompositionsauftrag von ensemble Intégrales für Saxophon, Viola, Violoncello, Klavier und Schlagzeug

MARTIN VON FRANTZTUS (D) — *im Schatten geblendet* (2008)

Uraufführung | Kompositionsauftrag von ensemble Intégrales für Saxophon, Violine, Violoncello und Schlagzeug

STEFAN GÜNTHER (D) — *Höhen und Tiefen* (2008)

Uraufführung | Kompositionsauftrag von ensemble Intégrales für Klarinette, Violine und Klavier

IOANNIS PAPADOPOULOS (GR) — *Montage* (2008)

Uraufführung | Kompositionsauftrag von ensemble Intégrales für Saxophon, Violine, Violoncello, Klavier und Schlagzeug

ensemble Intégrales

Hamburgische Staatsoper, Kulturbehörde Hamburg
Deutscher Musikrat, Nederlands Fonds voor Podiumkunsten

Veranstalter: ensemble Intégrales

Sonntag, 28. September 2008, 16.30 Uhr

Hamburg (D), Kampnagel, Jarrestraße 20

Kreativität – Mythos und Wirklichkeit

Festivauftritt des Hamburger Projektes KLANG!

»Kreativität – Mythos und Wirklichkeit«:

Die Komponisten Arturo Fuentes und Burkhard Friedrich im Gespräch mit Barbara Lüneburg

WOUTER SNOEI (NL) — *Circular Motion* (2008)

Kompositionsauftrag von ensemble Intégrales für Saxophon, Violine, Schlagzeug und Elektronik

ARTURO FUENTES (A / MEX) — *Lavine* (2008)

für Viola solo und Elektronik

BURKHARD FRIEDRICH (D) — *the musicbox-project II* (2008)

Uraufführung | Kompositionsauftrag von ensemble Intégrales für E-Violine, Synthesizer, Schlagzeug, CD und Live-Elektronik

ensemble Intégrales

Kampnagel

Veranstalter: KLANG!

(wird gefördert durch das Netzwerk Neue Musik)



Freitag, 3. Oktober 2008, 18.00 Uhr
Glasgow (GB), Glasgow University Concert Hall
 University Avenue

Current/Iy

HENRY VEGA (USA) — Gomez (2008)
 Britische Erstaufführung
 für Violine und Live-Elektronik

NICK FELLO (GB) — COS (2007)
 Britische Erstaufführung
 für Violine und Live-Elektronik

ARTURO FUENTES (A/MEX) — Lawine (2008)
 Britische Erstaufführung
 für Viola solo und Elektronik

KARLHEINZ ESSL (A) — Sequitur III
 Britische Erstaufführung
 für E-Violine und Elektronik

MARKO CICILIANI (KROA/NL) — Alias (2007)
 Britische Erstaufführung
 für E-Violine, Live-Elektronik, Licht und Laser

Barbara Lüneburg – E-Violine, Violine, Viola
 Marko Ciciliani – Live-Elektronik, Licht und Laser

Veranstalter: University of Glasgow

Mittwoch, 15. Oktober 2008, 20.00 Uhr, Premiere
Hamburg (D), Forum der Hochschule für Musik und Theater
 Harvestehuder Weg 12

Weitere Vorstellungen:

16./17./18. Oktober 2008, jeweils 20.00 Uhr

19. Oktober 2008, 16.00 Uhr

Einführung jeweils eine halbe Stunde vor Vorstellungsbeginn
 Publikumsgespräch im Anschluss an die Vorstellung am
 Freitag, 17. Oktober 2008

Medea

LEOPOLD HURT (D) — Medea (2008)
 Musiktheater für eine Sängerin, Schauspielerinnen
 und Schauspieler, Instrumentalensemble und Elektronik
 nach dem Roman »Medea. Stimmen« von Christa Wolf

Komposition und musikalische Leitung: Leopold Hurt
 Textfassung, Regie und Raum: Dominik Neuner

Kostüme: Julia Debus

Video: Jakob Klaffs

Dramaturgie: Beatrix Borchard, Bettina Knauer

Mitwirkende:

