

Collaborations

are More Refreshing than NEW Socks

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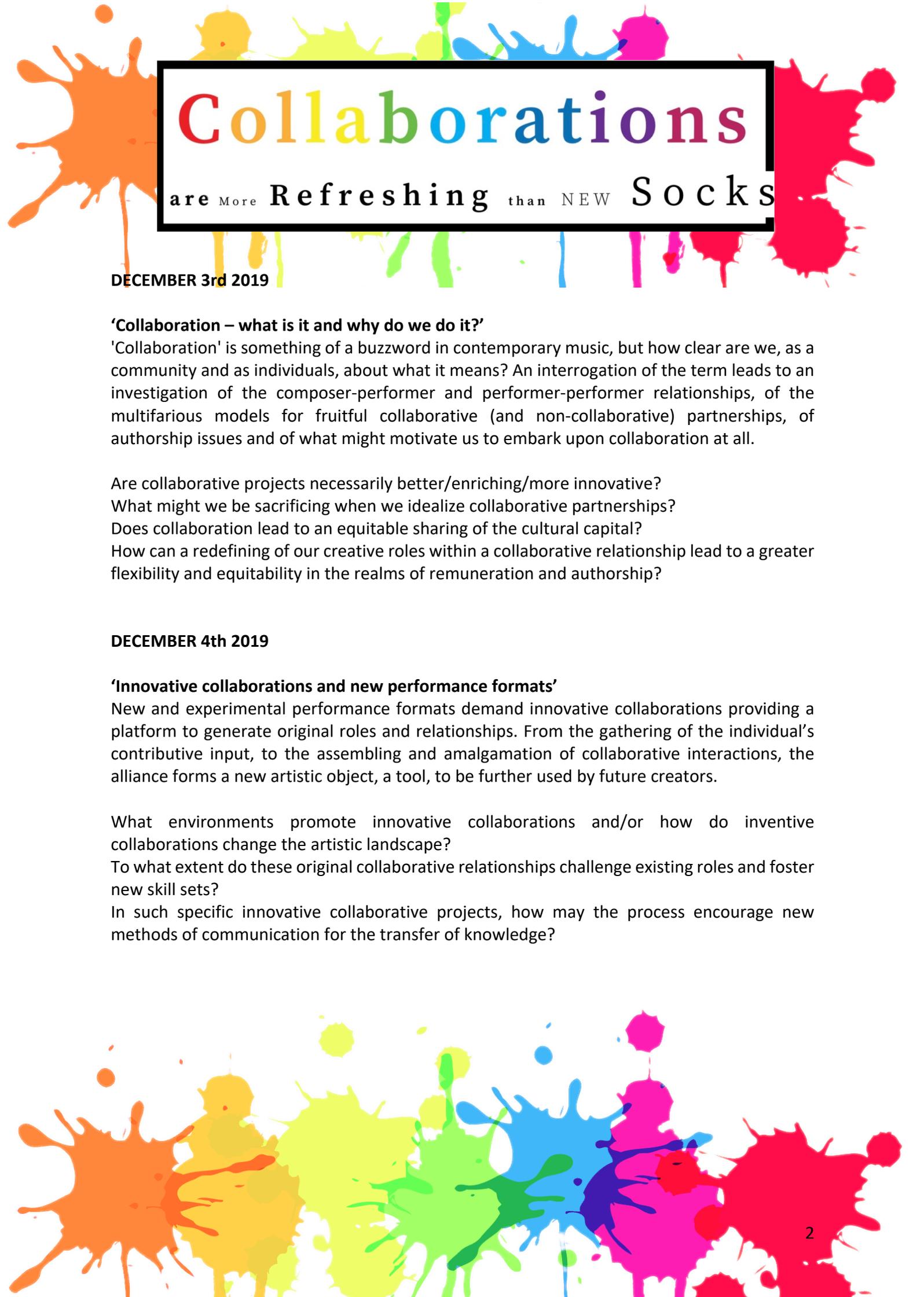
3 – 5 December, 2019

Royal Conservatoire Antwerp

Desguinlei 25, B-2018 Antwerpen (BE)

CONFERENCE BOOKLET





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DECEMBER 3rd 2019

‘Collaboration – what is it and why do we do it?’

'Collaboration' is something of a buzzword in contemporary music, but how clear are we, as a community and as individuals, about what it means? An interrogation of the term leads to an investigation of the composer-performer and performer-performer relationships, of the multifarious models for fruitful collaborative (and non-collaborative) partnerships, of authorship issues and of what might motivate us to embark upon collaboration at all.

Are collaborative projects necessarily better/enriching/more innovative?

What might we be sacrificing when we idealize collaborative partnerships?

Does collaboration lead to an equitable sharing of the cultural capital?

How can a redefining of our creative roles within a collaborative relationship lead to a greater flexibility and equitability in the realms of remuneration and authorship?

DECEMBER 4th 2019

‘Innovative collaborations and new performance formats’

New and experimental performance formats demand innovative collaborations providing a platform to generate original roles and relationships. From the gathering of the individual's contributive input, to the assembling and amalgamation of collaborative interactions, the alliance forms a new artistic object, a tool, to be further used by future creators.

What environments promote innovative collaborations and/or how do inventive collaborations change the artistic landscape?

To what extent do these original collaborative relationships challenge existing roles and foster new skill sets?

In such specific innovative collaborative projects, how may the process encourage new methods of communication for the transfer of knowledge?



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DECEMBER 5th 2019

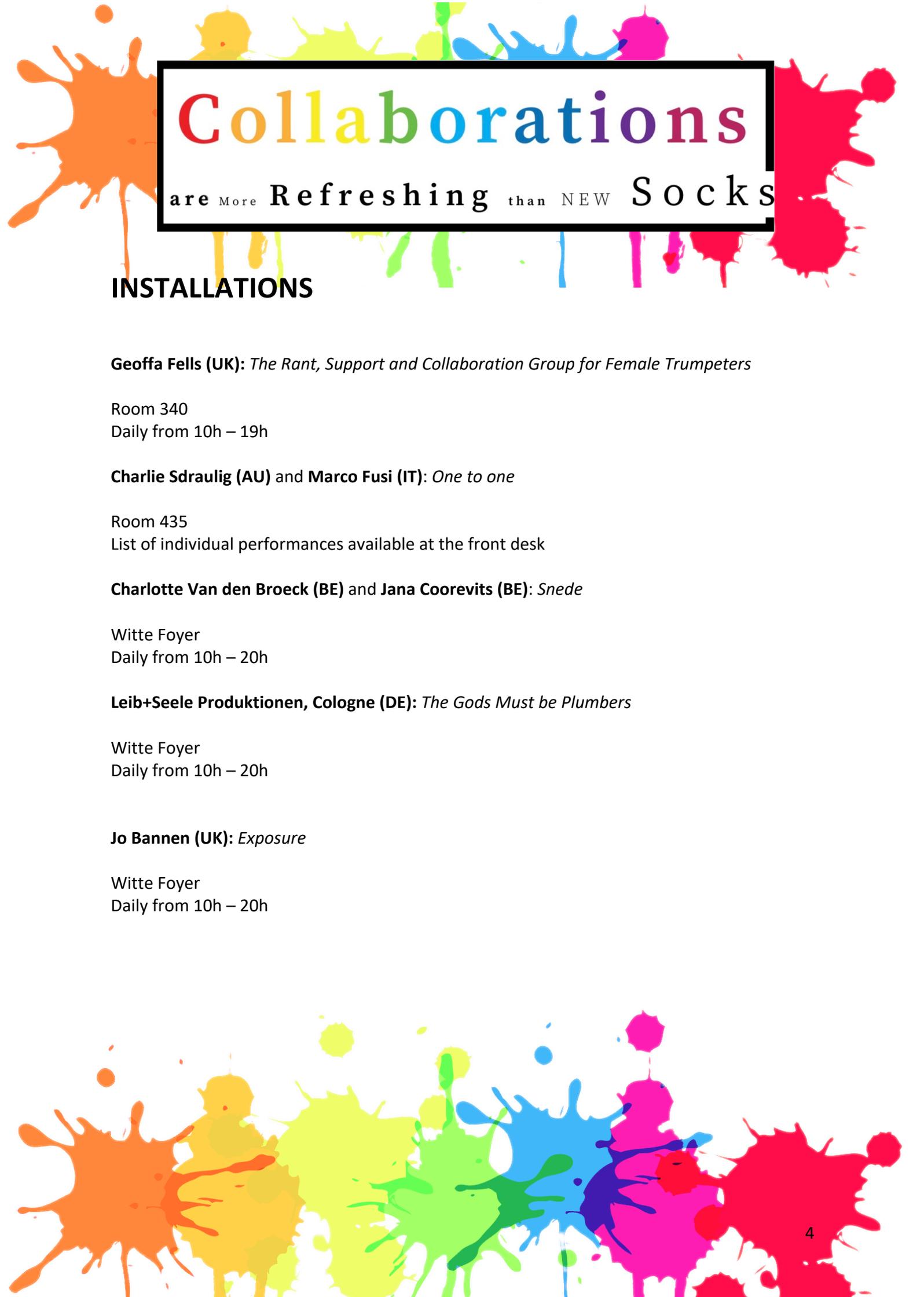
'Inclusive collaborations in contemporary performance'

The concept of collaborating should be a textbook example of uniting performers, creators, thinkers, curators and audience. In reality women, non-cis identifying people (M/F/X), people of color and people with disabilities are still being underrepresented on stage and neglected in the audience, unless specifically targeted (and therefore labelling) events are being organized. Why do inclusive performances still demand such an effort in the contemporary performative scene?

What are possible methodologies and challenges to change the aesthetic of contemporary performances into an aesthetic of access?

How can concert houses, theatre and dance halls contribute to a more diverse, inclusive and therefore representative, programming?

What is the responsibility of the artists themselves to promote and further the accessibility of their art to underrepresented target groups?



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INSTALLATIONS

Geoffa Fells (UK): *The Rant, Support and Collaboration Group for Female Trumpeters*

Room 340
Daily from 10h – 19h

Charlie Sdraulig (AU) and Marco Fusi (IT): *One to one*

Room 435
List of individual performances available at the front desk

Charlotte Van den Broeck (BE) and Jana Coorevits (BE): *Snede*

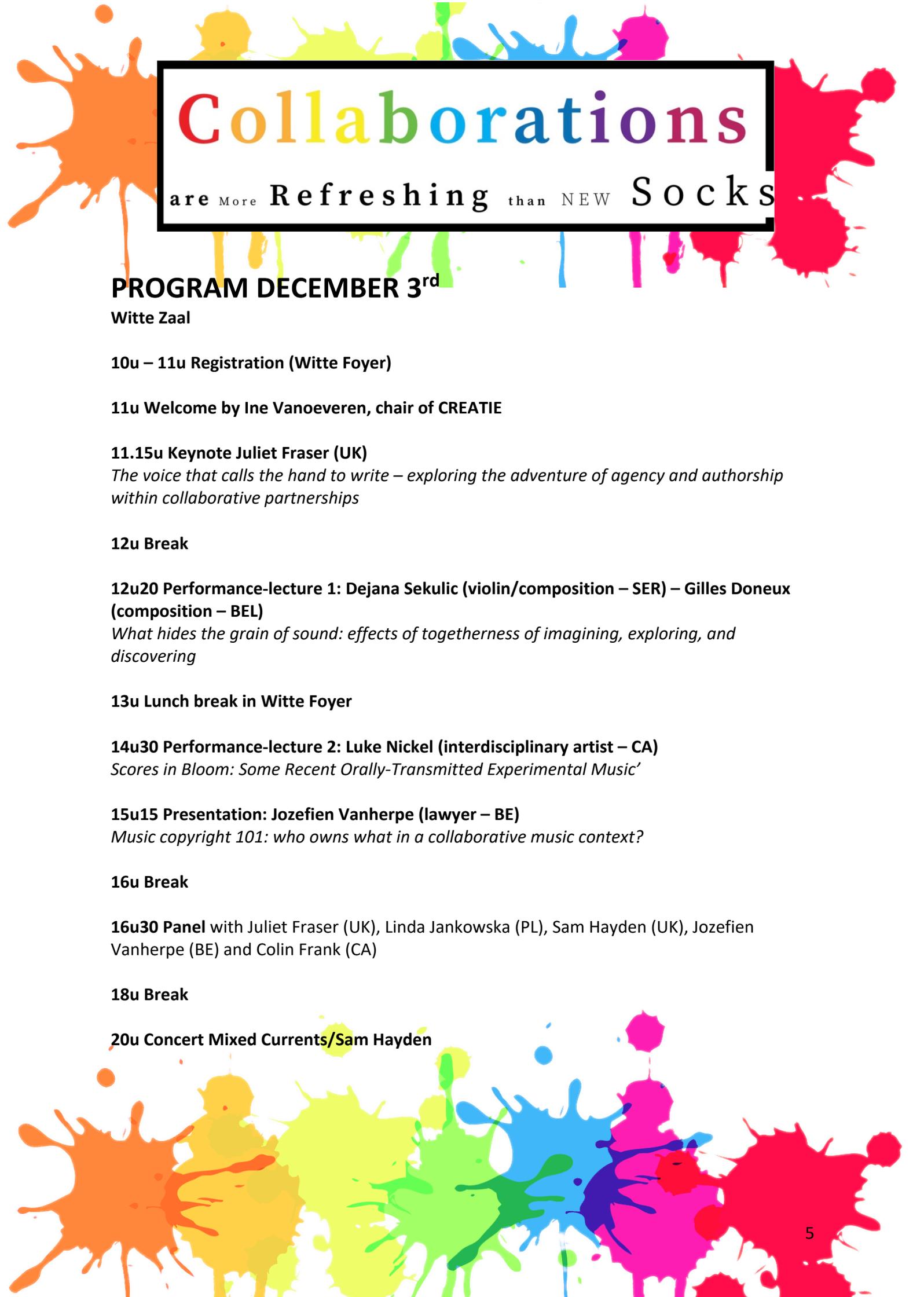
Witte Foyer
Daily from 10h – 20h

Leib+Seele Produktionen, Cologne (DE): *The Gods Must be Plumbers*

Witte Foyer
Daily from 10h – 20h

Jo Bannen (UK): *Exposure*

Witte Foyer
Daily from 10h – 20h



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PROGRAM DECEMBER 3rd

Witte Zaal

10u – 11u Registration (Witte Foyer)

11u Welcome by Ine Vanoeveren, chair of CREATIE

11.15u Keynote Juliet Fraser (UK)

The voice that calls the hand to write – exploring the adventure of agency and authorship within collaborative partnerships

12u Break

12u20 Performance-lecture 1: Dejana Sekulic (violin/composition – SER) – Gilles Doneux (composition – BEL)

What hides the grain of sound: effects of togetherness of imagining, exploring, and discovering

13u Lunch break in Witte Foyer

14u30 Performance-lecture 2: Luke Nickel (interdisciplinary artist – CA)

Scores in Bloom: Some Recent Orally-Transmitted Experimental Music'

15u15 Presentation: Jozefien Vanherpe (lawyer – BE)

Music copyright 101: who owns what in a collaborative music context?

