



International Conference on Music Performance Analysis

ICOMPA 2009

Lucerne, 1-2 July 2009

Lucerne, in June 2009

Dear participants of ICOMPA 2009

In his text "Some ideas about my Octuor" of 1924, Igor Stravinsky asks musicians not to "interpret" his music, but to merely "execute" it. Implicitly, he reduces the performer to a lifeless machine who mechanically transforms an input of notation into an output of sound.

It is my personal belief that music needs to be performed by creative, expressive, and communicative personalities in order to become alive. Our school's primary objective is to offer young people the opportunity to develop their musical competences and personalities. We want them to leave school as creative, expressive and communicative performers of jazz, classical or popular music.

The essential role of performers has been neglected and marginalized by music scholarship for many years. I am happy that this branch of research finally is getting the attention it deserves, and I am confident that ICOMPA adds considerably to our understanding of musical performance. Thank you all for being here and for participating in this exciting process.

It is my pleasure to welcome you on behalf of Lucerne School of Music: I hope you will have a successful conference and an agreeable stay in our city!

A handwritten signature in black ink, appearing to read 'S. Siegenthaler', written in a cursive style.

Stephan Siegenthaler
Rector

Programme

Symposium 1: Five perspectives on "Body and Soul"

Wednesday, 1 July 2009

12:00-13:30	Lunch and registration		Musikpavillon, Obergrundstrasse (Map on the back cover)
13:30-14:15	Session 1 Chair: Wouter Turkenburg	Martin Pfeleiderer (Hamburg): „Body and Soul“ and the mastery of Jazz tenor saxophone	
14:15-15:00		Cynthia Folio / Alexander Brinkman (Philadelphia): Dexter Gordon's ultimate "Body and Soul"	
15:00-15:45		Olivier Senn (Luzern): "...mieux citron que jamais" – Thelonious Monk plays "Body and Soul"	
15:45-16:15	Tea / Coffee		
16:15-17:00	Session 2 Chair: Wouter Turkenburg	John Gunther (Boulder): Transmigrations of "Body and Soul"	
17:00-17:45		José Antonio Bowen (Dallas): Who plays the tune in "Body and Soul"?	
17:45-18:30		Final discussion panel (speakers sessions 1 and 2)	
19:00	Open Air Jam Session Part of IASJ-Meeting (see page 24)		

Symposium 2: Methods of music performance analysis

Thursday, 2 July 2009

8:30-9:00	Tea / Coffee and one day registration		Musikpavillon, Obergrundstrasse (Map on the back cover)
9:00-9:45	Session 3 Chair: Hans Niklas Kuhn	Richard Turner (Saint Julien de Jonzy): The power of the maestro – Statistical techniques to differentiate conductors' interpretations	
9:45-10:30		Olaf Eggestad (Oslo): Mr. Robert Riefling's reproductions of Beethoven's opp. 109, 110, and 111	
10:30-11:00	Tea / Coffee		
11:00-11:45	Session 4 Chair: Hans Niklas Kuhn	Matthias Arter (Bern): Measuring and describing – two different methods of analyzing interpretations	
11:45-12:30		Elena Alessandri (Lugano): The discography or what analysts of recordings do before analyzing	
12:30-14:00	Lunch		
14:00-14:45	Session 5 Chair: Olivier Senn	Marc-Antoine Camp, Lorenz Kilchenmann (Luzern): On measuring and interpreting microtiming	
14:45-15:30		Jürg Huber (Luzern): Transmission or interpretation? – Pierre Boulez' performances of Stravinsky's "The Rite of Spring"	
15:30-16:00	Tea / Coffee		
16:00-16:45	Session 6 Chair: Olivier Senn	Claudia Di Luzio (Berlin): Sound, space, and gesture in music theatre today	
16:45-17:30		Final discussion panel (speakers sessions 3-6)	
17:30	Aperitif		

Abstracts and speaker information

Chairpersons:

Wouter Turkenburg studied classical guitar at the conservatory of Arnhem and musicology at the University of Amsterdam. He is head of jazz studies of the Royal Conservatoire in The Hague, lecturer in the history of jazz at the Utrecht and Leiden University. He is founder of the international association of schools of jazz (IASJ) in 1989, president of the IASJ from 1990-2003 and since 2003 executive director.

Hans Niklas Kuhn studied viola da gamba, music theory and composition from 1977-1982 in Basel. Between 1982 and 1986 he studied composition and musicology in Stuttgart. Since then he has been active as composer and teacher. He taught aural training, music theory and music history in Basel and Lucerne. He has been teaching at Lucerne School of Music since 1987, as well as having acted in various administrative capacities.

Olivier Senn studied musicology, philosophy, and German linguistics at Zurich University. He completed his doctoral studies in Zurich with a dissertation about the musicological analysis of recorded music. His research projects analyse aspects of performance in jazz and classical music. Since September 2006, he is head of the Institute for Music Research at Lucerne School of Music.