Medea: Melanie Wandel, Ariella Hirschfeld

Agameda: Barbara Schedivy

Glauke: Wiebke Wackermann

Akamas: Martin Winkelmann

Jason: Rune Jürgensen

ensemble Intégrales

Veranstalter: Hochschule für Musik und Theater Hamburg
 im Rahmen junges forum Musik & Theater

Mittwoch, 22. Oktober 2008, 19.30 Uhr
Hannover (D), Hochschule für Musik und Theater,
Konzert- und Theatersaal, Emmichplatz 1

Mystische Farben

Klavierabend

MARKO CICILIANI (KROA/NL) —

Rational Cantilenae in Nine Triads (2008)

Uraufführung | Kompositionsauftrag von Ashley Hribar
für Klavier, Stimme und Licht

CHRISTINA VIOLA OOREBEK (NL) — *Neues Werk* (2008)

Uraufführung | Kompositionsauftrag von Ashley Hribar
für Klavier solo

OLIVIER MESSIAEN (FR) —

Cloches d'angoisse et larmes d'adieu (1929)

für Klavier solo

OLIVIER MESSIAEN (FR) — *Le Spirit L'Joie* (1944)

für Klavier solo

TRISTAN MURAIL (FR) — *Cloches D'adieu, Et Un Sourire* (2001)

für Klavier solo

CAMERON ROBERTS (AUS) — *Sad Bird Blues* (2008)

Uraufführung | Kompositionsauftrag von Ashley Hribar
für Klavier solo

JONATHAN HARVEY (GB) — *Tombeau de Messiaen* (1994)

für Klavier solo

Ashley Hribar – Klavier

Marko Ciciliani – Licht

Veranstalter: Hochschule für Musik und Theater Hannover

Montag, 27. Oktober 2008, 18.00 Uhr
Teheran (IR), Universität Teheran, Shahid Awini Concert Hall
16 Azar Street, Enghelab Avenue

Alireza Mashayeki — Meta X Nr. 1 (2007)

für Saxophon und irisches Orchester

Solist: Burkhard Friedrich – Saxophon
Iranisches Orchester für neue Musik unter der Leitung
von Alireza Mashayeki

Veranstalter: Universität Teheran

Dienstag, 28. Oktober 2008, 20.00 Uhr
Teheran (IR), Universität Teheran
16 Azar Street, Enghelab Avenue

Traces East–West

BURKHARD FRIEDRICH (D) — *TwinWaltz* (2007)
Iranische Erstaufführung
für Violine und Twin-CD

MARKO CIGLIANI (KROA/NL) — *Travelogues* (2001)
Iranische Erstaufführung
für Violine, Saxophon, E-Gitarre, CD

ALIREZA MASHAYEKI (IR) — *Meta X* (2003)
für Violine, Saxophon, Schlagzeug, Klavier

ALIREZA MASHAYEKI (IR) — *Sonate, die keine war* (2006)
Uraufführung | Kompositionsauftrag von ensemble Intégrales
für Violine und Klavier

FELIX KUBIN (D) — *Ich ziehe mir die schwarze Nacht aus dem Kopf*
(2006)

Iranische Erstaufführung
für Violine, Saxophon, Schlagzeug, Klavier und CD

SASCHA DEMAND (D) — *branches and twigs* (2007)
Uraufführung | Kompositionsauftrag von ensemble Intégrales
für Violine, Saxophon, E-Gitarre, Schlagzeug, CD

ensemble Intégrales

Veranstalter: Universität Teheran, Auswärtiges Amt Deutschland

Freitag, 31. Oktober 2008, 21.00 Uhr
Hamburg (D), Kulturforum Altona
Jessenstraße 10

Gegen den Strom

Sascha Demand (D) – E-Gitarre
Burkhard Friedrich (D) – Saxophon
Special guest: Michael Renkel (D) – Gitarre