16u Break

16u30 Panel with Juliet Fraser (UK), Linda Jankowska (PL), Sam Hayden (UK), Jozefien Vanherpe (BE) and Colin Frank (CA)

18u Break

20u Concert Mixed Currents/Sam Hayden



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CONCERT PROGRAM MIXED CURRENTS/SAM HAYDEN

Witte Zaal

Sam Salem: *The Raft breaks* for violin, electronics, tape and video (2019)

Linda Jankowska - violin

Gilles Doneux / Dejana Sekulic: *What Hides the Grain of Sound* for violin and electronics (2019)

Dejana Sekulic - violin

Pablo Galaz: *Grire* for violin and live electronics (2019)

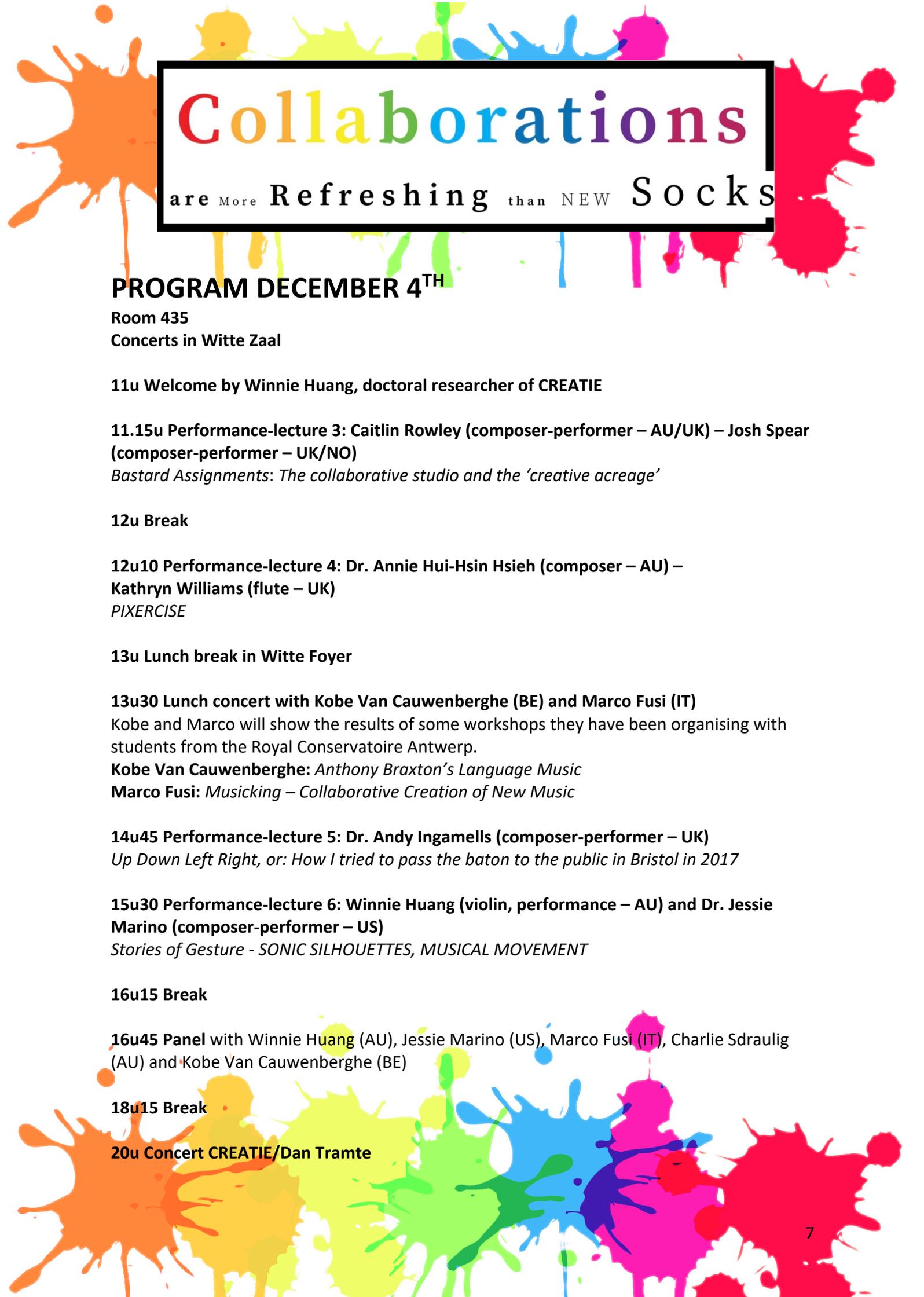
Irine Røsnes - violin

Colin Frank: *Imitate Elegance Expertly* (2019)

Linda Jankowska, Dejana Sekulic, Irine Røsnes - violin

Sam Hayden: *Attente* for flute solo (2018-19)

Ine Vanoeveren – flute



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PROGRAM DECEMBER 4TH

Room 435

Concerts in Witte Zaal

11u Welcome by Winnie Huang, doctoral researcher of CREATIE

11.15u Performance-lecture 3: Caitlin Rowley (composer-performer – AU/UK) – Josh Spear (composer-performer – UK/NO)

Bastard Assignments: The collaborative studio and the 'creative acreage'

12u Break

12u10 Performance-lecture 4: Dr. Annie Hui-Hsin Hsieh (composer – AU) – Kathryn Williams (flute – UK)

PIXERCISE

13u Lunch break in Witte Foyer

13u30 Lunch concert with Kobe Van Cauwenberghe (BE) and Marco Fusi (IT)

Kobe and Marco will show the results of some workshops they have been organising with students from the Royal Conservatoire Antwerp.

Kobe Van Cauwenberghe: *Anthony Braxton's Language Music*

Marco Fusi: *Musicking – Collaborative Creation of New Music*

14u45 Performance-lecture 5: Dr. Andy Ingamells (composer-performer – UK)

Up Down Left Right, or: How I tried to pass the baton to the public in Bristol in 2017

15u30 Performance-lecture 6: Winnie Huang (violin, performance – AU) and Dr. Jessie Marino (composer-performer – US)

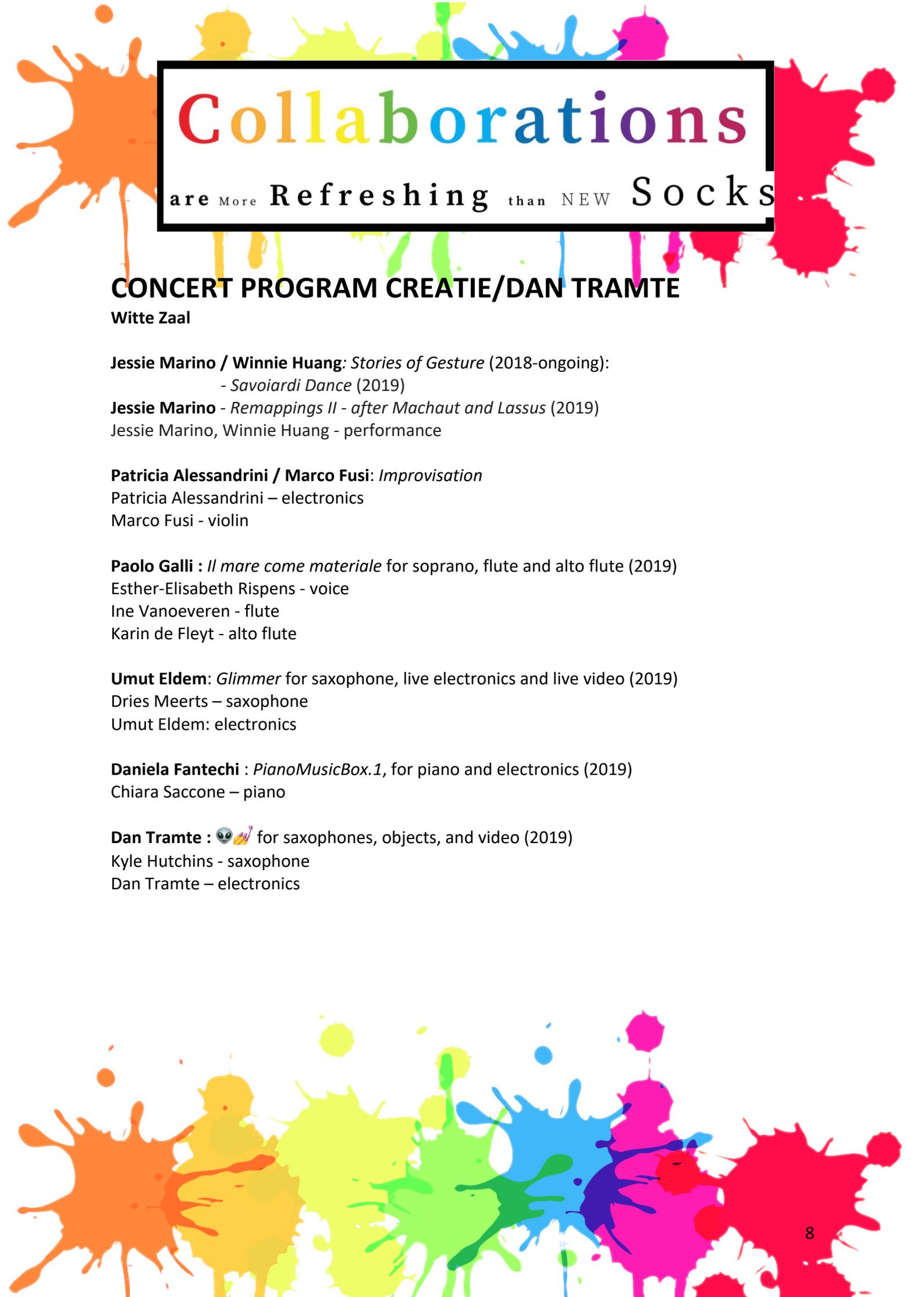
Stories of Gesture - SONIC SILHOUETTES, MUSICAL MOVEMENT

16u15 Break

16u45 Panel with Winnie Huang (AU), Jessie Marino (US), Marco Fusi (IT), Charlie Sdraulig (AU) and Kobe Van Cauwenberghe (BE)

18u15 Break

20u Concert CREATIE/Dan Tramte



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CONCERT PROGRAM CREATIE/DAN TRAMTE

Witte Zaal

Jessie Marino / Winnie Huang: *Stories of Gesture* (2018-ongoing):

- *Savoirdi Dance* (2019)

Jessie Marino - *Remappings II - after Machaut and Lassus* (2019)

Jessie Marino, Winnie Huang - performance

Patricia Alessandrini / Marco Fusi: *Improvisation*

Patricia Alessandrini – electronics

Marco Fusi - violin

Paolo Galli : *Il mare come materiale* for soprano, flute and alto flute (2019)

Esther-Elisabeth Rispens - voice

Ine Vanoeveren - flute

Karin de Fleyt - alto flute

Umut Eldem: *Glimmer* for saxophone, live electronics and live video (2019)