Session 1, 1 July, 13:30-15:45

Chair: Wouter Turkenburg

Martin Pfeleiderer

„Body and Soul“ and the mastery of jazz tenor saxophone
Coleman Hawkins, who started to play with Fletcher Henderson in 1924, is said to be the first tenor saxophonist in jazz history. Moreover, his outstanding two choruses on “Body and Soul” (recorded 10/11/1939) are not only a masterpiece of tenor saxophone improvisation but often claimed to be the first successful recording of “pure” instrumental jazz improvisation and therefore a harbinger of modern combo jazz – where the artistry of the improviser normally stands at the centre of the music. Since Hawkins’ “Body and Soul” many tenor saxophone players tried their hands on this outstanding ballad. Hence it could be illustrative to look at the mastery of jazz tenor saxophone improvisation from the vantage point of various versions of “Body and Soul”. In my paper, I outline briefly the main features of Hawkins’ solo – which has already been analysed thoroughly by several jazz researchers – and, then, focus on later versions of “Body and Soul” by several tenor saxophone players, e.g. Lester Young, Ben Webster, Sonny Rollins, Stan Getz and John Coltrane. I will look at these versions of “Body and Soul” as statements of different personalities as well as valuable documents of varying approaches to jazz improvisation. Finally, I’ll draw some conclusions about stylistic continuity and change in the history of the jazz tenor saxophone.

Martin Pfeleiderer (*1967), professor for history of jazz and popular music at High school for Music Franz Liszt Weimar / Friedrich-Schiller-University Jena (since 2009). He studied musicology, philosophy, and sociology at Gießen University (1988-1993). 1998 PhD in musicology with a study of the reception of Asian and African music in 1960s and 1970s jazz. 1999-2005 assistant professor for systematic musicology at Hamburg University. Since 2006 seminars and lectures at universities of Hamburg, Paderborn, Krems (Austria), and Basel. 2007/2008 professor for theory, aesthetics and history of popular music at Paderborn University (substitution). He also worked as music journalist and as recording coordinator with the jazz big band of the North German Broadcasting Corporation (Norddeutscher Rundfunk). He regularly performs as jazz saxophonist.

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Cynthia Folio and Alexander Brinkman

Dexter Gordon's ultimate "Body and Soul"

Soon after returning to the US from Europe in 1976, Dexter Gordon formed a band with George Cables (piano), Rufus Reid (bass), and Eddie Gladdon (drums) — a group he considered to be his best. His last version of "Body and Soul" was recorded with this band live at Keystone Korner in San Francisco on September 16, 1978. This recording borrows features from an earlier Coltrane recording of the same tune, including the opening two-measure vamp, and third-related chord progressions (after Giant Steps) in the bridge. We transcribed and analyzed the tenor solo, Reid's bass line, and the chord changes, in order to study structural features of Dexter's solo. The overall structure is an introduction, the head and two choruses by Gordon, two choruses by Cables, and a return to the last half of the head and extended cadenza by Gordon. Each solo begins with the vamp in the bass and piano, prolonging the supertonic harmony (Eb^{min9}). Both solos build in intensity, leading to a final chorus with an extended dominant (Ab) pedal. Dexter incorporates many quotations from standard tunes; the frequency increases as the solo progresses and culminates in the cadenza.

Dexter's solo and arrangement reflect structural features of the tune. The vamp is related to the descending chromatic line and progression at the end of the bridge, where the tune (E, Eb, D) is accompanied by the chords C7, B7, Bb7. The vamp — Eb, D, Db, C, Db, D — is stated first in the bass and piano, and then doubled at the fourth above in the tenor, starting on Ab. This emphasis on Eb and Ab reflects the tune, where the opening gesture is stated on Eb and is then transposed to Ab. In Dexter's first chorus (after the head), the vamp is transposed to begin on Ab, again reflecting the structure of the tune. The perfect fourth also becomes an important motive in Dexter's solo.

The key scheme of "Body and Soul" is referenced subtly in Dexter's solo. The bridge tonicizes D-Major and C-Major: keys a half-step above and below the tonic Db. Dexter's frequent side-slipping echoes this relationship. We will also discuss Dexter's use of polyrhythms and compound melody. Dexter's masterful solo plus the consummate interaction among the musicians make this take an important contribution to the jazz discography on "Body and Soul."

Alexander Brinkman received a PhD in music theory from Eastman School of Music, University of Rochester, where he taught for 27 years before accepting his current position as associate professor of music

theory at Temple University. He is a specialist in music technology, with extensive work in computer applications, encoding languages, data structures, and algorithms for music analysis. His recent work in multimedia programming involves developing interactive online materials for presenting music analyses, and for ear-training of both tonal and post-tonal music. He is the author of "Pascal Programming for Music Research" (University of Chicago Press), and many articles on music technology, cognition, and analysis. He has also performed extensively as a jazz bassist.