Hanne Darboven Stiftung

Veranstalter: ensemble Intégrales

Dienstag, 11. November 2008, 20.00 Uhr
Hamburg (D), Laeiszhalle, kleiner Saal
 Johannes-Brahms-Platz 1

ensemble Intégrales – Preisträger der Oscar und Vera Ritter-Stiftung Hamburg

JOHN CAGE (D) — *Music for Four* (1992)
 für Violine, Saxophon, Schlagzeug, Klavier

YANNIS KYRIAKIDES (CYP) — *Chaoïds* (2001)
 für Violine, Saxophon, Schlagzeug, CD

KARLHEINZ STOCKHAUSEN (D) — *Nasenflügeltanz* (1983)
 für Schlagzeug, Synthesizer, Live-Elektronik

BURKHARD FRIEDRICH (D) — *the musicbox-project II* (2007/08)
 für E-Violine, Keyboard, CD, Live-Elektronik

SIMONE MOVIO (I) — *... come spirali ...* (2008)
 Uraufführung | Kompositionsauftrag von ensemble Intégrales
 für Altsaxophon, Violine, Schlagzeug und Klavier

ensemble Intégrales

Veranstalter: Oscar und Vera Ritter-Stiftung

Samstag, 15. November 2008, 20.00 Uhr
Gradisca d'Isonzo (I), Festival ALL FRONTIERS

Flashlight

Solo Recital

GEORG FRIEDRICH HAAS (A) — *aus freier lust ... verbunden* (1996)
 für Viola solo

MICHAEL MAIERHOF (D) — *splitting V* (2000/02)
 Italienische Erstaufführung
 für Violine, CD und Video

BURKHARD FRIEDRICH (D) — *TwinWaltz* (2006)
 Italienische Erstaufführung
 für Violine und Twin-CD

WOLFRAM SCHURIG (A) — *Tintoretto Übung 1* (2008)
 Uraufführung | Kompositionsauftrag von Barbara Lüneburg
 für Violine solo

LOU MALLOZZI (USA) — *For the Record* (2003)
 Italienische Erstaufführung
 für Violine und 2 Lautsprecher

ARTURO FUENTES (A / MEX) — *Lawine* (2008)
 Italienische Erstaufführung
 für Viola und CD

Barbara Lüneburg – Violine | Viola

Veranstalter: Festival ALL FRONTIERS



ensemble Intégrales

Barbara Lüneburg

Ashley Hribar

John Eckhardt

Oleg Dziewanowski

Burkhard Friedrich

Henning Kaiser

Sonntag, 16. November 2008, 20.00 Uhr
Hamburg (D), Forum der Hochschule für Musik und Theater
Harvestehuder Weg 12
Einführungsgespräch 18:45

Schnittke – einBlick

SOFLA GUBAIDULINA (RU / D) — *Die Seiltänzerin* (1993)
für Violine und Klavier

SOFLA GUBAIDULINA (RU / D) — *10 Preludien* (1976)
für Violoncello solo

SERGEJ NEWSKI (RU / D) — *Riff* (2004)
für Violine, Saxophon und Klavier

ALFRED SCHNITTKE (RU / D) — *Variationen* (1954)
für Klavier solo

ALFRED SCHNITTKE (RU / D) — *Klaviertrio* (1992)
für Violine, Violoncello und Klavier

ensemble intégrales

Hochschule für Musik und Theater Hamburg

Veranstalter: KLANG!
(wird gefördert durch das Netzwerk Neue Musik)



Mittwoch, 3. Dezember 2008, 20.00 Uhr
Nijmegen (NL), Extrapool
Tweede Walstraat 5

Berlin: Die Sinfonie der Großstadt

Musik zum Film

ensemble Intégrales in Zusammenarbeit mit
dem Pop-Impro-Ensemble Augsburgers Tafelconfect

Veranstalter: Extrapool

Donnerstag, 4. Dezember 2008, 20.30 Uhr
Eindhoven (NL), Plaza Futura
Leenderweg 165

Berlin: Die Sinfonie der Großstadt

Musik zum Film

ensemble Intégrales in Zusammenarbeit mit
dem Pop-Impro-Ensemble Augsburgers Tafelconfect