Dries Meerts – saxophone

Umut Eldem: electronics

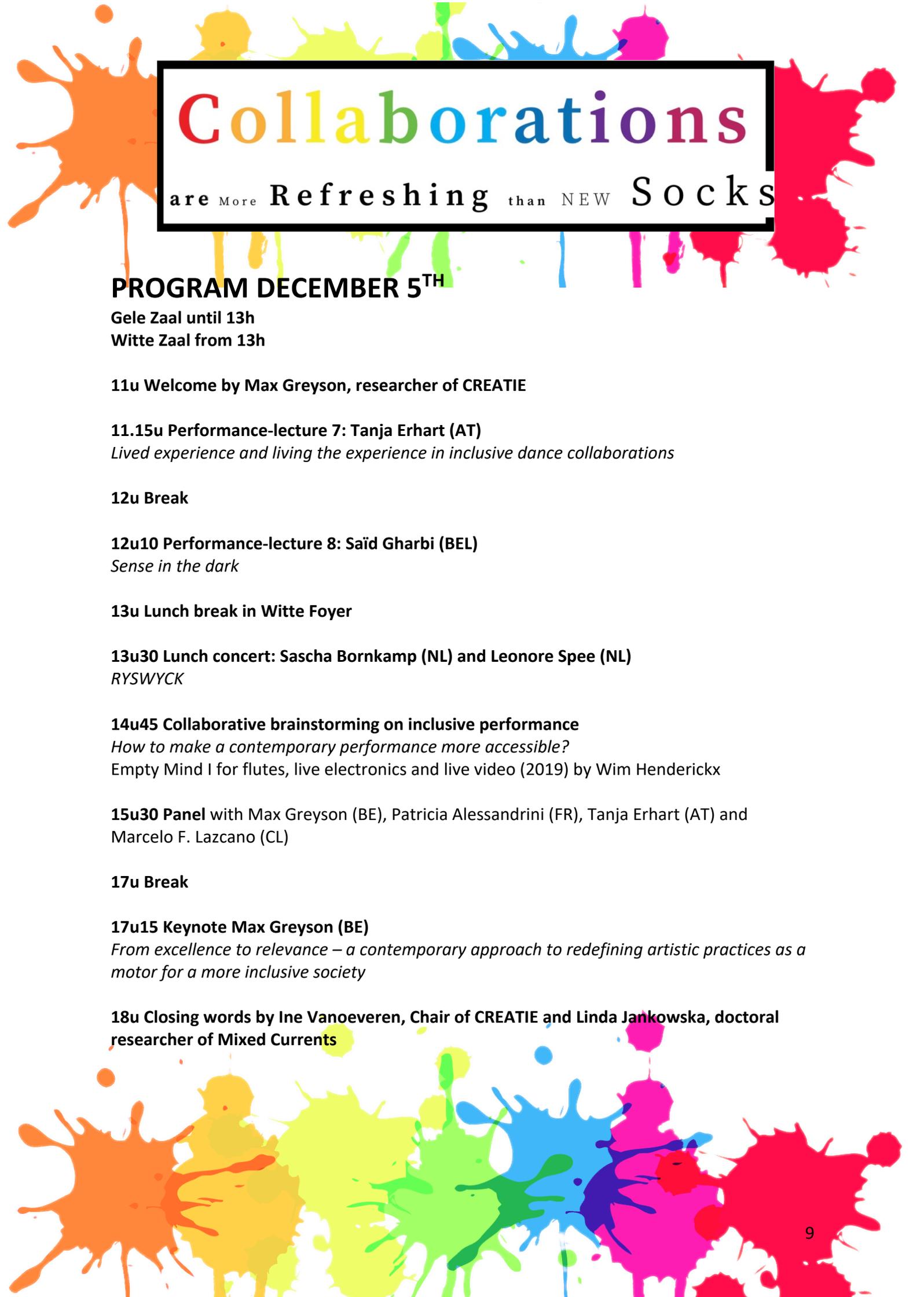
Daniela Fantechi : *PianoMusicBox.1*, for piano and electronics (2019)

Chiara Saccone – piano

Dan Tramte : 🧠🎷 for saxophones, objects, and video (2019)

Kyle Hutchins - saxophone

Dan Tramte – electronics



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PROGRAM DECEMBER 5TH

Gele Zaal until 13h
Witte Zaal from 13h

11u Welcome by Max Greyson, researcher of CREATIE

11.15u Performance-lecture 7: Tanja Erhart (AT)

Lived experience and living the experience in inclusive dance collaborations

12u Break

12u10 Performance-lecture 8: Saïd Gharbi (BEL)

Sense in the dark

13u Lunch break in Witte Foyer

13u30 Lunch concert: Sascha Bornkamp (NL) and Leonore Spee (NL)

RYSWYCK

14u45 Collaborative brainstorming on inclusive performance

How to make a contemporary performance more accessible?

Empty Mind I for flutes, live electronics and live video (2019) by Wim Henderickx

15u30 Panel with Max Greyson (BE), Patricia Alessandrini (FR), Tanja Erhart (AT) and Marcelo F. Lazcano (CL)

17u Break

17u15 Keynote Max Greyson (BE)

From excellence to relevance – a contemporary approach to redefining artistic practices as a motor for a more inclusive society

18u Closing words by Ine Vanoveren, Chair of CREATIE and Linda Jankowska, doctoral researcher of Mixed Currents

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ABSTRACTS AND BIOGRAPHIES

GEOFFA FELLS

'The Rant, Support and Collaboration Group for Female Trumpeters'

The original aim for this piece was to highlight the agility, skill and musicianship of female trumpeters and to be a platform to express the challenges of performing well within such a male-dominated instrumental family. When I first thought of interviewing players, I didn't quite anticipate how many players would want to be involved, nor did I foresee how difficult and nuanced their experiences would be. Speaking out was a first for many of these players, so this piece has morphed into developing a much-needed network for female players to talk with others who have had similar experiences. For now, I am keeping their interview content in confidence in favour of showing the blossoming connections of 'The Rant, Support and Collaboration Group for Female Trumpeters'. Out of adversity we are making positive new relationships and creating and performing exciting new music as a new way of managing the gender-based comments.

See it, hear it, feel it.



Geoffa Fells is a trumpeter, composer and visual artist and has just begun a funded PhD at the Royal Conservatorium in Antwerp investigating how new music can be artistic activism (ARTIVISM) for the rights of women and girls and gender equality. Geoffa gained her Masters with Distinction from the Guildhall School of Music and Drama in London in 2017 with the Guildhall's 'Starred Award for Exceptional Performance' and continued to study at the school with the award of a fellowship. Geoffa has presented her

multi-media compositions at Barbican's OpenFest and Tate Modern in London and recently had her fully functioning language and musical score 'Tree Language' accepted into the CoMA online music library.

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CHARLIE SDRAULIG AND MARCO FUSI

'One to One'

An intimate performance-installation for violinist and one audience member at a time.



© Andrew A. Watts

Charlie Sdraulig composes interactions at perceptual and physical thresholds. His music has been performed by Gwenaëlle Rouger (France) at the SPOR and Ear to the Ground festivals, Marco Fusi (Italy) at the Kalv Festivalen, the Spektral quartet (USA), Adam Tendler (USA) at the MATA festival, Weston Olencki (USA), Zubin Kanga (Australia), Distractfold (UK), Max Murray (Canada), [nullpoint] (USA), Apartment House (UK), Ensemble SurPlus at Schloss Solitude (Germany), and the Quiet Music Ensemble (Ireland) among others.

Charlie is a Ric Weiland graduate fellow at Stanford University. His research encompasses writing upon social interaction and relation in experimental sonic practices, as well as empirical studies in timbre perception. His scores are published by the Australian Music Centre.



© Marco Sartirana

Marco Fusi is a violinist/violist, and a passionate advocate for the music of our time. Among many collaborations with emerging and established composers, he has premiered works by Billone, Sciarrino, Eötvös, Cendo and Ferneyhough. Marco has performed with Pierre Boulez, Lorin Maazel, Alan Gilbert, Beat Furrer, David Robertson, and frequently plays with leading contemporary ensembles including Klangforum Wien, MusikFabrik, Meitar Ensemble, Mivos Quartet, Ensemble Linea, Interface (Frankfurt), Phoenix (Basel) and Handwerk (Köln). Marco also plays viola d'amore, commissioning new pieces and collaborating with composers to promote and expand existing repertoire for the instrument.

A strong advocate and educator of contemporary music, he is a welcome guest at international conferences and universities. Marco teaches Contemporary Chamber Music at the Milano conservatory "G. Verdi" and is Doctoral Researcher at the Royal Conservatoire of Antwerp.

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CHARLOTTE VAN DEN BROECK AND JANA COOREVITS

'Snedé'

'Snedé' is a first result in the research project 'Aarduitwrijvingen/Peak'. The edit is an exploration of the geographical landscape of Death Valley (CA) and the imagined landscape of traumatic memory. Image, text, sound and colour function as narrative elements. Through the material qualities of these components a female character is suggested. The landscape is deconstructed by means of analogue grain/emulsion and the digital pixel, and from there expands to a mental space, where depth and shade of colour evoke poetic language.



© Bart Vandermoeren

Charlotte Van den Broeck (1991) is a poet and performer. She obtained her Masters in German Literature (Ghent University) and Drama (Royal Conservatoire Antwerp).

In 2015 her debut book of poetry *Kameleon* came out, which was awarded the Herman de Coninck Debut Prize. Followed by the critically acclaimed poetry collection *Nachtroer* (2017), awarded with the Paul Snoek Prize.

October 2019 she published *Waagstukken*, a collection of essays on architecture and suicide.

On stage Van den Broeck searches for a performative approach on poetry as a dramatic form. She performed at *Nacht van de Poëzie*, Utrecht, *Poesiefestival Berlin*, *Saint amour*, *Woordfees Stellenbosch* ... and at the opening of the *Frankfurter Buchmesse 2016* (together with Dutch author Arnon Grunberg).

Her work has been translated to English, German, French, Spanish and Serbian. She works as an editor for the literary magazine *DW B*.

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© Joke De Wilde

Jana Coorevits (1990) is a visual artist and photographer. She studied audiovisual arts at Sint Lukas, Brussels and is currently working as an artistic researcher at the Royal Conservatoire Antwerp together with Charlotte Van den Broeck on the video essay 'Aarduitwrijvingen/Peak'.

Her artistic practice starts from detailed research of narrative techniques in literature, film and photography. From there she explores an interspace where the boundaries between an inner world and the physical world become fluid. Her images emerge from the spaces between words, thoughts, and visualize a mental landscape.

In her video essay *Gravel* (2015) she explores natural textures as a metaphor for the female body and sexuality.

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Leib+Seele Produktionen

'The Gods Must be Plumbers'

Experimental fiction (30')

"Yes or no... To kill or let live...?"

The gods ponder on the same questions as we do. One day, Hera, the Queen of the Heavens, threw her newborn and disfigured son Hephaestus from the peak of the Olympus-mountain. Where is he today? Who are his brothers and sisters? What can they do?

'The Gods must be plumbers' is a poetic fictional film based on the Greek myth of Hephaestus. The film was developed alongside 18 participants with serious learning disabilities, engaged as performers and authors. In 2018 the movie won the first prize at the "Reflections of Disability in Art Festival" in Thessaloniki, Greece.



Leib+Seele Produktionen is a Cologne-based film and media company, specialized in the fusion of inclusion and digital media. In that field, Leib+Seele Produktionen is the only existing company in Germany. We produce the whole range of full-service image productions, educational formats and develop our own documentary and fictional projects.

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JO BANNON

'Exposure'

This is video documentation of the live performance of Exposure, a performance designed for one audience member at a time, by UK artist Jo Bannon.

Exposure is an investigation into how we look, how we are looked at and if we can ever really be seen. This intimate one to one performance is a tender and tentative look into autobiography, asking how fully we can reveal ourselves - to ourselves, to another, with another.

Please listen on headphones, and watch from the beginning, the video lasts 9 minutes, with some interludes of darkness.



© Tilly May

Jo Bannon is a UK based artist working in performance, choreography and live art. She also work as a dramaturg, educator and writer and is a founder member of artist collective Residence.

Her work is concerned with identity, sensory perception, and human encounter and explores how our physical bodies experience the world around us and how this sensory experience can or cannot be conveyed. Her work is informed by her identity as a disabled woman with albinism and attempts to unpick the ways we look, hear and sense our immediate environment in order to rethink or make unfamiliar these intrinsic human behaviours.

Her performances often manifests as intimate encounters designed for single or small audiences alongside staged theatre work and installations.

She has presented work in the UK, Europe, South America, USA, China, South Korea, Singapore and Australia and recent works include 'We Are Fucked' (2018) 'Alba' (2015) 'Dead Line' (2013) and 'Exposure' (2011).

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JULIET FRASER

'The voice that calls the hand to write: exploring the adventure of agency and authorship within collaborative partnerships'

What, actually, do we mean by 'collaboration', and why are we all taking about it?! This paper explores the topic of composer-performer collaboration, beginning with a brief look at some of the received wisdom around collaborative practice(s) and then examining two recent collaborative projects the author has enjoyed with composers Rebecca Saunders and Cassandra Miller to tease out some questions and possible models of agency and authorship.



© Dimitri Djuric

Soprano **Juliet Fraser** has a repertoire dominated by the very old and the very new. She was educated at The Purcell School, where she was a first-study oboist, and at Selwyn College, Cambridge, where she read Music and History of Art and started thinking that maybe she'd like to be a singer. She co-founded EXAUDI vocal ensemble with James Weeks in 2002 and remains a core member of the group. In contemporary repertoire, Juliet appears regularly at new music festivals across Europe and has performed as a guest soloist with ensembles Klangforum Wien, Musikfabrik, Ensemble Modern, Remix, Plus-Minus and Talea. She is an active commissioner of new works, most often for voice and tape/electronics or for voice and

piano (with duo partner Mark Knoop), and has worked particularly closely with composers Rebecca Saunders, Bernhard Lang, Michael Finnissy, Matthew Shlomowitz, Lisa Illean and Cassandra Miller. Juliet is the founder and artistic director of the eavesdropping series in London, and co-director with Mark Knoop and Newton Armstrong of all that dust, a new label for new music.

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DEJANA SEKULIC AND GILLES DONEUX



'What hides the grain of sound: effects of togetherness of imagining, exploring, and discovering'

'What hides the grain of sound' is a setting in which the individual and the collective imagining of two people occur and intertwine, to explore the illusive probability of slowing down time to have perceivable access to a moment of a singular grain of a sounding micro event. And then lead

this experience back into motion, developing a performance piece through experimental composition and performance practice for violin and performative electronics. Through this work, Dejana and Gilles explore roles of instruments, acoustic and electronic, their characteristics and sound, playing with actions, interactions, but also with roles and hierarchies.

The presentation/performance will consist of an excerpt from their work, followed by an epilogue on their collaborative practice: what does it mean, how it affects each one individually and how the two collectively, and what kind of possibilities and questions this way of working creates.

Dejana Sekulic, violinist, sound+silence explorer and performer, born at 43°18'58.5"N 21°54'39.5"E, presently focuses on her research "Temporality of the Impossible", at CeReNeM+ReCePP, Huddersfield, that explores thinking the future in the present as the past, in the contemporary violin repertoire. She is the violinist of LAPS Ensemble, part of OHHe Supercluster, violin+piano duo Momitani-Sekulic, Mixed Currents, and part of art+education research collective People Coming from NowHere. Her other artistic work revolves around research in the field of interactive sound installations.