Cynthia Folio is associate professor at Temple University, where she was honored with a Lindback Award for distinguished teaching. She received a PhD in music theory and performers certificate in flute from the Eastman School of Music. Her many articles, reviews, and chapters in books focus primarily on the analysis of jazz, the analysis of contemporary music, and the relationship between analysis and performance. These include a chapter on Billie Holiday in "New Musicology" (Poznan Press), and a chapter on Berio's "Sequenza" for flute (co-authored with Alexander Brinkman) in "Berio's Sequenzas" (Ashgate Academic Publishers). Cynthia's compositions appear on many CD's, including a 2006 release of eight of her compositions "Flute Loops: Chamber Music for Flute" and a jazz CD "Portfolio" (both on Centaur Records).

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Olivier Senn

"...mieux citron que jamais" – Thelonious Monk plays "Body and Soul"

Thelonious Monk's recording dates of October 31 and November 1, 1962, yielded three solo takes of "Body and Soul". One take was used by Monk's label Columbia Records in an album entitled "Monk's Dream". The other two takes were not released before 1998, when Sony issued a collection of Monk's complete solo recordings for Columbia.

This paper analyzes a short passage of one of the lesser known takes (CO76889-3r, recorded October 31, 1962). Background to the analysis is an article by French jazz critic Michel-Claude Jalard from 1960: According to Jalard, Monk appropriates a standard tune by shattering it into elementary musical bits, and by reconstructing it – more true to

itself – from the debris. Jalard sees a close connection between Monk’s procedure and Georges Braques’ technique of using elementary colors and forms in order to paint everyday objects like oysters or lemons.

The analysis evaluates Jalard’s claims by applying them to melody, harmony, rhythm, and arrangement of the second bridge in CO76889-3r. Microrhythmic observations lead the analysis beyond Jalard’s scope and onto a more experimental path: They venture to show how Monk uses the temporal displacement of elementary material in order to generate musical tension.

The analysis is based on a transcription and on computer-aided methods provided by the Lucerne Audio Recording Analyzer (LARA).

See under “Chairpersons” (page 4) for biographical information on *Olivier Senn*.

Session 2, 1 July, 16:15-18:30

Chair: Wouter Turkenburg

John Gunther

Transmigrations of “Body and Soul”

“Body and Soul” continues to be a mainstay in the repertoire of jazz standards and has been remarkably flexible in its 70 + year history. From Coleman Hawkins, Billie Holiday, and Benny Goodman to Coltrane, Dexter, and Ella, this composition has been a vehicle for a remarkable array of artists and innovations in jazz.

Keith Jarrett, Bill Frissel and Cassandra Wilson are contemporary jazz artists who have added their interpretations to the “Body and Soul” canon. Each musician adapts the composition to his or her own performance style in unique ways. To be discussed are their approaches to form, harmony, rhythm and texture. Additionally, comparisons of phrasing between vocalist and instrumentalist yield interesting observations. Through this analysis of interpretation, a student ensemble is given a model for performance practice. This exposes a student ensemble as a whole, to new possibilities in performance.

John Gunther is a composer and multi-instrumentalist playing soprano, alto, and tenor sax, clarinet, and flute. He has performed or recorded with John Abercrombie, Brad Shepik, Buddy DeFranco, Tom Harrel, Dewey Redman, Joe Williams, The Woody Herman Orchestra, and The Maria Schneider Orchestra. He was composer in residence for The Toronto Fringe Dance Festival in 2003 and has composed the music for several independent feature films and animations. As part of New York City’s “downtown” music scene for many years, he produced five recordings for Creative Improvised Music Projects (CIMP) and is co-founder of the contemporary jazz ensemble, “Spooky Actions”. John is an assistant professor in jazz studies at the University of Colorado at Boulder (U.S) and received a PhD from New York University in composition. His research examines incorporating techniques of serial music with improvisation. At Colorado University, he is part of the Center for Innovative Studies in Music, Art and Technology (cismat.org) where he leads the Boulder Laptop Orchestra (BLOrk).

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José Antonio Bowen

Who plays the tune in “Body and Soul”?

This paper attempts to explore the multiple authorities present in the transmission of Johnny Green’s “Body and Soul”. One of the most recorded tunes in jazz, it has a tradition of “popular” performance before its most important early “jazz” performance by Louis Armstrong in 1930. An alteration in the first four notes of the piece became authoritative, and its most popular recorded version (Coleman Hawkins, 1939) contains barely a reference to the original melody. Hawkins’ version, and not the original sheet music or early performance history, also set a standard key (D flat—even for singers!) and a standard tempo (quarter = 90, although later it became even slower). Billie Holiday determined which set of lyrics would be sung, but not the form in which they would occur. Other performers added traditions of the “jump” chorus, or the double-time bridge. This paper demonstrates a new model for how we can study and teach musical works in jazz. Looking at jazz from a more African and less European perspective, jazz “tunes” seem a different, less fixed, sort of musical work and there are competing sources of authority in jazz performance. Using clips from dozens of recordings (over 300 recordings were studied for this project), this paper will investigate “Body and Soul” as a set of changing and contradictory musical events. Tunes change, but using recordings as a primary source, we can recover the unique and changing concept of the musical work in jazz.

José Antonio Bowen is dean of the Meadows School of the Arts, and Algur H. Meadows Chair and professor of music, at Southern Methodist University. Bowen began his teaching career at Stanford University in 1982, first as the director of jazz ensembles, and then for the humanities special programs and the Afro-American studies program. In 1994, he became the founding director of the Centre for the History and Analysis of Recorded Music (C.H.A.R.M.) at the University of Southampton, England. He returned to America in 1999 as the first holder of the endowed Caestecker Chair of Music at Georgetown University where he created the program in the performing arts. In 2004, Miami University named him dean of fine arts and professor of music.

In over 30 years as a jazz performer, he has appeared in Europe, Africa, the Middle East and the Americas with Stan Getz, Dizzy Gillespie, Bobby McFerrin, Dave Brubeck, Liberace, and many others.

His compositions, conducting, and playing are featured on numerous recordings and his latest CD, “Uncrowded Night”, features his playing with the José Bowen Quartet.

Session 3, 2 July, 9:00-10:30

Chair: Hans Niklas Kuhn

Richard Turner

The power of the maestro – Statistical techniques to differentiate conductors' interpretations

This paper demonstrates the use of standard statistical techniques such as cluster and factor analysis, applied to tempo data from performances of complete symphonic works from the classical repertoire, in classifying and characterising different interpretative approaches. The bar-to-bar duration data directs focus towards the overall shaping of a movement's structure rather than stylistic traits at the phrase or sub-phrase level: in other words we are dealing with the articulation of formal analysis rather than reflections of gestural idiosyncrasies of performance style.

Based on a sample of more than a hundred performances of Brahms's First Symphony from 1928 to 2008, the techniques employed provide evidence for firm conclusions to be drawn in a domain usually discussed in terms of highly subjective and imprecise value judgements. These conclusions include the following:

- Many "big name" conductors have highly individual approaches which persist with remarkably little change over long periods and with different orchestras.
- Some approaches went out of fashion and some came into fashion after the 1950s.
- The diversity of interpretative approaches has steadily declined over the period studied.
- There is no systematic difference between "live" and "studio" performances involving the same personnel.

Such statistically objective conclusions provide a solid foundation for more searching discussion of questions such as the role, power, and scope of influence of the conductor; the formation and maintenance of an interpretation; the constraints on performance imposed by recording conditions (live vs. studio, short vs. long takes, 78 side lengths); and the extent to which "historically aware" performances are reflections of early performance practice as opposed to more modern concerns.

From a methodological standpoint, it is clear that this type of analysis does not require the data collected to meet unduly exacting standards of accuracy, but also that the existence of a large sample of performances, including multiple examples from specific individual

performers, is essential. The major limitation of the approach is the labour-intensive nature of the initial data collection, which imposes practical limits to the sample size. Advances in the automation of the determination of timing data from recordings, and the sharing of data between practitioners in the field, are necessary to overcome this limitation and allow the full potential of these analytical techniques to be exploited.

With a degree in archaeology and anthropology *Richard Turner* worked in librarianship before changing career to IT. He retired from his final role as an IT project manager for a global financial institution in summer 2007. Throughout this varied career he has maintained a constant and passionate interest in music, and has turned pages for world-class pianists in over 300 concerts.

An increasing fascination with performance and interpretation led to his undertaking a part-time PhD degree at the University of Sheffield on string quartet performance based on analysis of recordings of Beethoven's op. 131 quartet. The thesis, entitled "Style and tradition in string quartet performance – a study of 32 recordings of Beethoven's op. 131 quartet", was presented in 2004.

Subsequently he has developed some of the methods used in this research and applied them to the orchestral repertoire. A paper presented to the CHARM RMA Annual Conference on Musicology and recordings in September 2008 presented some preliminary findings from this work.

Following his retirement in summer 2007, Richard moved to France and hopes to devote more time to performance research.

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Olaf Eggestad

Mr. Robert Riefeling's reproductions of Beethoven's opp. 109, 110, and 111

The pianist Robert Riefeling (1911-1988) was a leading figure on the Norwegian musical scene for over half a century and is commonly recognized as being one of the few Norwegian pianists of world format. His immense influence and impact on our national musical culture and taste generally and pianistic standards specifically also very much came as an effect of his extensive pedagogical career, crowned by attaining the first professorship in piano at The Norwegian Academy of Music in 1973.

More importantly, Mr. Riefing is a prominent representative of an international type of performer in the post-romantic era and at the budding modern performance practice consciousness and eventually research. Besides drawing naturally on the ideals and teachings of his European contemporaries, especially German models, there are reasons to believe that both his style of playing and aesthetics weren't left unmarked by the recording industry, of which Mr. Riefing was a true champion for several decades. However, at the core of his premises was definitely a strong vein of a resurrected German Idealism combined with the performing ideals of *Neue Sachlichkeit* – as well as the specific performance practice, or *Aufführungslehre*, of The Second Viennese School. The first of the three is most enthusiastically formulated by for instance his teacher Edwin Fischer, the second represented by Hindemith and Stravinsky, the last by and large articulated by the musicians entrusted by Schoenberg, e.g. Eduard Steuermann and The Kolisch Quartet.

An ongoing PhD project aims at defining and deducing Mr. Riefing's aesthetic affinities and stances from primarily analysing his concert, radio, LP and CD recordings of the last trilogy of the Beethoven sonatas, which belonged to his favourite repertory and life-long companions. A chief concern for the study will be an examination of the interpretational development of his performances over many years.

Essential to the project will be empirical analysis of selected, indicative sequences of recordings, also compared with other pianists, whose interpretations both comply and contrast with Mr. Riefing's own aesthetics and performing models. The ultimate ambition of the project is to detect and systemise analogies, parallels or patterns that somehow seem to represent or elucidate connections between a philosophical-aesthetic substrate and the actual performances. The investigation hosts an underlying agenda, to find arguments that the so-called (and much scolded) Modern style of performance (ref. Bruce Haynes 2007) was something more than an evolutionary step between Romanticism and Period style, contributing, after all, with a genuine insight of its own.

A presentation will include a short explication of subject matter and a synopsis of the tradition in question, as well as sound samples and graphics. Sonic Visualiser is the preferred tool for recorded sound analysis.

Olaf Eggestad pianist and musicologist. Education from Norway (Oslo, Trondheim) and Canada (Banff). Worked for many years extensively with culture administration/entrepreneurship (founder and manager of e.g. Stavanger Speculum Festival of Contemporary Arts 1991-2000, first managing director of International Chamber Music Festival in Stavanger with artistic leader cellist Truls Mørk etc.), besides teaching, lecturing and freelancing. Lecturer and head of studies at Stavanger University, Department of Music and Dance, since 2000. Critic for the Classical Music Magazine (N), book reviews. Currently working on a PhD project in performance practice, financed by The Norwegian Academy of Music in Oslo.

Session 4, 2 July, 11:00-12:30

Chair: Hans Niklas Kuhn

Matthias Arter

Measuring and describing – two different methods of analyzing interpretations

Our research project at the University of the Arts Berne, deals with the first recordings of Beethoven's Fifth symphony. We developed two different approaches to comparing various interpretations. Our aim is to describe them and to make them comparable, e.g. to classify them historically and to establish traditions and trends of interpretation.

1st method: click&play

One part of the research project consisted in the development of a computer program which would enable us to format and track the recordings in the same way in order to compare the various aspects in question with great ease. Since the program also indicates the timing for each track, it's quite easy to construct diagrams in order to assess the development of tempo.

2nd method: verbal description

In a second step we describe various aspects of the recordings, such as phrasing, fidelity to the written text, articulation, balance and sound engineering with a vocabulary that seems to us as objective as possible.

Chances and limits of the methods

First of all we have to establish criteria that are most important for our research. It is not always easy to decide what the intention of an interpretation is, since we always have imponderabilities, even more so in talking about old recordings: what is intentional, what is accidental, is it a live-recording, did the artist or the editor select the takes? Etc. We should not make the mistake of seeing "art" or "music" in a recording, but a reflection of music or an image of art. We do not always do justice to the music in recording a musical score...

Both methods require a careful choice of the criteria, on the one hand click&play has the advantage of greater objectivity, the verbal description on the other hand often yields musically more meaningful results.

Matthias Arter's musical vocation has followed an unconventional path. For many years now he has appeared as soloist and improviser,

his lively interest in contemporary art forms and unconventional programme concepts determining new aesthetic directions. In his capacity as composer Matthias Arter has made public appearances with works for choir, solo voices, orchestra, solo instruments and some chamber music. He also works as chamber music player (e.g. Octomania, Arion Quintet, Collegium Novum Zurich, æquatuor), as principal oboe of the Chamber Orchestra of Basel, teaches at the University of the Arts Berne and is president of the Swiss Composers Association. His soloistic career has been documented by numerous CDs on pan classics, col legno, MGB, Arte Nova, RecRec and en avant. He received his formal training by Thomas Indermühle and Heinz Holliger, subsequently appearing in many international festivals for contemporary music and explores the field of intercultural exchange in the context of his own project organisation pre-art. In addition to these activities he is head of a research project at University of the Arts, Berne, which deals with questions of interpretation based on old recordings. In September 08 he was invited to the 6th CHARM Symposium "Playing with recordings" to talk about his research projects.

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Elena Alessandri

The discography or what analysts of recordings do before analyzing

Analysis of performance implies analysis of recorded sounds. One hundred years of quickly developing recording technology offer us a great opportunity and an invaluable heritage for studies on performance analysis. Analysis of recorded sounds requires determining the identity of the recording. The knowledge of the available source material represents a preliminary, unavoidable step. What was recorded by whom? When, where and with what technical devices? What is still available on the market? What no longer and what not yet available? Obvious questions, which we cannot easily avoid.

Thus, the development of the science of performance analysis gave an impulse to the development of a parallel, new discipline: the discography. A discography is the cataloguing of all sound recordings concerning a precise music work, performer, composer or label. The aim of this cataloguing is to offer detailed information which allows, or at least helps, the localization, study or comparison of the

recordings which are the object of the discography. In other words, discography is a tool for identifying recordings.

A field of interest for collectors and amateurs since the beginning of the century, in the last few decades discography has developed into a discipline of its own. In 1941 the term “discographer” was added to the Merriam-Webster Dictionary. Since the beginning of the 1980s, the Greenwood Publishing Group, one of the world’s leading publishers of reference titles and academic books, has published more than 110 discographies, compiled by professional archivists, researchers, historians, librarians: discographers.

Knowing the production context of a recording, the technical possibilities available at the time, being aware of the existence of and differences between various re-issues, can all give us a better understanding of the identity and character of the recording, adding depth and greater perception to the analysis of the recorded performance.

But what is involved in compiling a discography? Which are the biggest obstacles to be overcome? Which data can be easily obtained and which are almost impossible to find? What can we expect to understand and which conclusions can be drawn from discographical results?

I would like to discuss some of these questions through the analysis of a specific, although modest, example: the discography of the complete cycle of Beethoven’s piano sonatas. Compiling this discography I stumbled for the first time upon an alarming series of doubts. Through the discussion of some of these, I shall try now to give some insights into this new discipline and the nitty-gritty work underlying it, focusing on the possibilities and the limits of such a fastidious, even fussy, research activity.

*Elena Alessandri, * 1980*

Research assistant, Department of Research and Development, MA, Conservatorio della Svizzera italiana, Lugano.

Music studies in Italy (Perugia, Rimini) and Austria (Vienna). Diploma 2004 in piano performance in Italy, Istituto Musicale Pireggiateo at Rimini. Diploma in piano pedagogy 2008, Conservatorio della Svizzera italiana. Member of the student association board 2006-2009, Conservatorio della Svizzera italiana. Teaching and performing activities in Italy, Austria and Switzerland. Currently Laureate Programme, Orpheus Institute for Advanced Studies and Research in Music (Ghent, Belgium).

Session 5, 2 July, 14:00-15:30

Chair: Olivier Senn

Marc-Antoine Camp, Lorenz Kilchenmann

On measuring and interpreting microtiming

Microtiming is a fundamental aspect of musical interaction and the emotional qualities of music. Whenever we perform musical phrases and patterns, we arrange sounds along metrical frames, but seldom exactly on the pulse points of these conceptual frames. A jazz drummer may place his ride strokes before the walking bass, the pianist models the phrases of a 19th century composition by agogic conventions, a bossa nova musician interprets a song with “balanço”. However, while microtiming can be precisely represented by acoustic description, we do not know how to measure it in its perceptual dimension. Despite attempts to formulate psychoacoustic models for the temporal perception of sounds, there is still a lack of understanding how to deal with microtemporal discrepancies between sounds with different acoustical onset characteristics. One approach to advance in this question is to empirically determine the conditions for simultaneity of sounds. We report on an experiment with forty music students whose task was to synchronize a set of sounds. The experiment was designed to give insight into the perceptual center of sound stimuli, i.e. to determine its perceptual moments of occurrence. In the experiment subjects synchronized sounds that reach its peak very fast (< 1 ms) precisely; the perceptual center of these sounds coincides almost with the physical onset. On the other hand, perceptual centers of sounds with long onset rising time and meandering amplitude envelopes have been positioned by the different subjects within a wide range around the physical onset. We present the results of the experiment as contribution to a general model which in future should allow us to measure timings in its perceptual dimension.

Marc-Antoine Camp studied historical musicology, ethnomusicology and anthropology at University of Zurich (Switzerland), where he obtained his PhD in 2005. He conducted research and fieldwork in Brazil (Universidade Federal de Minas Gerais UFMG, Universidade de São Paulo USP). From 1997 to 2003 he was research assistant at the Ethnomusicological Archive at Zurich University, between 2003 and 2004 fellow of the Swiss National Science Foundation SNSF. The main areas of research and publications are in the fields of African-Brazilian

rituals, legal concepts for the safeguarding and protection of intangible cultural heritage, music perception and performance, traditional music of Switzerland, popular music, and art music of European tradition. Marc-Antoine Camp is secretary of the Swiss Society for Ethnomusicology CH-EM and board member of the Swiss Society for Music Research SMG, Zurich section.

Lorenz Kilchenmann studied musicology, ethnomusicology and computer science. As scientific assistant at the Ethnomusicological Archive, University of Zurich (Switzerland), he developed a special interest for computer-based sound analysis. Since 2007 he has worked as a research associate at the Institute for Music Research at Lucerne School of Music. His current research activities include studies about groove, timing and the perception of rhythmic events. As software engineer he designs and implements the analysis software LARA (Lucerne Audio Recording Analyzer, www.hslu.ch/lara).

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Jürg Huber

Transmission or interpretation? Pierre Boulez' performances of Stravinsky's "The Rite of Spring"

Igor Stravinsky's "The Rite of Spring" ranks among the most famous orchestral pieces of the 20th century. The composition has been recorded innumerable times since its debut performance in 1913, and large is the spectrum of interpretative approaches. Given this immense variety, how can we formulate coherent criteria for the analysis of a particular interpretation of this once-in-a-hundred-year-piece (i.e. Pierre Boulez' 2008 rendition with the Lucerne Festival Academy Orchestra)?

Musical performance is a relevant topic in Stravinsky's writings. He repudiated any romantic inwardness and preferred clarity, technique, functionality and the accentuation of craftsmanship to interpretative speculation. According to Stravinsky, a conductor needs to give precise cues and to control the performance of a piece by giving clear instructions in tempo and beat – thus creating an objective reproduction of the score. "My music should be transmitted and not interpreted", he summarised.

Stravinsky attached great importance to his own recordings as a guide for other performers and as demonstration of what he meant in the score. Since he was an autodidact conductor, he was not always able

to conduct an orchestra in an appropriate way – particularly in his younger years. Later, he developed an ambivalent stance over recordings: They not only perpetuate the adequate intentions of a conductor, but his mistakes and misunderstandings as well. Incidentally, Stravinsky noted the importance of the recording context, too. He qualified his own metronome markings by mentioning, that correctness of tempo choices depends substantially of the particular circumstances of a performance.

Pierre Boulez is probably more familiar with the "Rite" score than every other conductor living today. Proof of Boulez' intense preoccupation with the work, is his elaborate rhythmic analysis in "Stravinsky demeure" ("Stravinsky remains"), an essay of 1953. Due to his analytical approach to the scores, Pierre Boulez is famed to be an ideal performer of the "Rite". It remains to be shown, though, to which extent Boulez' performances respect Stravinsky's conceptions.

It is a lucky coincidence for the performance researcher, that Stravinsky reviewed six recordings of "The Rite of Spring" in 1964 and 1970. In the course of these reviews, he discussed his own recording of 1960 and two of Boulez' recordings from 1963 and 1969. Stravinsky's analysis focused on tempo, articulation and sound balance. His reviews provide us with a set of criteria we can use to assess other recordings. We will adopt these criteria to analyze selected passages of Boulez' 2008 interpretation with the Lucerne Festival Academy Orchestra: We will identify important elements of the interpretation and compare Boulez' aesthetic decisions with his choices in earlier renditions of the work. This analysis will enable us to place Boulez' 2008 interpretation in the performance history of the "Rite".

Jürg Huber studied music education and choral conducting at Lucerne Academy of School and Church Music. He then studied musicology, ethnomusicology and German linguistics at Zurich University. As researcher and music journalist he is interested in different aspects of music performance, mainly of classical music. Since December 2006, he has worked as a research associate at the Institute for Music Research at Lucerne School of Music.

Session 6, 2 July, 16:00-17:30

Chair: Olivier Senn

Claudia di Luzio

Sound, space, and gesture in music theatre today

The dramaturgy of sound in music theatre from the latter half of the twentieth century onwards presents a considerable challenge to composers, performers and listeners, primarily concerning the act of performance. The complex interconnection of music-dramaturgical aspects, scenic realisations and acoustical conditions – such as the music-sound-word relationship, the interaction between music, visual elements and the theatrical space, and the import of gesture on various expressive layers –, as they impact both performance and reception, requires the recognition of compositional procedures related to a larger sound spectrum. In several cases the latter interface with the electronic medium, most notably live electronics.

This paper will discuss how today's music theatre expands dramaturgical capacities, while leading to continuous 'sonorous gesturing'. Communicative procedures elicited by the music-dramaturgical shape will here be explored by focusing on the implications that gestural qualities evince, as embodied musical experience, in the performative event.

In this context the following questions arise:

How do aspects of the dramaturgy of sound, relating to the concepts of gesture and embodiment, manifest themselves in recent compositions conceived for the opera stage? How do new productions of the latter as well as of compositions dating back to other periods behave in this respect? To what extent do performances of both recent compositions and new productions for large stages differentiate from those of music theatre for small orchestras and ensembles, presented in spaces less marked by conventions? In what way do the theatrical space and the acoustical conditions influence communicative processes between composition and performance? How does the modified perception of the acoustical space impact the perspective of listening? What responses are possible in the analytical approach to performance and its relation to the score of the repertoire in question? My investigation will concentrate on some striking features of the dramaturgy of sound in music theatrical compositions and productions of the last two decades.

Claudia di Luzio studied disciplines of art, music and drama (DAMS) at the University of Bologna and historical musicology at the Humboldt University of Berlin, where her PhD research was on the “Multiplicity of voices and meanings in Luciano Berio's music theatre”. Her research was supported by fellowships from the German Academic Exchange Service (DAAD), by the Paul Sacher Foundation Basel and by the European Network for Musicological Research (ENMR). The latter fellowship, with affiliation to Royal Holloway, University of London, has allowed her to work on a postdoctoral research project on gesture in music theatre in the second half of the twentieth century, and subsequently on the dramaturgy of sound in music theatre today, with a special focus on performance studies.

19th IASJ Jazz Meeting Lucerne

27.6. – 3.7.2009

The IASJ was established in 1989. It is a network of schools of jazz from all over the world. Students, teachers and representatives are connected through the IASJ. They come together during the annual IASJ Jazz Meeting which takes place in a different country every year. In 2009 Lucerne is host of this worldwide most important conference for schools of jazz. Over 100 selected jazz students, teachers and representatives of 40 schools of jazz from all over the world will meet from 27th to 3rd July 2009.

The meeting enables the most promising students from member schools to participate in international ensembles, jam sessions, recording projects and master classes coached by top level artists from around the world. Attending representatives and teachers from IASJ member schools meet during this period to discuss pedagogical, philosophical and administrative issues. Ongoing student and teacher exchanges have been a definite result from these meetings as well as more playing opportunities for those teachers who are also performers.

SAT 27.6.

20:30, Jazzkantine

**Big Band of the Hochschule Luzern
feat. David Liebman, Cond. Rainer Tempel**

SUN 28.6.

20:30, Jazzkantine

22:30, Hotel Schweizerhof, Bar

**Jam Session
Late Night Session**

MON 29.6.

20:30, KKL Luzern, Seebar

22:30, Hotel Schweizerhof, Bar

**Teachers Concert
Late Night Session**

TUE 30.6.

20:30, KKL Luzern, Seebar

22:30, Hotel Schweizerhof, Bar

**Jam Session
Late Night Session**

WED 1.7.

19:00, KKL Luzern, Terrace

22:30, Hotel Schweizerhof, Bar

**Jam Session
Late Night Session**

THU 2.7.

20:30, Jazzkantine

22:30, Hotel Schweizerhof, Bar

**Final concert I
Late Night Session**

FRI 3.7.

20:30, Jazzkantine

22:30, Hotel Schweizerhof, Bar

**Final concert II
Late Night Session**

Jarmony



a card game for 2-4 players

Jarmony is a game of strategy with a background in combination and board games. Players lay down scales, chords and cadences that comply with the rules of harmony. The game is a fun way of improving one's basic knowledge of jazz harmony and quickly applying these principles to all major keys. Jarmony is aimed at all musicians, novice and advanced, aged 12 and upwards.

Speakers from ICOMPA and participants of the IASJ Jazz Meeting receive Jarmony as a gift. Jarmony can be bought for CHF 18 at bookstores, at the library of Lucerne School of Music (Zentralstrasse 18), or at www.periferia.ch.

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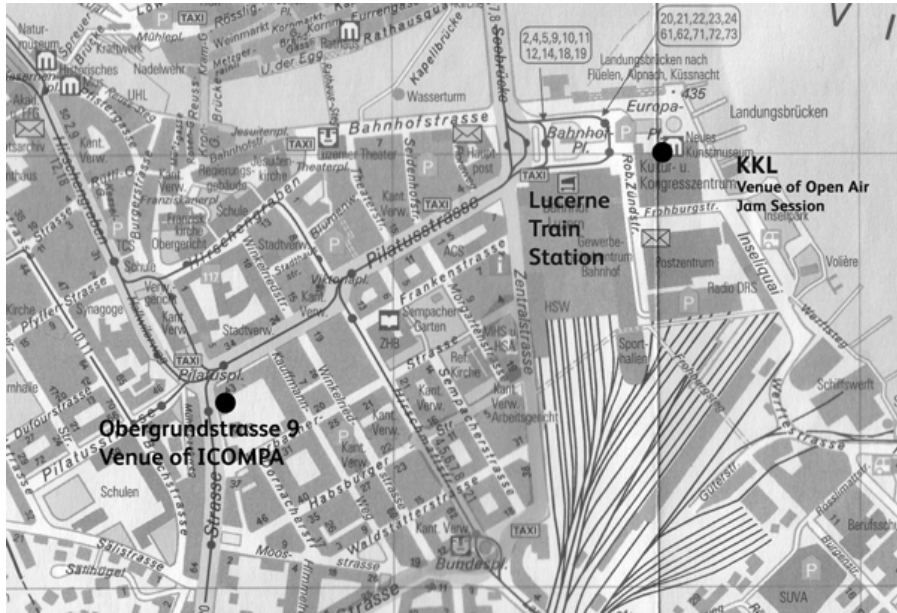
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