Veranstalter: Stichting Axes

Freitag, 5. Dezember 2008, 21.00 Uhr
Hamburg (D), Kulturforum Altona
Jessenstraße 10

Gegen den Strom

Sascha Demand (D) – E-Gitarre
Burkhard Friedrich (D) – Saxophon
Special guests:
Ernesto Rodriguez (PT) – Saxophon
Hannes Wienert (D) – Blasinstrumente
Hanne Darboven Stiftung
Veranstalter: ensemble Intégrales

Donnerstag, 11. Dezember 2008, 20.00 Uhr
Hamburg (D), Opera Stabile, Kleine Theaterstraße
the link to today's music
Einführungsgespräch 18.45 Uhr

Christmas Special

FELIX KUBIN (D) — *Tiger Mask* (2008)
Uraufführung | Kompositionsauftrag von ensemble Intégrales
für japanischen Sprecher, Schlagzeug, Klavier und Elektronik
ROBERT ASHLEY (USA) — *She was a visitor* (1967)
für Sprecher und Publikum
CORNELIUS CARDEW (USA) — aus: *The Great Learning* (1970)
für Instrumente und Stimmen
GERHARD STÄBLER (D) — *X-mess* (2002)
für Stimmen, Instrumente, Kitsch und Aktion

In der Einführungsveranstaltung präsentieren Sascha Demand und der Leistungskurs Musik des Gymnasiums Norderstedt ihre Version von Cornelius Cardews *The Great Learning*.

ensemble Intégrales

Hamburgische Staatsoper
Deutscher Musikrat
KLANG! (wird gefördert durch das Netzwerk Neue Musik)

Eine Kooperation mit »Klangradar 3000« und dem Leistungskurs Musik des Gymnasiums Norderstedt unter der Leitung von Sascha Demand und Birthe Arnecke

Veranstalter: ensemble Intégrales



Mittwoch, 17. Dezember 2008, 16.30 Uhr
London (GB), Brunel University
Gaskell Building, Kingston Lane, Uxbridge

Group's Genius – Kreativität und Kollaboration

Konzert und Vortrag

Neue Werke für Violine und Viola solo mit Elektronik entwickelt in
Kollaboration mit Barbara Lüneburg

Barbara Lüneburg

Veranstalter: Brunel University London, Music Department

Mittwoch, 28. Januar 2009, 20.00 Uhr

Wien (A), Neuer Saal des Wiener Konzerthauses

Lothringer Straße 20

Alpenglühfen

CD-Release

WOLFRAM SCHURIG — *A.R.C.H.E* (2005)

für Tenorsaxophon, Klavier und Schlagzeug,

BERNHARD GANDER — *king's message* (2007)

für Tenor, Violine, Kontrabass, Saxophon und Klavier

CHRISTOPH DIENZ — *Amplify* (2007)

Violine, Saxophon, Schlagzeug, Klavier,
Kontrabass und Gitarrenamp

WOLFGANG SUPPAN — *weiten und male* (2007)

für Tenor, Violine, Gameboy und Live-Elektronik

KARLHEINZ ESSL — *more or less* (2003)

für Violine, Saxophon, Klavier, Schlagzeug, Computer

ensemble Intégrales

Col legno

Veranstalter: Wiener Konzerthauss

Donnerstag, 12. Februar 2009, 20.30 Uhr

s'Hertogenbosch (NL), De Toonzaal

Prins Bernhardstraat 4

Mystische Farben

Klavierabend

MARKO CICILIANI (KROA/NL) —

Rational Cantilenae in Nine Triads (2008)

für Klavier, Stimme und Licht

CHRISTINA VIOLA OOREBEK (NL) — *Neues Werk* (2008)

für Klavier solo

OLIVIER MESSIAEN (FR) —

Cloches d'angoisse et larmes d'adieu (1929)

für Klavier solo

OLIVIER MESSIAEN (FR) — *Le Spirit L'Joie* (1944)

für Klavier solo

TRISTAN MURAIL (FR) — *Cloches D'adieu, Et Un Sourire* (2001)

für Klavier solo

CAMERON ROBERTS (AUS) — *Sad Bird Blues* (2008)

für Klavier solo

JONATHAN HARVEY (GB) — *Tombeau de Messiaen* (1994)

für Klavier solo

Ashley Hribar – Klavier

Marko Ciciliani – Licht

Veranstalter: Muziekcentrum s' Hertogenbosch

Freitag, 20. Februar 2009, 20.00 Uhr
Hamburg (D), Opera Stabile, Kleine Theaterstraße
the link to today's music
Einführungsgespräch 18.45 Uhr