Gilles Doneux, after learning various instruments, turned to composition, and entered in 2005 the Royal Conservatory of Mons (Belgium). There, he obtained in 2010 a master's degree in composition (in the class of Claude Ledoux) and in 2011, a master's degree in classical writings (in the class of Jean-Pierre Deleuze). He is currently Ph.D candidate at the University Paris 8, where he explores the relations between instruments and digital sound processing in live electronics music. In his music, Gilles Doneux tries to combine his interest in sound introspection with a reflection on the social and cultural phenomena. He was commissioned by ensembles such as Musiques Nouvelles, Nickel, Sturm und Klang, Soli-tutti, Royal Chamber Orchestra of Wallonia, Maîtrise de la Loire, Ars Musica and Musicalta festival.

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LUKE NICKEL

'Scores in Bloom: Some Recent Orally-Transmitted Experimental Music'

A small group of composers and performers are collaborating orally/aurally on the creation of experimental music that eschews written scores entirely ("living scores"). By charting out similarities and differences—both social and musical—between working methods, I hope to shed light on how these practices rub against standard modes of documentation, transmission, scholarship and performance.

In this paper, I begin by mapping out the orally-transmitted collaborative practices of four composers—Éliane Radigue, Cassandra Miller, Pascale Criton and my own—as documented through interviews with prominent performer-collaborators (such as Deborah Walker, Silvia Tarozzi, Émilie Girard-Charest, Juliet Fraser and Cat Hope). For each composer-collaborator pair I begin by outlining a typical transmission session. Then, through the use of thematic analysis, I explore emergent shared spaces such as hospitality, embodiment, ownership, and legacy. Finally, I draw together a social understanding of how the people involved in these projects came to be related through bonds of friendship, mentorship, and collegiality.



© Jader

Luke Nickel (b. 1988) is an award-winning Canadian interdisciplinary artist and researcher currently living in Bristol, UK. Over the past five years, he has researched and created orally-transmitted experimental music compositions with internationally-established soloists and chamber ensembles such as Mira Benjamin, Heather Roche, Quatuor Bozzini, and EXAUDI. About his work, Jennie Gottschalk writes that "...there is an unusual quality of rawness. The players are participating in an oral, folkloric tradition without any sense of irony or flippancy." ([Experimental Music Since 1970](#)) In addition to these orally-transmitted compositions, he creates traditionally-notated musical works, installations, videos, and spoken performances. Nickel's works knot together themes of memory, transcription, translation, queer identity, and impossible roller coasters.

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JOZEFIEN VANHERPE

'Music copyright 101: who owns what in a collaborative music context?'

Copyright creates a clear link between music and the law. However and understandably, for musicians, music comes first. The focus lies on melody, structure, instrumentation, performance and, possibly, a sound recording as the end result. More often than not, the law is but an – often annoying – afterthought.

This presentation from a musician-turned-lawyer inserts a primarily legal view into the world of collaborative music-making. It first provides a rough overview of the legal framework provided by copyright law. Subsequently, the presentation focuses on the boundaries between composers' copyright and performers' neighbouring rights, treating questions of rights ownership and the consequences thereof. An important issue in this regard is in what cases a performer may or may not claim (joint) authorship to a musical work originating from a collaborative project. The legal framework on this particular topic is illustrated with a number of relevant cases from the United Kingdom, including the copyright dispute between the members of new wave band Spandau Ballet and the more recent conflict regarding the authorship of the script for the recent feature film on Ms Florence Foster Jenkins.

It will be shown that the applicable legal norms lead to blurred lines in practice. In view thereof and in anticipation of the conclusion of this presentation, collaborating musicians are advised to always take the adage 'good agreements make good friends' to heart and make clear prior arrangements regarding the ownership of rights resulting from their collaboration.



© Joost Joossen

Jozefien Vanherpe is a PhD Researcher at the KU Leuven focusing on intellectual property law and, in particular, copyright law. Her interest in copyright and the music industry is fuelled by her passion for the cello, which she has been playing since the age of six. Jozefien studied law at the KU Leuven and completed her studies Magna Cum Laude in June 2013. In December 2013, her master thesis "Facing the music: the neighbouring right of performing musicians in the digital age" was awarded the Pop Thesis Prize by Poppunt, the Flemish non-profit organisation which groups the interests of musicians. During the academic year 2013-2014, Jozefien was enrolled in the LLM program at the University of Cambridge (UK), where she obtained a first-class degree. From 2014 through 2018, Jozefien was active as an associate specialized in intellectual property law with Belgian law firms Eubelius and CAPE IP Law. At the beginning of 2019, she started research on her PhD topic, which centres around the regulation of music industry contracts.

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SAM SALEM AND LINDA JANKOWSKA

The Raft Breaks, for solo violin, objects, live electronics, tape (2019)

“hast’ou swum in a sea of air strip through an aeon of nothingness,
when the raft broke and the waters went over me” Ezra Pound / Cantos LXXX

In 2017, I travelled to Poznań with Linda Jankowska in order to gather materials for *The Raft Breaks*.

After Iain Sinclair, we participated in our own act of “ambulatory divination”, with Linda’s life forming the basis of our map, our trajectories arcing through her memory.

We recorded actions and ambiances.

The Uinal work is situated in its own territory. It is private, psychogeographic, mythographic. A violin emerges from a plastic foot-pump.

A forest creaks.

A dialog between the living and dead envelops us. But, apologetically, the bubble bursts.

A storm erases: we are surprised by its beauty even in the midst of overwhelming violence.



© Fabio Lugaro

Sam Salem creates audiovisual works for performers, electronics and video, which challenge traditional notions of concert presentation and instrumental virtuosity.

My compositional process begins with a set of locations, a line on a map connected by a particular theme, history or set of constraints. I capture moments, surprises, and ultimately, like prominent London-based psychogeographer Iain Sinclair, I offer a reading of my chosen locations, a divination made through an “act of ambulatory sign-making”. I excavate my locations, and the layers of myth and history that I uncover form my building blocks.



© Peter Gannushkin

Linda Jankowska is a violinist, new music performer, concert producer, researcher and violin teacher. Her artistic interests orbit around long-term collaborations and a multifaceted performance practice that stretches her limitations.

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GILLES DONEUX AND DEJANA SEKULIC

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PABLO GALAZ AND IRINE RØSNES

Grire for violin and live electronics (2019)

Grire for violin and live electronics was written for Irine Røsnes and premiered earlier this year. Its dark and poetic sound world explores the transformative and ever-changing character of the inherent physicality of the violin and the disembodied sound of the electronics. They mutually modify and transform each other, inseparable in their ever-changing fluidity. The two polarised worlds - the purity of flautato harmonics on one hand and the frontic intensity of complex gestures on the other - are constantly evolving and never settling.



Pablo Galaz Salamanca (Chile, 1983) began his musical training with classical guitar. In 2010, he received his diploma in composition at the Faculty of Arts of the University of Chile where he studied under Aliocha Solovera, Cirilo Vila and Jorge Pepi Alos. With the support of a scholarship from the French government, he continued his studies in composition at the Conservatoire National

Supérieur de Musique de Paris, where he joined the class of Stefano Gervasoni.

Pablo also holds a Master's degree in Musicology, Creation, Music and Society at the Paris 8-Saint-Denis University, where he studied with José Manuel López López. His music has been performed by ensembles such as the Ensemble Aleph, the ensemble AUDITIVOKAL DRESDEN, the ensemble Iberoamericano, the Ensemble Intercontemporain, the Ensemble Itinéraire, the New York New Music Ensemble, the ensemble ProtonBern and the ensemble VertixeSonora, among others.

Pablo is currently a second year a PhD candidate at University of Huddersfield, where he is studying under the supervision of Aaron Cassidy.

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Irine Røsnes is a violinist, academic and improviser. Currently pursuing her PhD at the University of Huddersfield, Irine investigates the performative aspects of the repertoire for violin and electronics. She has presented numerous premieres across Europe and North America and appeared in various settings at festivals such as Huddersfield Contemporary, Borealis, Gaudeamus and Wonderfeel. Since 2019 she serves as one of the directors of Yorkshire Sound Women Network. Irine is a visiting lecturer at the University of Wolverhampton.

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COLIN FRANK AND LINDA JANKOWSKA, DEJANA SEKULIC AND IRINE RØSNES

Imitate Elegance Expertly (2019)

What happens when your real self collides with your virtual representation? Do you mimic or attempt to subvert them? What happens to your identity? Is it multiplied, becoming a conglomerate of you and your digital doppelgänger? How does the virtual affect beauty? Does it augment, distort, or reconfigure it? What becomes of expertise and virtuosity when nothing seems as it is - when action can be manipulated post-fact, when the real disintegrates against the spectacle, when everything outside the screen appears dull?

Perpetuate ennui. Embrace anomie. Live inside the abstract. Collapse. Forget. Now, consider and change.



© Kristian Fourier

Colin Frank experiments with sound, electronics, theatre, and percussion; investigating excess, bodily extremes, barely controllable instruments, and rich raw noises. His PhD at the University of Huddersfield (UK) considers unconventional instruments and objects as active agents in the creative process. He has worked with the TAK Ensemble (US), AndPlay (US), Red Note Ensemble (UK), Gods Entertainment (AT), and is a founding member of the DriftEnsemble (UK). He has presented in Huddersfield Contemporary Music

Festival (UK), Berlin's CTM festival (DE), the Darmstadt Internationale Ferienkurse für Neue Musik (DE), Electric Springs (UK), SoundThought (UK), and Beast Feast (UK) amongst others. He studied performance and composition at McGill University (CAN) sound at the Institute of Sonology (NL) and is an avid teacher of improvisation.

Linda Jankowska

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Dejana Sekulic

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Irine Røsnes

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SAM HAYDEN AND INE VANOEVEREN

attente for solo flute (2018-19)

attente (2018-19) arose from a close collaboration with Dr Ine Vanoeveren. I was particularly interested in the intense physicality of her performance style, something which became inseparable from my idea of material. Multiphonics and overblowing techniques are featured, sounds requiring both extreme effort and precision. Vanoeveren edited all the multiphonic fingerings, microtonal tremolos, harmonics, and other techniques such as *pizz.*, pitch bends and glissandi. Her solutions had a direct impact on the overall form which intercuts relatively static multiphonic textures (material associated with the idea of ‘waiting’) with more rapid and directional linear gestures. The underlying pitch and rhythmical materials were computer-generated using IRCAM’s OpenMusic: the piece is constructed around harmonic cycles which transition between inharmonic microtonal scales and quasi-harmonic spectra. The sonic surfaces oscillate constantly between virtuosic gestures and the ‘spectral’ sonorities, existing on an unstable continuum between them. They constantly ebb and flow, coalesce and decompose, the distinction between them becoming increasingly blurred.

attente / waiting

Tumulte d'angoisse suscit e par l'attente de l' tre aim e, au gr e de menus retards (rendez-vous, lettres, t l phones, retours).

Tumult of anxiety provoked by waiting for the loved being, subject to trivial delays (rendezvous, letters, telephone calls, returns).

Roland Barthes, *Fragments d'un Discours Amoureux*
Paris:  ditions du Seuil (1977), p.47

Roland Barthes, *A Lover's Discourse Fragments*
London: Vintage (2002), p.37

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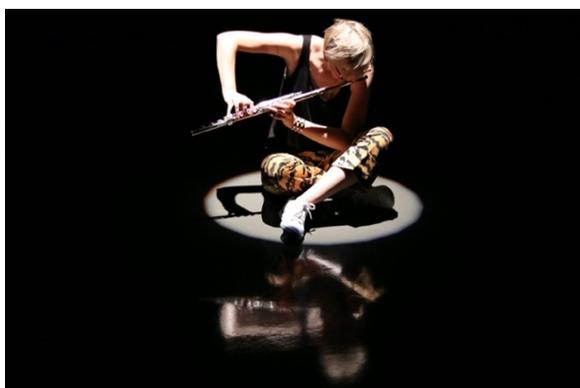


© Charles Linehan

Sam Hayden studied composition with Martin Butler, Michael Finnissy and Jonathan Harvey at the University of Sussex, Joseph Dubiel and David Rakowski at Columbia University, Louis Andriessen at the Royal Conservatory, The Hague, and Brian Ferneyhough at Stanford University.

Recent commissions include works for the BBC Symphony Orchestra, Séverine Ballon, Christopher Redgate/Cikada Ensemble, ELISION Ensemble, London Sinfonietta, Ensemble Musikfabrik, Ensemble Mosaik, Frode Haltli/Oslo Sinfonietta, Quatuor Diotima, RepertorioZero and Steamboat Switzerland.

His work is published by Verlag Neue Musik, Berlin. Hayden is Professor of Composition at Trinity Laban Conservatoire of Music and Dance.

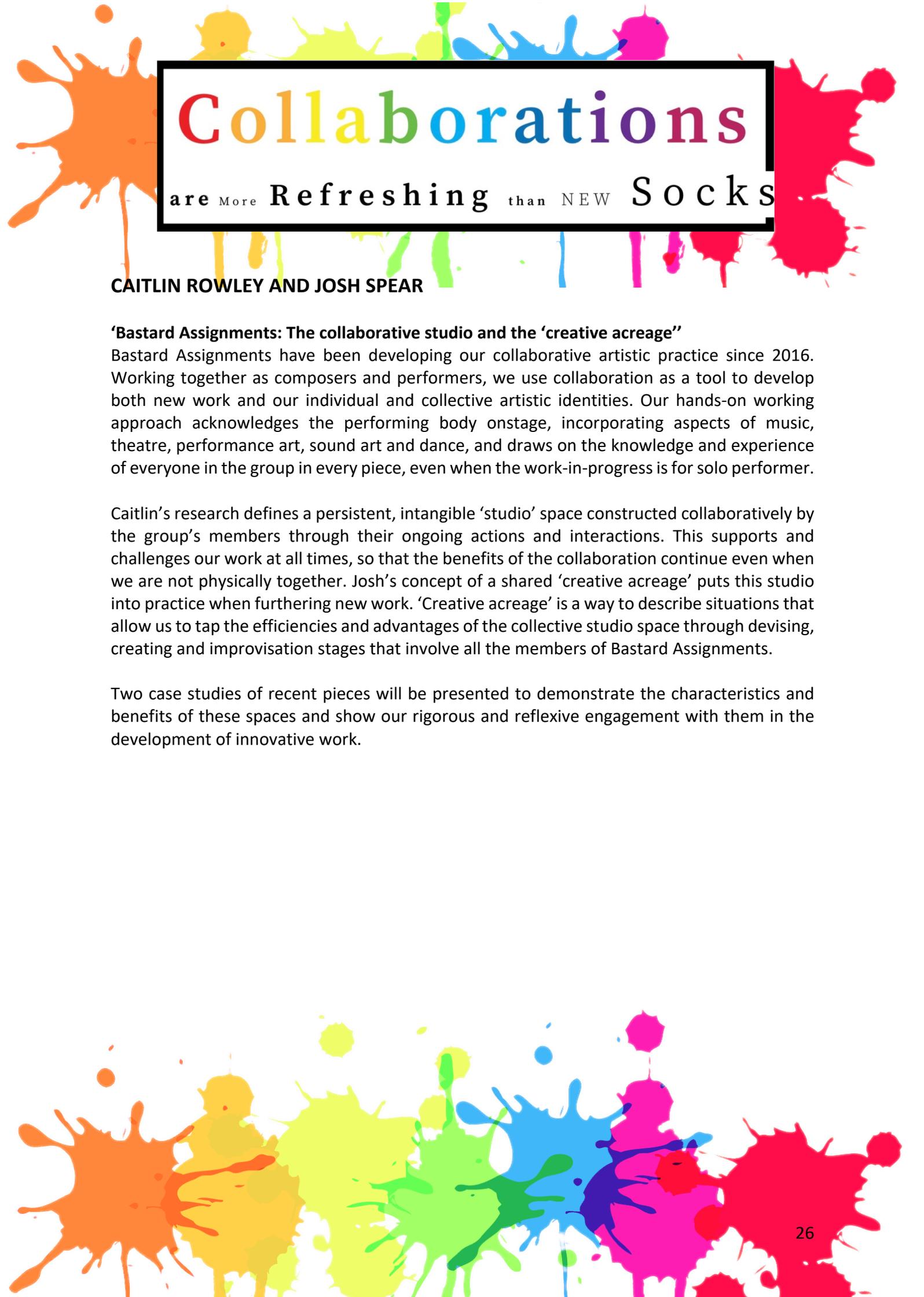


© Tiange Zhou

Belgian flutist and Doctor of Musical Arts, **Ine Vanoeveren** (b. 1986), is specialized in the music of Brian Ferneyhough. She obtained a DMA in Contemporary Music Performance in the class of Prof. John Fonville, at the University of California, San Diego.

Ine won awards at the Action Classics Competition, Benelux Fluitconcours and was rewarded with a Belgian American Educational Foundation grant in 2013 and the Kranichsteiner Stipendienpreise for Interpretation by the Internationales Musikinstitut Darmstadt in 2016.

She is currently teaching contemporary flute at the Conservatoire Royal de Liège, chair of CREATIE and professor for Creative Project and interdisciplinary work at the Royal Conservatoire Antwerp. Ine is a welcome guest speaker at international conferences and universities. In 2018, she published her first book, *Tomorrow's Music in Practice Today*.



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CAITLIN ROWLEY AND JOSH SPEAR

‘Bastard Assignments: The collaborative studio and the ‘creative acreage’

Bastard Assignments have been developing our collaborative artistic practice since 2016. Working together as composers and performers, we use collaboration as a tool to develop both new work and our individual and collective artistic identities. Our hands-on working approach acknowledges the performing body onstage, incorporating aspects of music, theatre, performance art, sound art and dance, and draws on the knowledge and experience of everyone in the group in every piece, even when the work-in-progress is for solo performer.

Caitlin’s research defines a persistent, intangible ‘studio’ space constructed collaboratively by the group’s members through their ongoing actions and interactions. This supports and challenges our work at all times, so that the benefits of the collaboration continue even when we are not physically together. Josh’s concept of a shared ‘creative acreage’ puts this studio into practice when furthering new work. ‘Creative acreage’ is a way to describe situations that allow us to tap the efficiencies and advantages of the collective studio space through devising, creating and improvisation stages that involve all the members of Bastard Assignments.

Two case studies of recent pieces will be presented to demonstrate the characteristics and benefits of these spaces and show our rigorous and reflexive engagement with them in the development of innovative work.

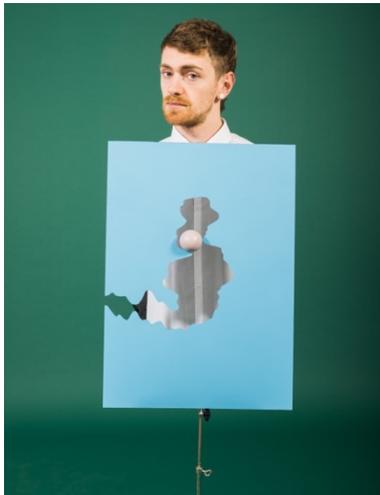
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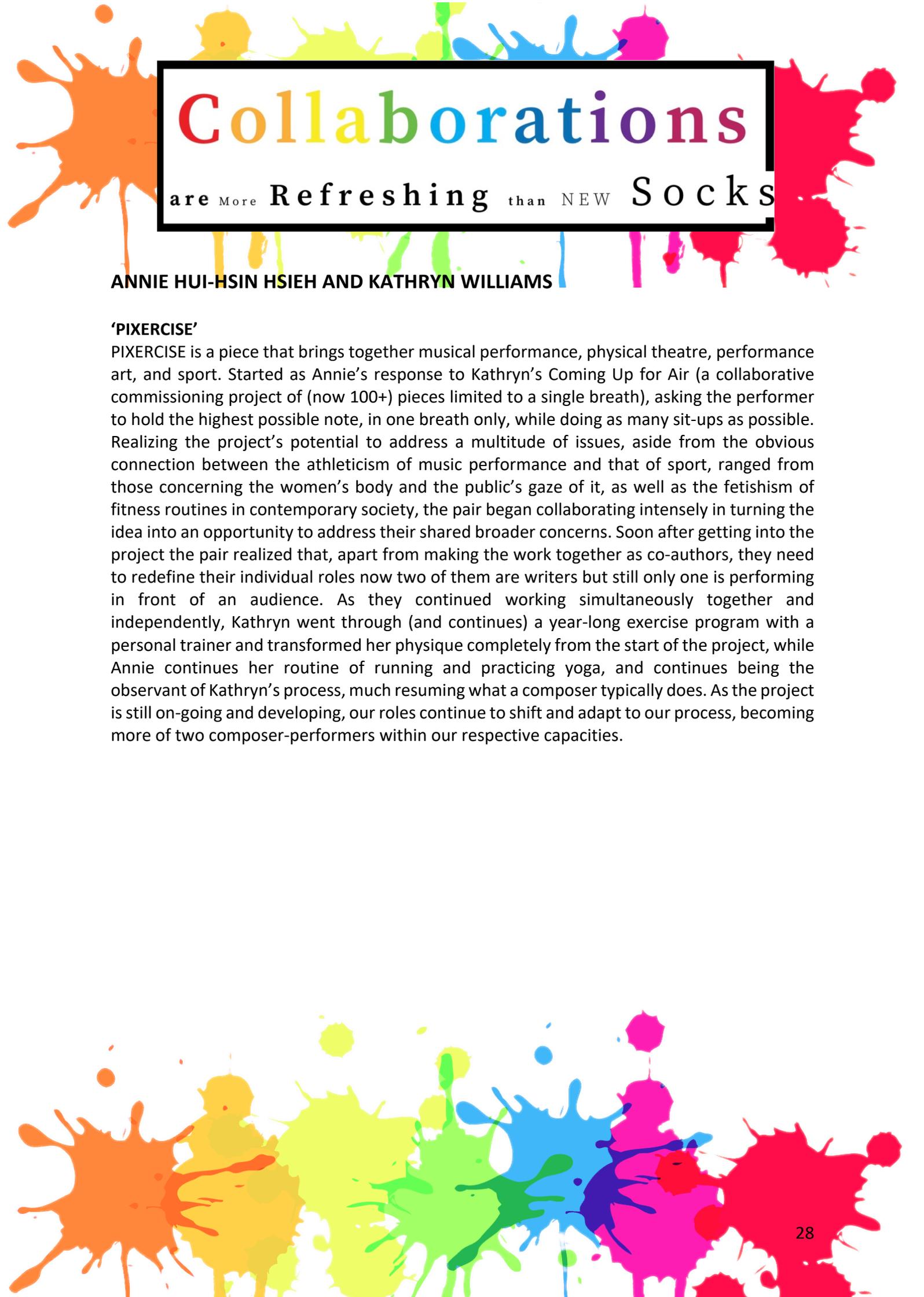
© Tim Spooner and Max Colson

Caitlin Rowley is a composer-performer and artist whose interdisciplinary approach often blurs the boundaries between music and fine art. Her work has recently been performed in Australia, Denmark, Norway, Manchester, Cambridge and London, as well as broadcast on BBC Radio 3. Caitlin's most recent piece, *Quiet Songs* for viola, video and voice was premiered at Aldeburgh Festival in June. Caitlin studied composition in Australia and the UK, and she is currently working on her PhD in interdisciplinary composition under the supervision of James Saunders and Robert Luzar at Bath Spa University



© Tim Spooner and Max Colson

Josh Spear is an Artistic Research Fellow at Norwegian Academy of Music in Oslo. He read Music at the University of Manchester and then Trinity Laban Conservatoire of Music and Dance in London. His supervisors are Trond Reinholdtsen, Eivind Buene and Dickie Beau. In 2019 his music was performed at Aldeburgh Festival, Periferien, Spor Festival, Bonnie Bird Theatre, Anthony Burgess Foundation, the Edinburgh Fringe, and on BBC Radio 3. Josh is a Trinity College London Scholar, a recipient of a Jerwood Micro Bursary, and a winner of a Scotsman Fringe First Award.



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ANNIE HUI-HSIN HSIEH AND KATHRYN WILLIAMS

'PIXERCISE'

PIXERCISE is a piece that brings together musical performance, physical theatre, performance art, and sport. Started as Annie's response to Kathryn's Coming Up for Air (a collaborative commissioning project of (now 100+) pieces limited to a single breath), asking the performer to hold the highest possible note, in one breath only, while doing as many sit-ups as possible. Realizing the project's potential to address a multitude of issues, aside from the obvious connection between the athleticism of music performance and that of sport, ranged from those concerning the women's body and the public's gaze of it, as well as the fetishism of fitness routines in contemporary society, the pair began collaborating intensely in turning the idea into an opportunity to address their shared broader concerns. Soon after getting into the project the pair realized that, apart from making the work together as co-authors, they need to redefine their individual roles now two of them are writers but still only one is performing in front of an audience. As they continued working simultaneously together and independently, Kathryn went through (and continues) a year-long exercise program with a personal trainer and transformed her physique completely from the start of the project, while Annie continues her routine of running and practicing yoga, and continues being the observant of Kathryn's process, much resuming what a composer typically does. As the project is still on-going and developing, our roles continue to shift and adapt to our process, becoming more of two composer-performers within our respective capacities.

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© Jim Carmody

Born in Taiwan and raised between New Zealand and Australia, **Annie Hui-Hsin Hsieh's** compositions focus on embodied performance possibilities, affective communications in musical-social interactivity.

Recent commissions include Symphony Services Australia, Wien Modern, Foundation Royaumont, Quince Ensemble, and ELISION Ensemble. Her music has been presented in Tectonic Festival, ISCM World Music Days, International Rostrum of Composers, Eavesdropping London, Il suono International Contemporary Music Festival, Huddersfield Contemporary Music Festival, Opera Memphis Festival, SEAMUS and Bendigo International Festival of Exploratory Music, among others. She received her doctoral degree from the University of California, San Diego and is currently an Assistant Teaching Professor of music at the School of Music, Carnegie Mellon University.



Kathryn Williams is a flautist, composer, and researcher whose work focusses upon transgressing the real or imagined limits of physical and musical abilities through a series of collaborative performance projects. She has been featured at Kammer Klang, Huddersfield Contemporary Music Festival, Bendigo International Festival of Exploratory Music, and Deep Minimalism Festival 2.0. She has performed with groups including The House of Bedlam, Distractfold

Ensemble, Ensemble 360, Apartment House, Argonaut Ensemble, and orchestras such as BBC Philharmonic, Manchester Camerata, and The Hallé. Recent recordings include Oliver Coates' Shelley's on Zenn-La (RVNG International), Apartment House (Another Timbre), and a solo album, Coming Up for Air (Huddersfield Contemporary Records).

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KOBE VAN CAUWENBERGHE

'Anthony Braxton's Language Music'

Anthony Braxton's Language Music is at the heart of all of his compositional systems and structures, and can be seen as his musical DNA. In essence Language Music consists of a list of 12 "types" or descriptions of broad musical parameters, which the performer uses to limit their improvisation. It is also a remarkably useful tool to bring together different practices of improvisation, allowing for collaborations between musicians coming from different backgrounds (jazz, classical, ...). This trans-idiomatic approach is what we put into practice during workshops with the students of Frederik Leroux's class on free-improvisation in which we explored some of the many musical configurations of Anthony Braxton's Language Music. The result of which will be shown as part of a lunch concert.

Musicians

Vigdis Hansa Elst: voice

Damien Thonnard: electric guitar

Anse Kuyl: oboe

Zita Ysewijn: trumpet

Yentl Verborgt: voice

Wolfgang Debacker: double bass

Tobias Volckaert: tenor saxophone

Orlan Ghekiere: drums



© Thomas Wagensomer

Guitarist **Kobe Van Cauwenberghe** is a committed performer of the music of today. He obtained a Master in Guitar Performance at the Conservatory of Ghent and a Master in Contemporary Performance Practice from the Manhattan School of Music in New York City where he studied with David Starobin and Mark Stewart.

Van Cauwenberghe has played concerts all over the world, both as a soloist as in chamber music formation and large ensemble. He is currently a member of the electric guitar-quartet Zwerm, which he co-founded in 2007, and the Nadar Ensemble. The past years he also toured extensively with his solo program No [More] Pussyfooting, consisting of

arrangements of music by Brian Eno and Robert Fripp. He currently conducts a two year research project at the conservatory of Antwerp on the music of Anthony Braxton.

He released his first solo-album Give My Regards to 116th Street on the New York label Carrier Records. Kobe Van Cauwenberghe can also be heard on Psi Label, New World Records, Bridge records and on Mode Records with a CD/DVD dedicated to the music of Helmut Lachenmann.



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MARCO FUSI

'Musicking – Collaborative Creation of New Music'

This concert will explore the outcomes of creative role of performers, while engaged with open-ended scores. Through a Research Practice course, the participants have been invited to reconsider the traditional hierarchical structure of composer-performer collaboration, allowing the players a more democratic participation in the creative process and pushing each member of the creative team to re-think their role, expanding their skill set and abandoning their comfort zone.

Works by Giacinto Scelsi, Cat Hope and Cornelius Cardew will be performed.

Musicians

Iratxe Ibaibarriaga : cello

Marco Fusi : violin, viola

Marco Fusi

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ANDY INGAMELLS

'Up Down Left Right, or: How I tried to pass the baton to the public in Bristol in 2017'

In March 2017 I invited members of the public (without prior conducting experience) to individually conduct the Salvation Army brass band in Bristol. Responding to each conductor's gestures and movements, a spontaneous and bespoke piece of music was created, which contributed to a new score that was later recorded. This work was developed in close collaboration with public art producers Georgina Bolton and Claire Doherty; responding to the place and the people of the Salvation Army Citadel in the St Paul's area of Bristol to create a project that would mark the development of the new Citadel building.

In this work the spotlight is passed to the audience so that they can see and hear the effect of their own actions on a piece of music by inhabiting the role of a brass band conductor. This is achieved by creating a situation in which the roles of audience and performer are blurred. The band is an audience to the participant-conductor, and the participant-conductor is an audience to the band. Through the performance-lecture I will show how such cross-disciplinary collaborations between the worlds of participatory public art and experimental music can redefine the role of the audience as active rather than passive.

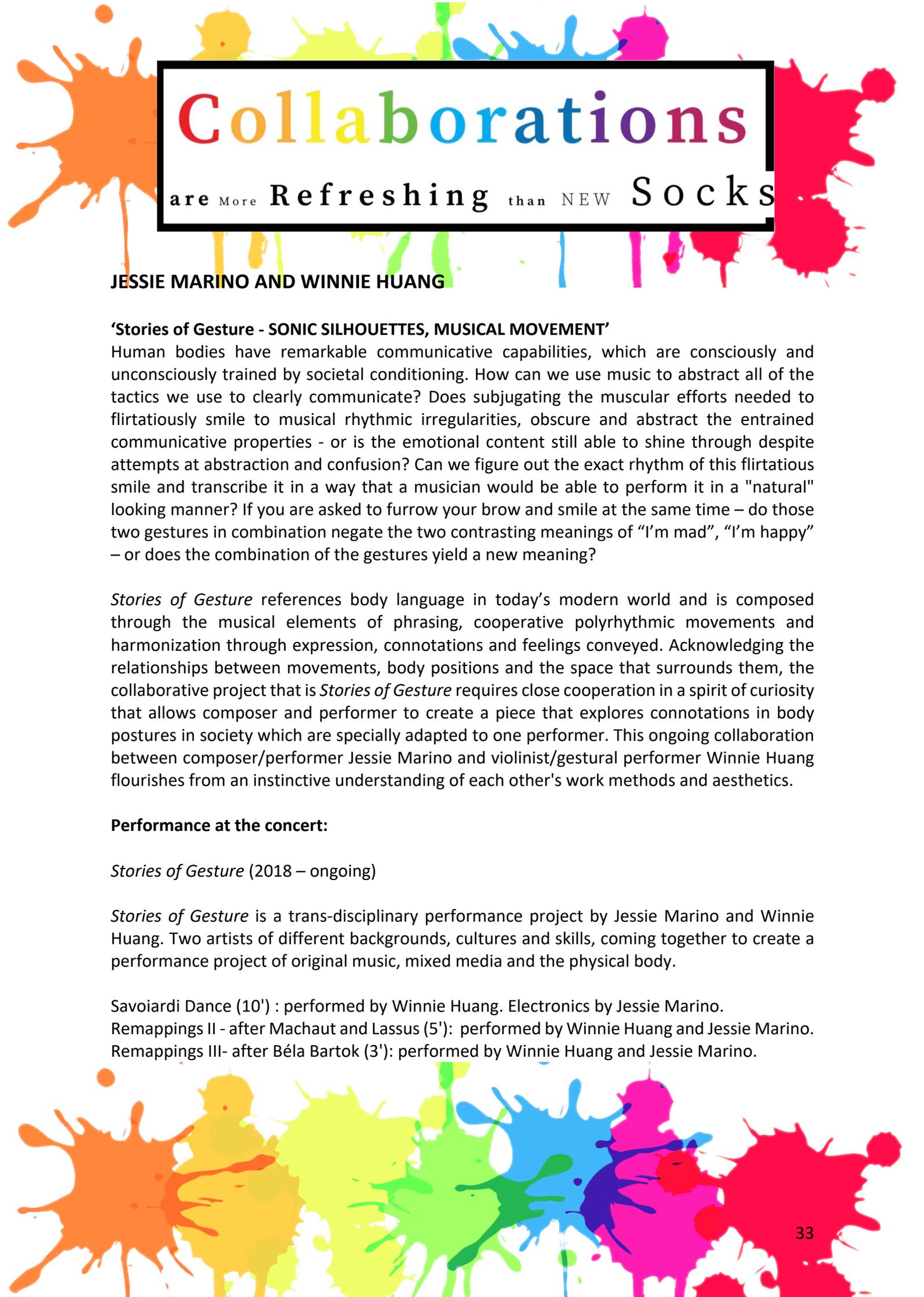


© Paul Blakemore

Experimental Performance course at Royal Birmingham Conservatoire.

Andy Ingamells is an experimental musician who develops unusual methods of composition that blur the line between composer and performer. He has filled taxis with recorder players reading traffic lights as notation, played gold-painted pianos overflowing with buckets of red wallpaper paste, invented the game of violin cricket, and been tickled by improvisers playing his ticklish body as a musical instrument.

Andy is a graduate of the Master Artistic Research programme at the Royal Academy of Art in The Hague, and in 2017 he completed a PhD at Royal Birmingham Conservatoire supported by the Midlands3Cities Doctoral Training Partnership. The aim of his research is to develop an expanded compositional practice that can serve as a blueprint to equip composer-performers with invaluable skills to question existing orthodoxies within a changing music world. He is currently a tutor on the new MMus



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JESSIE MARINO AND WINNIE HUANG

‘Stories of Gesture - SONIC SILHOUETTES, MUSICAL MOVEMENT’

Human bodies have remarkable communicative capabilities, which are consciously and unconsciously trained by societal conditioning. How can we use music to abstract all of the tactics we use to clearly communicate? Does subjugating the muscular efforts needed to flirtatiously smile to musical rhythmic irregularities, obscure and abstract the entrained communicative properties - or is the emotional content still able to shine through despite attempts at abstraction and confusion? Can we figure out the exact rhythm of this flirtatious smile and transcribe it in a way that a musician would be able to perform it in a "natural" looking manner? If you are asked to furrow your brow and smile at the same time – do those two gestures in combination negate the two contrasting meanings of “I’m mad”, “I’m happy” – or does the combination of the gestures yield a new meaning?

Stories of Gesture references body language in today’s modern world and is composed through the musical elements of phrasing, cooperative polyrhythmic movements and harmonization through expression, connotations and feelings conveyed. Acknowledging the relationships between movements, body positions and the space that surrounds them, the collaborative project that is *Stories of Gesture* requires close cooperation in a spirit of curiosity that allows composer and performer to create a piece that explores connotations in body postures in society which are specially adapted to one performer. This ongoing collaboration between composer/performer Jessie Marino and violinist/gestural performer Winnie Huang flourishes from an instinctive understanding of each other's work methods and aesthetics.

Performance at the concert:

Stories of Gesture (2018 – ongoing)

Stories of Gesture is a trans-disciplinary performance project by Jessie Marino and Winnie Huang. Two artists of different backgrounds, cultures and skills, coming together to create a performance project of original music, mixed media and the physical body.

Savoirdi Dance (10') : performed by Winnie Huang. Electronics by Jessie Marino.

Remappings II - after Machaut and Lassus (5'): performed by Winnie Huang and Jessie Marino.

Remappings III- after Béla Bartok (3'): performed by Winnie Huang and Jessie Marino.

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© Mathilde Blum

Winnie Huang is a Chinese-Australian violinist currently based between Belgium and France. An active performer of new music, Winnie is a founding member and solo violinist of Paris based new music ensemble soundinitiative.

She continually works with young and established composers, such as Bernhard Lang, Philippe Manoury, Alexander Schubert, Jessie Marino, Mauro Lanza, Georges Aperghis, Raphael Cendo, Joanna Bailie and Peter Ablinger, and regularly performs with international ensembles such as Collective lovemusic (FR), Ensemble Linea(FR), Lucilin Ensemble (LUX), and Australian ensemble Argonaut.

An engaging teacher, Winnie has consistently taught in Australia, France and Belgium. She is frequently invited as a guest speaker at many major institutions, has guest lectured at Melbourne University and Monash University (AUS) and is currently guest teaching at the Royal Conservatoire of Antwerp, where she pursues her doctoral studies.



Jessie Marino is a composer/performer/media artist from Long Island, NY. Her work explores the repetition inside common activities, ritualistic absurdities, and uncovering nostalgic technologies. Her pieces score out sound, video, physical movements, lighting and staging which are then placed within organized temporal structures, fractured narratives and musical frameworks.

Jessie's compositions have been performed by groups such as SCENATET (DK), SoundInitiative (FR), We Spoke Percussion (UK), Line Upon Line Percussion (USA), Wild Up (USA), Eighth Blackbird (USA), Decoder Ensemble (DE), Handwerk (DE), Ensemble Adapter (DE), Die Ordnung Der Dinge (DE), Zwerm Electric Guitar Quartet (BE), Ensemble Pamplemousse (USA), and presented at performing arts venues and contemporary/experimental music festivals internationally. Jessie's work has recently been commissioned by Pinguins Percussion (NO), Darmstadt International Summer Course (DE), Borealis Festival (NO), G((o))ng Tomorrow Festival (DK), Huddersfield Contemporary Music Festival (UK), Transit Festival (BE), SPOR Festival (DK), and TAK Ensemble (NYC). In 2018 Jessie received the Rome Prize in Music Composition from the American Academy in Rome, after having completed her DMA in Music Composition at Stanford University where she worked with the sound artist Paul DeMarinis.

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PATRICIA ALESSANDRINI AND MARCO FUSI

'Feedback performance' (2018 – ongoing) for violin and electronics

This practice of feedback performance started last year at Stanford, when we had the opportunity to embed electronics in the floor of the CCRMA stage to create a resonant space for feedback. After that experience, we decided to create a (more portable!) system for feedback performance: the resonant object becomes a counterpart for the resonant properties of the instrument itself.

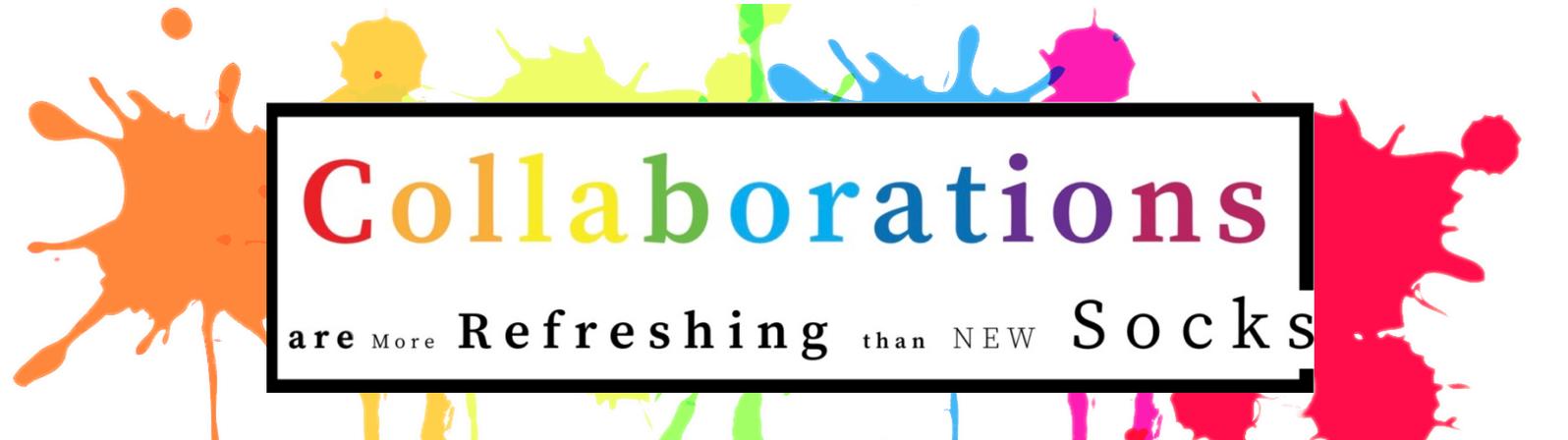


Patricia Alessandrini is a composer/sound artist creating compositions, installations, and performance situations which are for the most part interactive and theatrical. Through these intermedial formats, she actively engages with the concert music repertoire, and issues of representation, interpretation, perception, and memory. Her works are often collaborative, and engage with social and political issues. She performs research on embodied interaction and immersive audiovisual experience, including instrument design for inclusive performance.

She was composer-in-residence at the 2010 soundSCAPE festival, and featured in ICELab with the International Contemporary Ensemble in 2012. She was awarded first prize in 2009 in the Sond'Arte Composition Competition for Chamber Music with Electronics, and a Förderpreis in Composition by the Darmstädter Ferienkurse in 2012. She studied composition and electronics at the Conservatorio di Bologna, Conservatoire National de Strasbourg and IRCAM, and holds two PhDs, from Princeton University and the Sonic Arts Research Centre (SARC) respectively. Her works are published by Babelscores.

Marco Fusi

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PAOLO GALLI AND ESTHER-ELISABETH RISPENS, INE VANOEVEREN AND KARIN DE FLEYT

Il mare come materiale for soprano, flute, alto flute (2019)

Il mare come materiale, a piece for soprano, flute and alto flute, based on a poem by Giorgio Caproni, is the last artistic output of a PhD research trajectory aiming to explore the relations between the acoustic features of a poetic text and the timbral and formal characteristics of a composition including voice and instruments. Such an exploration has been made possible by the application of phonetic/phonological criteria (i.e. the Distinctive Features Theory) to the compositional practice, in order to decompose and recompose a poetic text and to investigate the articulatory, timbral and phonetic possibilities of the flute: the phonetic components of the poem, presented by the soprano's voice through a variety of vocal emissions, have been transposed into the instrumental writing, acting as acoustic filters during the sound emission through the modification of the shape of the performer's oral cavity, thus allowing the production of a wide range of subtle timbral variations.

The creation of a composition, in which the human voice and the instrumental voice have been dragged into a sonorous body-to-body, could only be accomplished by way of a close collaboration with the flutists Ine Vanoeveren and Karin de Fleyt and the singer Esther-Elisabeth Rispens, who actively participated in the creative process by testing the sound material. To this extent, the project aims to give a contribution to the understanding of the creative process through an inquiry on how to integrate the contribution of performers to the compositional process in order to generate insights having a long-term impact on both the compositional and the performance practice.

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Paolo Galli studied composition at the Istituto Superiore di Studi Musicali Gaetano Donizetti in Bergamo from 2001 to 2010. Subsequently, he undertook a master's in composition at the Royal Conservatoire Antwerp where, since 2014, he has been working as a researcher. Furthermore, he is currently carrying out a PhD research project based on the investigation of the interactions between the sonic properties of a poetic text and the timbral features of vocal/instrumental compositions at the Royal

Conservatoire Antwerp, University of Antwerp and Orpheus Institute Gent (docARTES).

Some of his compositions have been performed by ensembles such as ensemble recherche, HERMESensemble, Ensemble Interface, Blindman, Nemø ensemble, ensemble deCompagnie.



Esther-Elisabeth Rispens obtained a master's degree in performing music, classical singing, with Mireille Capelle, at the School of Arts Ghent in 2017. She currently works with Don Marazzo in Amsterdam. Since 2017, Esther-Elisabeth Rispens is co-founder and singer of the Nemø ensemble for contemporary and experimental music. With this ensemble she sang in De Singel Antwerp together with the HERMES ensemble, in De Bijloke Ghent and at the International Summercourse Darmstadt together with Nadar ensemble. In 2018 she participated in this festival in Darmstadt in the singing class of Donatienne Michel-Dansac. In 2019, Esther-

Elisabeth Rispens created six different works by young composers at the IMPULS festival in Graz for new music, in collaboration with Andreas Fischer (Neue Vocalsolisten Stuttgart) and singer/composer Agatha Zübel. In the summer of 2019 she sang the lead role "The Parrot", a world creation by Lucia Ronchetti, A Pirate Who Does Not Know the Value of Pi, at the opening concert of the Biennale Musica of Venice.

Ine Vanoeveren

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© Mokoto Chang

Karin de Fleyt is an internationally-renowned flutist and soloist in the contemporary music scene, with many flute works dedicated to her. She is flutist of the HERMES Ensemble since 2000 (www.hermesensemble.be) and performs as a soloist as well as with many different international ensembles and music theatre companies. Karin plays the flute, alto flute, piccolo and bass flute, as well as shakuhachi and Carnatic flute.

Karin is principal lecturer at Leeds College of Music, lecturer for the professional teacher training programme of School of Arts Gent and researcher

at the Artesis Plantyn University College in Antwerp.

She is co-founder of duo NewFlow, specializing in low flutes repertoire together with Carla Rees.

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UMUT ELDEM AND DRIES MEERTS

Glimmer for saxophone, live electronics and live video (2019)

A work for Saxophone and Live Electronics. "Glimmer" is based on the act of breathing, and the intricacies it reveals as one focuses on the different aspects of this natural reflex. The performance focuses on the intuitive presentation of multi-sensory art. While the work is oriented around music, a live audio visualization system, created as a part of the composer's research, accentuates musical elements (pitch, direction, timbre, form) and transforms them into a visual component. The intention is to reflect and build upon the synaesthetic sound-colour understandings of Olivier Messiaen and Alexander Scriabin. As such, an environment is created in which the reflection of the performance becomes part of the performance itself.



Umut Eldem is a composer, musician, and researcher. His research is focused on exploring the relationship between music, colour, and other senses. He has given lectures on his research of synaesthesia, and had his audiovisual works combining sound and colours performed in Belgium, Turkey, Italy, and Luxembourg. His research project 'Synaesthesia and Sound-colour Associations as An Interdisciplinary Metaphor' has explored using synaesthesia as an interdisciplinary

analysis and performance method. He is currently a PhD researcher in the Royal Conservatoire of Antwerp, and musical director of the theatre collective Mixed & United. His current PhD research entitled 'The Hearing Glass: Synaesthetic Correspondences in The Musical Practice' intends to take the results of his previous research and develop them into an inter-sensory theory of audiovisual art.



Dries Meerts started his musical career at the academies of Gooik, Herne, Galmaarden and Meise on the saxophone. Simultaneously he took lessons in diction, drama and later on piano as well. After graduation his high degree for saxophone with the highest distinction, he started at the Royal Conservatoire Antwerp in 2015 and is currently pursuing his master's degree here in the class of Hans de Jong. He often touches different styles and disciplines, which culminated in the establishing of his first interdisciplinary ensemble Duke!E. Furthermore he is the co-founder and manager of the Belgian Saxophone Choir – BSC.

He took part in masterclasses given by Arno Bornkamp, Gordan Tudor, Johan de Meij, Jérôme Laran, Timothy McAllister, Joonatan Rautiola and many others.



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DANIELA FANTECHI AND CHIARA SACCONI

PianoMusicBox.1, for piano and electronics (2019)

PianoMusicBox.1 has been composed by Daniela Fantechi with the precious collaboration of the pianist Chiara Saccone. The piece develops from a few generative sound elements produced by a piezoelectric microphone scraped, glided or tapped against the strings of the piano. The focus is on the slow shift between the sounds produced with the piezoelectric microphone, their processed alter ego and the idiomatic sound of the piano keyboard. Gradually the more familiar piano sound emerges, revealing the subtle and intrinsic relationship built between the instrumental and the electronic sound. Aiming to create a closed system, all sounds are amplified through the body of the instrument, both acoustically and electronically - through a loudspeaker and a transducer placed inside the stringboard of the piano. (If needed an extra layer of amplification will be added, depending on the dimensions of the performance space).

The use of the piezoelectric microphone on the piano enables a different perception of the instrumental sound and call into question the relationship between instrumental sound matter and instrumental gesture: physical vibrations of the instrument are inscribed in the musical gesture and then directly transduced into electrical signals. There is no mediation of the air between the sound source and the detection tool, and the gesture that shaped the physical production of sound presents different degrees of controllability and predictability. This opens up space for a reflection about the nature of the sound matter and the possibility of controlling it within the compositional process.

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Daniela Fantechi (1984) from Florence is a composer and doctoral student at the University of Antwerp, within the program docArtes run by the Orpheus Instituut. Here she is also working as a researcher within the research cluster Music, Thought and Technology.

She studied Composition at Conservatory Luigi Cherubini of Florence, with Rosario Mirigliano and Paolo Furlani, and, at Kunstuniversität, in Graz, with Beat Furrer, Clemens Gadenstätter and Georg Friedrich Haas. She attended several master classes and summer courses, such as Impuls and Acanthes, headed by Helmut Lachenmann, Beat Furrer, Tristan Murail, Daniele Bravi, Toshio Hosokawa, Mark Andre, Stefano Gervasoni, Mauro Lanza. Her compositions have been performed in Italy, Austria, Spain, Portugal, England, France, Germany, Switzerland, and Belgium.

Chiara Saccone (1985) from Florence is a pianist specialized in contemporary music, although she plays all types of classical music – especially music from the early 1900s, as soloist and in ensembles. She studied piano and chamber music at Scuola di Musica di Fiesole, and she specialized in contemporary music at the Hochschule Musik in Trossingen and with the Master of Contemporary Art Performance at the Musik Hochschule of Luzern, where she won the scholarship “Swiss Government Excellence” for the years 2012-2013. In the last few years she met and worked with composers like Helmut Lachenmann, Beat Furrer, Simon Steen Andersen, Frederic Rzewski, Vinko Globokar, Wolfgang Rihm, Sofia Gubaidulina, Jennifer Walshe, Filippo Perocco and Francesco Filidei.



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DAN TRAMTE AND KYLE HUTCHINS

👁️🎷 for saxophones, objects, and video (2019)

Evocative of the meme-like style of cute glitchy Vine videos, “alien nail polish” is the product of a collaboration between performer and composer to create a unique performance work incorporating techno, saxophones, movement, dancing, and video. Improvised material from a recording session was superimposed onto a techno track to generate groove loops and outtake/blooper video content that was later workshoped to create the live performance material, choreography, and score. The resulting work from this alliance is one that could not have existed without the distinct queer voice of the performer and aesthetic vision of the composer to produce a work unique to the relationship, exploring a new kind of process and workflow for both in the creation of genre-bending new music.



Dan Tramte uses video, gaming, and web technologies to build creative musical artifacts for live performance, playable experiences, and web-consumption. His music is meme-like, and his miming video-scores resemble Just Dance! routines; likewise, his video games and web-apps invite users to interact and make musical decisions. Founder of Score Follower (YouTube channels, Score Follower, Incipitsify, and Mediated Scores), Tramte is also responsible for the most widely used legal new music audio+score resources on the net.

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© Emily Lau

Kyle Hutchins is a performing artist, improviser, chamber musician, and educator. His work focuses on the creation and promotion of experimental art music, both as a soloist and in close collaboration with composers, performers, and interdisciplinary artists. He often makes sound wielding a saxophone, his voice, and technology. Kyle's playing has been described as "epic" (Jazz Times), "formidable" (The Saxophone Symposium), "transcendental... original and inspiring" (Avant Scena), "masterful" (Signals for Images), "an impressive achievement" (VitaMN), and as a "skilled improviser, no doubt about it" (I Care If You Listen). He has

performed across Asia, Europe, and North America, appears on over ten albums, and has participated in the creation of more than 150 new works. He is a member of 113 (One Thirteen), AVIDduo, Binary Canary, The Broken Consort, Hutchins/Qiang Duo, The Poem Is Done, and Strains New Music Ensemble. Kyle has a D.M.A. and M.M. from the University of Minnesota and B.M. and B.M.E. degrees from the University of North Texas. His teachers include Eugene Rousseau, Marcus Weiss, James Dillon, and Eric Nestler. Kyle is Artist/Teacher of Saxophone at Virginia Tech and is a Yamaha, E. Rousseau, and Légère Performing Artist.

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TANJA ERHART

'Lived experience and living the experience in inclusive dance collaborations'

As a self-identified disabled dancer and cultural anthropologist I have gathered experiences throughout my profession in the last 5 years and put together a "hot list" and toolbox which I want to share with you. We are going to explore some of the principles, practices and rituals that work for me regarding access, care, movement and aesthetics in inclusive dance and discuss why there's no independence without interdependence in a world of impermanence. My three bodies will explain what that means to me and offer perspectives to your own imaginations of what that might mean for you, for us, in collaboration.



© Candoco Company

Tanja Erhart is an independent, self-identified disabled dancer and cultural anthropologist. She grew up in Tirol and studied Cultural- and Social anthropology in Vienna. Her Training in contemporary dance is put together from Workshops and Labs with Adam Benjamin, Sonja Brown, Vera Rebl, Michael Turinsky, ImpulsTanz, Farah Saleh etc., AXIS Dance Company and Candoco Dance Company, which she joined as a professional dancer from 2014 to 2017. Currently she is working on a piece together with Katharina

Senk looking at how crutches move them, rather than how they can move the crutches.

Tanja loves sharing her experiences and dance practice in Advisory Panels, Workshops and Conferences and performing in Claire Cunningham's first ensemble piece about paying tribute to Elvis Presley and ourselves.

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SAÏD GHARBI

'Sense in the dark'

Finding ease with darkness and trust with the people around us. Saïd Gharbi explores how to hear, sense, smell, move and feel differently. What happens when imagination is open to non-visual presence, and how does that influence creativity and interpretation? How does the non-visual resonate in the quality of attention, sensitivity and mind processes?



Saïd Gharbi is a dancer, actor, teacher and creator based in Brussels. Born in Tangier, Morocco, Saïd moved to Belgium with his family in the late '60s. He gradually became blind at the age of 14. He started his dancing career with Ultima Vez/Wim Vandekeybus with whom he did many creations. Alongside he founded Les BGM, a Brussels based dance company, and developed his own teaching methods in which the non-visual experience became a leading

theme for research and potential development.



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SASCHA BORNKAMP AND LEONORE SPEE

'RYSWYCK'

This performance is a critically updated version of *'Het Scheldelied'*, a traditional folk song written by Theodoor Van Ryswyck.

Shortly after Belgium became independent in 1830, a sentiment of discontent grew amongst some Flemish writers. At that time, Belgium was exclusively administered in French. Dutch was valued socially and culturally inferior. The Flemish Movement derived from discontent about this marginalization. It was, in these early years, mainly a movement of cultural emancipation of the Flemish, whereas nowadays it is mostly known for being a nationalist political belief.

This performance will be examining different possible perspectives on *'Het Scheldelied'*, investigating and updating aspects of the song - language, melody, harmony, context. Together with four correspondents, we attempt to disclose our political and personal connotations with the Flemish Movement and its cultural heritage. Mirroring the historical movement to current activist art, we ask ourselves: in what way is political activism connected to activist art today?

Ryswyck consists of contemporary interpretations of *'Het Scheldelied'*, contextualized by archive material we found during our research and interviews with practitioners of folk music, politicians and experts on the Flemish Movement. The audience will be friendly invited to participate in discussing questions raised during the performance.

Credits:

Performers: Sascha Bornkamp, Leonore Spee, Alan Van Rompuy

Concept by: Sascha Bornkamp, Leonore Spee

Sound by: Willem Malfliet

Voices: Omar Ba, Brigitte Raskin, Lief Verbeeck

Correspondents: Omar Ba, Neal Leemput, Ayoub Sadik, Judith Vindevogel

Made possible by: KCA, CREATIE, WALPURGIS/DEFeniks

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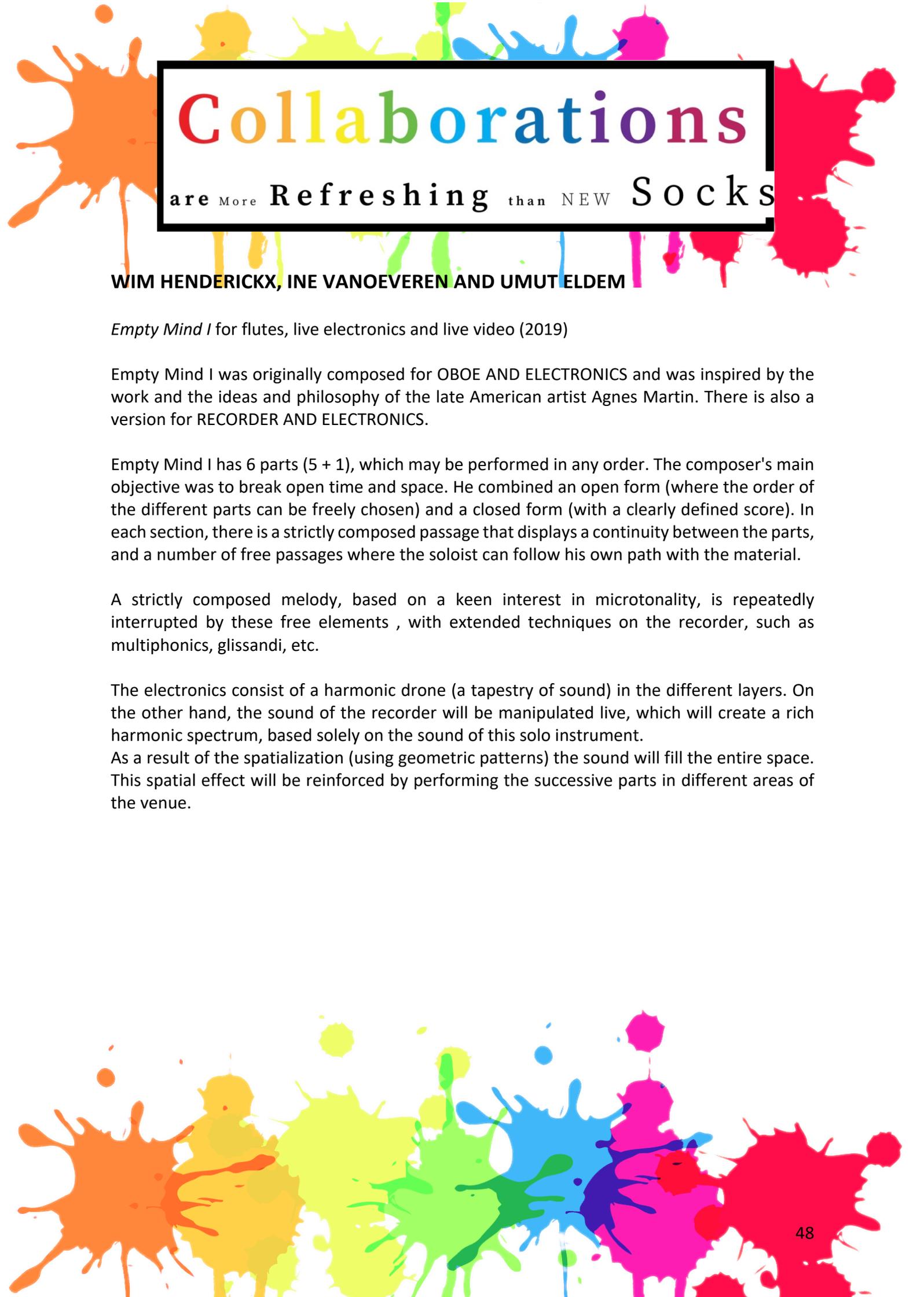


Teletext is an Antwerp based collective, founded by **Sascha Bornkamp** and **Leonore Spee** in 2017. Starting from a shared curiosity for contemporary forms of music theatre, Teletext is a platform from which Bornkamp and Spee engage for a wide range of projects. In the past, Teletext has created concerts, poetic interventions, a stand-up philosophy performance and live musical podcasting.



In 2019 and 2020, Bornkamp and Spee are doing an artistic research project in the Royal Conservatory of Antwerp on Flemish folk repertoire, widening their artistic practice by diving into musicological history and contemporary urban art forms. Their project, *Een nyeu liedeken*, examines contents of diversity in Flemish folk repertoire from 1544 to 1944. It will result in five location projects in Antwerp in 2020, each revolving around one specific folk song. Together with young art collectives, individual artists and citizens from Antwerp, Teletext will work on critical updates of the song.

Alan van Rompuy (*A z e r t y klavierwerke*) is the musical partner of Teletext. WALPURGIS/DEFeniks supports both Teletext and *Een nyeu liedeken*.



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WIM HENDERICKX, INE VANOEVEREN AND UMUT ELDEM

Empty Mind I for flutes, live electronics and live video (2019)

Empty Mind I was originally composed for OBOE AND ELECTRONICS and was inspired by the work and the ideas and philosophy of the late American artist Agnes Martin. There is also a version for RECORDER AND ELECTRONICS.

Empty Mind I has 6 parts (5 + 1), which may be performed in any order. The composer's main objective was to break open time and space. He combined an open form (where the order of the different parts can be freely chosen) and a closed form (with a clearly defined score). In each section, there is a strictly composed passage that displays a continuity between the parts, and a number of free passages where the soloist can follow his own path with the material.

A strictly composed melody, based on a keen interest in microtonality, is repeatedly interrupted by these free elements, with extended techniques on the recorder, such as multiphonics, glissandi, etc.

The electronics consist of a harmonic drone (a tapestry of sound) in the different layers. On the other hand, the sound of the recorder will be manipulated live, which will create a rich harmonic spectrum, based solely on the sound of this solo instrument.

As a result of the spatialization (using geometric patterns) the sound will fill the entire space. This spatial effect will be reinforced by performing the successive parts in different areas of the venue.

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© Filip Van Roe

Wim Henderickx works as a composer, percussionist and professor of composition. He studied composition and percussion at the Royal Conservatoire in Antwerp and sonology at IRCAM in Paris and at the Conservatoire of Music in The Hague. His compositions are often inspired by other cultures. Between 2004 and 2010, he worked on the Tantric Cycle, a seven-part composition series based on Oriental philosophy and Buddhism. Requiem was commissioned by Opera Ballet Vlaanderen in 2017, a collaboration with choreographer Sidi Larbi Cherkaoui. Cello Concerto (Sangita) premiered with Jean-Guihen Queyras and the Antwerp Symphony Orchestra at the Cello Biennale Amsterdam in 2018. His work Blossomings for mixed choir, trumpet and electronics premiered in London with the BBC Singers in 2016 and had an Estonian premiere at the World Music Days Tallinn 2019 with the Estonian Philharmonic Chamber Choir. Also in 2019

Enigma VII premiered at the Royal Albert Hall in London with the BBC Scottish Symphony Orchestra and conductor Martyn Brabbins.

Wim Henderickx has been Composer-In-Residence at Muziektheater Transparant since 1996. He joined the Antwerp Symphony Orchestra as an Artist-In-Residence in 2013. The full double CD (2016) with four of his works recorded by this orchestra, received international acclaim including five stars in BBC Music Magazine.

His scores are published by Norsk Musikforlag in Oslo. He received various national and international prizes and in 2015 he was appointed member of the Royal Flemish Academy of Belgium (KVAB) for Sciences and Arts. He was also nominated for the 'Composer of the Year' prize in 2017 by the Norwegian Music Publishers Association. He is a professor of composition at the conservatories of Amsterdam and Antwerp. Finally, he is the main coach of the annual SoundMine summer-composition course for young composers at Musica, Impulse Centre for Music.

Ine Vanoeveren

See page 24

Umut Eldem

See page 38

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MARCELO F. LAZCANO



Marcelo F. Lazcano is a Chilean composer and guitarist born in Valparaíso, Chile in 1977. He refers to his approach to music creation as Music of the Senses; his music takes into account brain functions and their role in composition and perception processes as well as their psychological effect on the performer's and audience's perception. He has lectured on this topic as a guest at the University of Valparaíso, Chile.

He holds an Associates's Degree in Guitar Performance from Musicians Institute, a Bachelor's and a Master's Degree in Composition from California State University, Northridge, and a Ph.D. in Music Composition from the University of California San Diego.

Currently, he lives in Weilerbach, Germany where he is active as composer and guitar instructor.

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MAX GREYSON

'From excellence to relevance – a contemporary approach to redefining artistic practices as a motor for a more inclusive society'

How do we perceive? Can we really diversify our contemporary arts sector if the standards of quality are measured by a dominant Western culture. The question we have to ask is not how to involve or integrate people and artistic practices that are of a new and different aesthetic. The question really is how to erase the principle of using a cultural aesthetic as a measurement for quality and thus break the paradoxical distinction between so called "excellence" and so called "relevance". The relevance of art does not lie in its choice to create content that treats about societal problems or inequality. Art is relevant by definition, and using the word "relevant" to describe art that is created by an artist just because he or she is part of less privileged group, steers our perception in the wrong direction. We have to constantly be aware of the meaning we attribute to words like 'relevant', 'diversity', 'inclusive' and 'excellence', to take control of the narrative and make sure the focus is on the art itself and nothing else.



© Saira Awan

Max Greyson (1988) is a poet, theater writer and spoken word performer from Antwerp, Belgium. He has been touring in Europe since 2011, writing and performing in the music theatre productions of Roots & Routes and Un-Label. He has been on many stages, including Fabbrica Europa Festival in Florence, Sommerblut Festival in Cologne and Sziget Festival in Budapest. In 2015 he became vice-champion at the Dutch National Championships of Poetry Slam in the Netherlands, receiving acclaim as: *the lyrical poet and the innovator of phrases*.

In 2016 his debut collection of poems 'Madness does not settle' was published by De Arbeiderspers. A year later this collection was nominated for the Jo Peters Poetry Prize. The poem 'Unsharp' was rewarded the Melopee Poetry Prize in 2018. In June 2019, he published his second collection of poems 'Et Alors'. Max Greyson is the artistic director of ARType vzw, an organization that features theatre collective Voyeurs. Their new music theatre production 'Voyeurs in BXL' will premiere in 2019. As from 2019 he will be researcher at the Antwerp Royal Conservatoire. His project ArtInAD is an artistic research project for integrated audio-description in music theatre.

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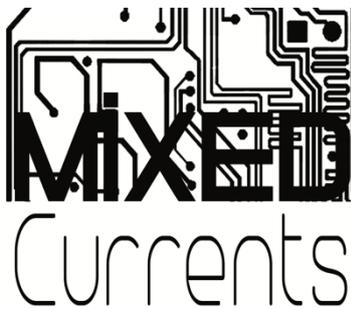
Starting from a creating perspective, which can include music, drama, spoken word or dance, **CREATIE** encourages researchers to think outside the familiar boundaries of their own discipline: other cultures, a variety of performative disciplines, new media forms, exciting locations, inclusive tools or cutting-edge technology.

We support researchers in their quest for brand new performances, exhibitions, video-installations, compositions, websites, etc...

CREATIE focuses on contemporary creations within and over the different artistic disciplines and has the goal to be a pioneer in contemporary arts education.

Website: <https://www.ap-arts.be/en/researchgroup/creation>

Facebook: @CreatieArtisticResearchGroup



Mixed Currents is a collaborative research project aiming to further understand the contemporary performers', composers' and musical instrument's roles, and create new situations in which they can switch their identities. Initiated by five CeReNeM doctoral students – Linda Jankowska, Dejana Sekulic, Irine Røsnes, Pablo Galaz and Colin Frank – the group's focus is on cultivating a collaboratively exploratory spirit and nourishing individual expert contributions.

Mixed Currents creatively fuses old/new, acoustic/electronic, and analog/digital instruments. We explore a non-hierarchical ensemble direction that grows into our creative practice as a group.

Website: <https://research.hud.ac.uk/institutes-centres/cerenem/>

Facebook: @HuddCeReNeM

ORGANISING TEAM:

Ine Vanoeveren, Linda Jankowska, Marco Fusi, Max Greyson, Winnie Huang



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