Neues (aus) Deutschland

WOLFGANG RIHM — *Antlitz* (1992/93)
für Violine und Klavier

BURKHARD FRIEDRICH — *the musicbox-project III* (2008/09)
Uraufführung | Kompositionsauftrag von ensemble Intégrales
für E-Violine, Keyboard, Schlagzeug, CD und Live-Elektronik

MICHAEL OESTERLE — *Plâteau* (2002)
für Klavier und Schlagzeug mit Viola ad libitum

GERHARD STÄBLER — *golder than gold* (2007)
für Instrumente ad libitum

MARKO CICILIANI — *Rational Cantilena in Nine Triads* (2008)
für Klavier, Stimme und Licht

MANOS TSANGARIS — *Drei Orte* (1998/99)
für Sopransaxophon, Klavier, Schlagzeug und 3 mobile CD-Spieler

ensemble Intégrales

Hamburgische Staatsoper, Kulturbehörde Hamburg
KLANG! (wird gefördert durch das Netzwerk Neue Musik)

Veranstalter: ensemble Intégrales

In der Einführungsveranstaltung präsentieren Sascha Demand und die 11. Klasse des Bondenwald-Gymnasiums Niendorf ihre von »the musicbox-project III« inspirierte Komposition

Eine Kooperation mit »Klangradar 3000« und der 11. Klasse des Bondenwald-Gymnasiums Niendorf unter der Leitung von Sascha Demand und Thomas Frey



22.–27. Februar 2009
Innsbruck (A)

Porträt Arturo Fuentes

CD-Aufnahmen

Lawine (2008)
für Viola solo und Elektronik

Antecedente X (2007)
für Saxophon, Klavier, Schlagzeug und Elektronik

Orientierung (2002)
für Saxophon, Viola und Klavier

Formantes (2008)
für Flöte, Bassklarinetten und Klavier

Neues Werk (2008/09)
für Klarinette und Violine

Neues Werk (2008/09)
für Flöte, Klarinette, Violine, Schlagzeug und Elektronik

Freitag, 3. April 2009, 20:00 Uhr

Hamburg (D), Opera Stabile, Kleine Theaterstraße

the link to today's music

Einführungsgespräch 18:45 Uhr

Passagen:Pasajes – Mexiko

ALEJANDRO CASTAÑOS — *Neues Werk* (2008/09)

Voraufführung | Kompositionsauftrag von ensemble Intégrales für Sprecher, Altsaxophon, Violine, Schlagzeug und Elektronik

GEORGINA DERBEZ — *Neues Werk* (2008/09)

Voraufführung | Kompositionsauftrag vom Deutschlandfunk für Violine, Violoncello, Schlagzeug, Altsaxophon

ALEYDA MORENO — *Neues Werk* (2008/09)

Voraufführung | Kompositionsauftrag von KLANG! für Saxophon, E-Violine, Schlagzeug, Klavier und Elektronik

ARTURO FUENTES — *Talweg* (2008)

für Violine und Elektronik

GABRIELA ORTIZ — *Trifolium* (2006)

für Violine, Violoncello und Klavier

JUAN JOSÉ BÁRCENAS — *Neues Werk* (2008/09)

Voraufführung | Kompositionsauftrag vom Deutschlandfunk für E-Violine, Violoncello, Saxophon, Schlagzeug und Elektronik

JAVIER ALVAREZ — *Serpiente y Escalera* (1995)

für Violoncello und Klavier

Ein Gemeinschaftsprojekt von ensemble Intégrales, Deutschlandfunk Köln, Goethe-Institut Mexiko und Label Coviello

KLANG! (wird gefördert durch das Netzwerk Neue Musik)

Hamburgische Staatsoper

Veranstalter: ensemble Intégrales



05.–11. April 2009

Köln (D), Deutschlandfunk, Forum neue Musik

Raderberggürtel 40

Passagen:Pasajes – Mexiko

Konzert und CD-Produktion

ALEJANDRO CASTAÑOS — *Neues Werk* (2008/09)

Uraufführung für Sprecher, Altsaxophon, Violine, Schlagzeug und Elektronik

GEORGINA DERBEZ — *Neues Werk* (2008/09)

Uraufführung für Violine, Violoncello, Schlagzeug, Altsaxophon

ALEYDA MORENO — *Neues Werk* (2008/09)

Uraufführung für Saxophon, E-Violine, Schlagzeug, Klavier und Elektronik

ARTURO FUENTES — *Talweg* (2008)

für Violine und Elektronik

GABRIELA ORTIZ — *Trifolium* (2006)

für Violine, Violoncello und Klavier

JUAN JOSÉ BÁRCENAS — *Neues Werk* (2008/09)

Uraufführung für E-Violine, Violoncello, Saxophon, Schlagzeug und Elektronik

JAVIER ALVAREZ — *Serpiente y Escalera* (1995)

für Violoncello und Klavier

Ein Gemeinschaftsprojekt von ensemble Intégrales, Deutschlandfunk Köln, Goethe-Institut Mexiko und Label Coviello

Veranstalter: Deutschlandfunk Köln

Donnerstag, 20. April 2009
Zagreb (CR), Music Biennale Zagreb

...Madrigal für mehrere Reisende... (Luigi Nono)

LUIGI NONO (I) — *La lontananza utopica futura*
für Violine und Elektronik

Barbara Lüneburg – Violine
Marko Ciciliani – Sounddesign

Veranstalter: Music Biennale Zagreb

MARKO CICILIANI — *Rational Cantilenae in Nine Triads* (2008)
Kroatische Erstaufführung
für Klavier, Stimme und Licht

ensemble Intégrales

Veranstalter: Biennale Zagreb

17.–23. Mai 2009
Lüneburg (D), EULEC – European Live Electronic Centre
An der Münze 7

Group's Genius – Kreativität und Kollaboration

Workshop und Konzert innerhalb der Studienwoche des EULEC

Innerhalb des Workshops werden neue Werke für Violine und
Viola solo mit Elektronik in Kollaboration mit Barbara Lüneburg
entwickelt

Barbara Lüneburg

Veranstalter:
Fortbildungszentrum für Neue Musik der Stadt Lüneburg

Freitag, 21. April 2009
Zagreb (CR), Music Biennale Zagreb

Neues (aus) Deutschland

WOLFGANG RIHM — *Antlitz* (1992/93)
für Violine und Klavier

BURKHARD FRIEDRICH — *the musicbox-project III* (2008/09)
Kroatische Erstaufführung
für E-Violine, Keyboard, Schlagzeug, CD und Live-Elektronik

MICHAEL OESTERLE — *Plateau* (2002)
Kroatische Erstaufführung
für Klavier und Schlagzeug mit Viola ad libitum

GERHARD STÄBLER — *golder than gold* (2007)
für Instrumente ad libitum

Impressum

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Marko Ciciliani
Bregenzer Festspiele/andereart

ensemble Intégrales

Henning Kaiser	Tenor
Barbara Lüneburg	Violine, Viola, E-Violine
Sonja-Lena Schmid	Violoncello
John Eckhardt	Kontrabass
Burkhard Friedrich	Saxophon
Michael Wagener	Klarinette, Bassklarinette
Ashley Hribar	Klavier, Synthesizer
Sascha Demand	Gitarre
Cornelia Monske	Schlagzeug
Steve Heather	Schlagzeug
Martin Röhrich	Schlagzeug
Marko Ciciliani	Sounddesign, Licht

Sponsoren/Partner/Labels:

