

Aveiro - Portugal 28th to 31st · July '18



Hands on Research

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FLUTE: Hands on Research 2018

Aveiro, Portugal - July 28th to 31st 2018

Organização | Organization

Associação Portuguesa de Flautas (APF)
Departamento de Comunicação e Arte (DeCA)
Universidade de Aveiro (UA)
Instituto de Etnomusicologia Centro de Estudos em Música e Dança (INET-md)

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FLUTE: Hands on Research 2018

A série de encontros FLUTE: Hands on Research pretende contribuir para a divulgação da Investigação Artística, reforçando o reconhecimento das diferenças epistemológicas entre pesquisa científica e criação artística, conhecimento declarativo e processual, validação científica e apreciação estética.

Esta abordagem foi desenvolvida nos três últimos encontros 'Hands on Research', com o objetivo de colmatar a lacuna entre a produção artística e investigação académica, criando oportunidades de confronto entre os conhecimentos dos artistas e dos investigadores, para benefício mútuo. O primeiro encontro teve lugar em abril de 2017 e foi dedicado à flauta; o segundo, em novembro de 2017, focado na guitarra; e em janeiro de 2018, o terceiro encontro concentrou-se no piano. Uma seleção dos trabalhos apresentados nesses encontros, que foram consideradas mais representativos da Investigação Artística, foi recomendada para publicação na ÍMPAR – Revista Online de Pesquisa Artística <http://revistas.ua.pt/index.php/impar>.

The series of FLUTE: Hands on Research meetings intends to contribute towards the dissemination of Artistic Research, enhancing the acknowledgement of the epistemological differences between scientific research and artistic creation, declarative and procedural knowledge, and scientific validation and aesthetic appreciation.

This approach has been developed through the past three Hands on Research meetings, aiming to bridge the gap between artistic production and academic research and creating opportunities to combine performers' and researchers' knowledge, for mutual benefit. The first meeting took place in April 2017 and was dedicated to flute; the second, in November 2017, focused on guitar; and in January 2018, the third meeting concentrated on piano. A selection of the works presented at these meetings, which were considered to best represent Artistic Research, have been recommended for publication in ÍMPAR – Online Journal for Artistic Research <http://revistas.ua.pt/index.php/impar>.

Programme

July 28th > 31st / 2018

University of Aveiro, Portugal

July 28 th			
9.00	Registration Venue: Entrance Hall DeCA		
10.30	Opening ceremony Venue: Auditório DECA		
11.00	Coffee Break		
11.15	Lecture Guest: Jorge Caryevski <i>"Todo gira alrededor de una buena historia"</i> Chair: Gilvano Dalagna Venue: Auditório DECA		
12.30	Lunch		
14.15	Recital "Chamber music: Mozart, Doppler" Francisco Barbosa & Ana Ferraz (Flauta); Alexandre Silva (Violino); Alexandre Aguiar (Viola); Gonçalo Lélis (Cello) Venue: Auditório CCCl	Demonstration of pedagogical approaches "Irish Lucky Dream" <i>Aprendizagem musical em contexto não formal"</i> Leonilde Vieira Venue: Estúdio de Som	Masterclasses Berten D'Hollander Marcus Fergnani Camilla Hoitenga Jerica Pavli Venue: in DECA
15.00	Lecture Recital <i>Vacance et présence musicale "A la recherche du présent perdu" autour des oeuvres de L. Janacek</i> Léa Lesieur Venue: Auditório CCCI	Demonstration of pedagogical approaches "Reeducação respiratória" Sara Silva Venue: Estúdio de Som	
15.30	Lecture Recital "Case Study: Mozart's flute concertos" Nikolaos Nikopoulos Venue: Auditório CCCl	Recital "A Flauta, compositor... eu." Joana Radicchi Venue: Estúdio de Som	Thematic Masterclass <i>"How to prepare for an Orchestra Audition"</i> Nikolos Dimopoulos Venue: Anfiteatro João Branco DeCA
16.30	Coffee Break		
17.00	Recital "Metamorfoses" Teresa Costa (Flauta) & Agostinho Sequeira (Percussão) Venue: Auditório CCCl		Masterclasses Berten D'Hollander Venue: in DECA
18.00	Café Concerto Chorinho brasileiro & Jazz Giselle Mascarenhas		
20.00	Dinner		
21.30	Lecture Recital Guest: Felix Renggli <i>"Arrangements" in flute literature</i> Recital Guest: Rogério Wolf Venue: Auditório da Reitoria		

Programme

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July 29 th				
9.30	Paper <i>"Propuesta didáctica para la mejora de la flexibilidad y elasticidad en los procesos que intervienen al tocar la flauta travesera"</i> José Ferrer Venue: Anfiteatro João Branco DeCA	Workshop <i>"Introdução ao Método Feldenkrais"</i> Pedro Couto Soares Venue: Sala Multimédia (1st floor)	Workshop <i>"Between The Beats"</i> Elsa Nilsson Venue: Estúdio de Som	Masterclass Felix Renggli Venue: Auditório do DeCA
10.00	Paper <i>"Histoire du Tango de A. Piazzolla. Problemas editoriales y estilísticos que dificultan su interpretación. Parte 2, Nuevas conclusiones"</i> Jorge Caryevski Venue: Anfiteatro João Branco DeCA			Masterclasses Irina Stachinskaya Jerica Pavli Marcos Fergnani Rachel Brown Venue: in DECA
10.30	Paper <i>"Mental Discipline and Musical Meaning"</i> Alice Jones Venue: Anfiteatro João Branco DeCA			
11.00	Coffee Break			
11.15	Lecture Recital Guest: Camilla Hoitenga <i>"Contemporary Performance Practice - An Introduction"</i> Chair: Jorge Salgado Correia Venue: Auditório CCCI			
12.30	Lunch			
14.00	Lecture Recital <i>Deux Airs for flute solo – a musical reading of F. Lopes-Graça through T.W. Adorno's philosophy of music</i> Margarida Neves Venue: Auditório CCCI	Lecture Recital <i>"Flutastics--the kinesthetic approach to extended techniques"</i> Ellen Burr Venue: Auditório DeCA		Masterclass Felix Renggli Venue: Estudio de Som
14.45	Lecture Recital <i>"The modernity of the one-keyed flute. 'Affects' & 'effects' in the contemporary repertoire for the traverso"</i> Matteo Gemolo Venue: Auditório CCCI	Workshop <i>"Flutastics--the kinesthetic approach to extended techniques"</i> Ellen Burr Venue: Auditório DeCA		Masterclasses Irina Stachinskaya Jerica Pavli Agata Igras Jorge Caryevski Marcos Fergnani Sibel Pensel Rachel Brown Venue: in DECA
15.30	Paper <i>"No sólo Böhm: Flautas alternativas a la flauta sistema Böhm en Alemania a finales del siglo XIX y principios del XX"</i> Maria Carmen F. Gimeno Venue: Auditório CCCI	Paper <i>"(Subverting) Standardisation in Performance Practice"</i> Emily Spitz Venue: Anfiteatro João Branco DeCA	Book presentation <i>"New Approach to the Art of Flute Playing - Vol. 1"</i> Francisco Barbosa Venue: Anfiteatro João Branco DeCA	
16.00	Recital <i>"Flute extended"</i> Lucas Jordan Venue: Auditório CCCI			
16.30	Coffee Break			
17.00	Recital / Guest <i>"Women Composers"</i> Agata Igras Venue: Auditório CCCI	Paper <i>"Playing with Time: The Interaction of Explicit and Tacit Knowledge in the Performance of Eighteenth-Century Flute Music"</i> Jenifer Cohen Venue: Anfiteatro João Branco DeCA		Masterclasses Irina Stachinskaya Jerica Pavli Marcos Fergnani Jorge Caryevski Venue: in DECA
17.30	Recital / Guest <i>"Solo works by greek composers"</i> Nikolos Dimopoulos Venue: Auditório CCCI			
18.00	Café Concerto Jazz Flute c/ Elsa Nilsson			
20.00	Dinner			
21.30	Recital Guest: Marta Gonçalves Recital Guest: Sibel Pensel Venue: Auditório CCCI			



Programme

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July 30 th			
9.30	Paper <i>"O solo de Flauta da Antífona da Novena de S. Sebastião do Padre José Maria Xavier"</i> Carlos Batistella António Guimarães Venue: Anfiteatro João Branco DeCA	Lecture Recital <i>"We can do it too! Small-group improvisation in classical music"</i> Lindsey Fillingham Venue: Auditório CCCI	Masterclasses Sibel Pensel Rogério Wolf Jorge Caryevski Agata Igras Irina Stachinskaya Venue: in DECA
10.00	Paper <i>"Flute music circulation in costa rica: a new step on musical editions"</i> Tania Camacho Azofeifa Venue: Anfiteatro João Branco DeCA	Workshop <i>"Pathways into Improvisation for Classical Flautists"</i> Lindsey Fillingham Venue: Auditório CCCI	
10.30	Demonstration of pedagogical approaches <i>"Teaching posture, breathing, and support through the use of singing techniques"</i> Cristina Ioan Venue: Anfiteatro João Branco DeCA		
11.00	Coffee Break		
11.15	Lecture Recital Guest: Rachel Brown <i>"Baroque dance and the Bach Partita"</i> Chair: Jorge Salgado Correia Venue: Auditório CCCI		
12.30	Lunch		
14.00	Presentation of Projects <i>IMPAR: a new initiative for developing Artistic Research</i> Artistic Researchers team, INET-md, Aveiro University Venue: Auditório CCCI		
14.45	Lecture Recital <i>"Cassandra's Dream Song: Let's (not) talk about gender"</i> Ine Vanoeveren Venue: Auditório CCCI	Workshop <i>"From notation to expressive playing with the help of Moyse: 24 melodic studies"</i> Lucas Jordan Venue: Sala Multimédia (1st floor)	Masterclasses Marcos Fergnani Marta Gonçalves Nikolos Dimopoulos Venue: in DECA
15.30	Recital <i>"RE-vision"</i> M. Staravotava & M. Cacciatore Venue: Auditório CCCI	Paper <i>"Estética Sonora da Flauta no âmbito da Música Armorial"</i> Thallyana B. Silva Venue: Anfiteatro João Branco DeCA	
16.00	Recital <i>"flute duo with piano"</i> Raquel Lima Walker Moore Venue: Auditório CCCI	Paper <i>"Inflexões para flauta solo: novas perspectivas sobre a colaboração entre compositor e performer"</i> Joana Radicchi Venue: Anfiteatro João Branco DeCA	
16.30	Coffee Break		
17.00	Recital <i>"A Concert of Flute and Bassoon Improvisations"</i> Ellen Burr Robert Glassburner Venue: Auditório CCCI	Presentation of Projects <i>"Mysticism and musical performance: an interpretative proposal of pieces for solo flute by M. Lavista and T. Takemitsu"</i> Marisa Ponce de León Venue: Auditório DeCA	Workshop <i>"Efficiency in reading contemporary scores – a gate to musical relevance"</i> Alicia Molitoy, Orkiestra Muzyki Nowej Venue: Sala Multimédia (1st floor)
17.30	Presentation of Projects <i>"New Composite Guitar made by J&J Composite"</i> Nicolas Lestoquoy & Berten D'Hollander Venue: Auditório CCCI		
18.00	Café Concerto Jazz soul NoMad quartet c/ Ana Teixeira		
20.00	Dinner		
21.30	Recital Guest: Adriana Ferreira Recital Guest: Nicolas Lestoquoy & Berten D'Hollander Venue: Auditório da Reitoria		

Programme

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July 31 st		
9.30	Demonstration of pedagogical approaches <i>"Applying Laban Movement Analysis and Bartenieff Fundamentals to flute pedagogy"</i> Simone Maurer Venue: Anfiteatro João Branco DeCA	Workshop [Alexander Technique] <i>"Integrated Practice for Flutists"</i> Pedro Couto Soares Venue: Sala Multimédia (1st floor)
		Masterclasses Sibel Pensel Rogério Wolf Marcos Fernani Camilla Hoitenga Jorge Caryevski Rachel Brown Venue: in DECA
10.00	Paper "música para flauta solo do movimento Música Viva" Michele Manica Solon Manica Venue: Anfiteatro João Branco DeCA	
10.30	Presentation of Projects <i>"Sonata para Flauta e Piano" op. 64 de Mel Bonis"</i> Ana Cavaleiro Venue: Anfiteatro João Branco DeCA	
11.00	Coffee Break	
11.15	Lecture Recital Guest: Berten D'Hollander <i>"Telemann's 12 Fantasias: première and CD presentation"</i> Chair: Jorge Salgado Correia Venue: Auditório CCCI	
12.30	Lunch	
14.00	Final of the Joint Competition for composers and flutists Venue: Auditório CCCI	
15.30	Recital Guests Young Talents Recital Venue: Auditório CCCI	
16.30	Coffee Break	
17.00	Recital National Guests Ana Maria Ribeiro, Sara Silva, Angelina Rodrigues, Ana Catarina Costa, Mafalda Carvalho, Raquel Lima... Venue: Auditório CCCI	
18.00	Ovos moles [famous local sweets] & Port Wine	
18.30	Recital Guest: Jerica Pavli Recital Guest: Irina Stachinskaya Venue: Auditório CCCI	
19.30	Closing Ceremony Disorganized dinner party	

Keynote Speakers/ Performers

Lecture Recital

Contemporary performance practice — An Introduction

Camilla Hoitenga (United States of America)

While much research has been dedicated to examining the differences in interpreting, for example, French versus Italian Baroque music, little discussion has been circulating about performance practice of music from the 20th and 21st century. In this presentation, I would like to suggest that research into and awareness of varying performance practice is as crucial to creating authentic and exciting performances of the music of our time as it has been for resurrecting works of earlier eras.

Using examples from the music of Debussy, Varèse, Stockhausen, Saariaho and others as touchstones, I would like to draw attention to important differences in interpreting what at first glance looks like similar, traditional notation.

A page of today's music can range from conventionally-written notes and rhythms to abstract graphics to exotic symbols accompanied by verbal instructions. To read this alone is not always enough to determine the actual intention of the composer.

Sometimes additional information is needed, even a small detail, in order to realize the scope of the music. As long as no performing tradition has been established, here is where the importance of research becomes clear.

With this lecture I would like to further the development of 20th/21st century performance practice.

Repertoire references

Performing:

Debussy — *Syrinx* (1913)

Varèse — *Density 21.5* (1936)

Kobayashi Kenichiro — *Tentatio 1 & 2* (1973)

Stockhausen — excerpts from *In Freundschaft* (1976), *Amour* (1977/1981)

Kaija Saariaho — *Dolce tormento* (2004)

Kobayashi Akira — excerpts from *Cadenza* from *Flute Concerto* (2008)

Stefan Hakenberg — *In a Heartbeat* (2018)

Discussing:

Messaien — *Le Merle noir* (1952)

Berio — *Sequenza* (1958)

Fukushima — *Mei* (1962)

Stockhausen — *Poles* (1970)

Kaija Saariaho — *Laconisme de l'aile* (1982)

Ivan Fedele — *Donax* (1992)

Lecture Recital

“Arrangements” in flute literature

Felix Renggli (Switzerland)

Focusing on different types of arranging: changing the instrument (violin to flute for example); arranging a piece for different instruments (like a piano piece for different instruments); patchworking two different pieces to one (my arrangement of Marais and Boulez); and a composer arranges music (opera) for flute and piano.

Program to be played:

A.Dvorak: Sonatina op. 100 for flute and piano (orig. violin), (arr. Felix Renggli)

M.Ravel: Sonatina f sharp minor for flute and piano (arr. David Walther for oboe & piano)

M.Marais/ P.Boulez: ..les follies d’espagne...explosante..fixe for solo flute (arr. Felix Renggli)

P.Genin: Fantasie on Rigoletto for flute and piano

Lecture

Todo gira alrededor de una buena historia

Jorge Caryevschi (Argentina/Netherlands)

Abstract: Si el músico actualmente pretende hacer carrera, tiene que convertirse en empresario? La práctica corriente para un músico promedio –entre otros factores debido a la concurrencia- es un trabajo en orquestas, enseñanza y/u otras actividades donde la música puede desempeñar un papel (terapia, etc.). Significa esto que los posibles ideales y ambiciones quedan relegados debido a la búsqueda de una ansiada seguridad, de un ingreso fijo? Existen otros posibles caminos que unifiquen un ingreso digno con la pasión, los sueños y las ambiciones de un músico? Sí, esto es posible. Jorge Caryevschi ofrece alternativas, basándose en su experiencia como primer flautista de orquestas sinfónicas, como solista y como miembro de conjuntos de cámara, como pedagogo, como investigador y como fundador y director de su propia orquesta. Esta última en particular muestra que los sueños solo se hacen realidad si se está dispuesto a convertirse en un profesional *allround*.

La profesión del músico implica mucho más que la realización de un hermoso concierto. El énfasis debe ponerse sobre todo en la forma de llegar al público. Es necesario atreverse a identificarse con un empresario que se dirige a su consumidor, sin negar por ello la calidad de la música y de los propios estándares y valores, ideales y sueños. No significa esto que se deba ser comercial. Pero sí práctico y sobre todo ... realista. Además de empresario, se es también gerente de ventas, comercializador, creador de conceptos, diseñador, creador de sitios web, agente de relaciones públicas, personal de mantenimiento y mucho más. Hay cosas que realmente no puedes hacer por ti mismo? Tampoco esto debe forzarse. Se debe buscar personas que estén dispuestas a hacer cosas para las que uno no es bueno y si no, contratarlas. No inicies labores de bricolaje, porque el resultado tiene que ser profesional! Es posible montarse su propia tienda? Sí lo es! Y quién pagará los costos? También se abordarán estas cuestiones. El secreto? Simplemente una buena historia.

Lecture Recital

Baroque Dance and the Bach Partita for solo Flute

Rachel Brown (United Kingdom)

Baroque Dance and the Bach Partita for solo Flute In the 18th century dancing was a favourite pastime of everyone from kings to peasants. Bach learned to dance with a teacher who had grown up working alongside Lully at the court of Louis XIV, himself a passionate dancer emulated by all European nobility! Bach's understanding of the true character of the highly contrasted popular dances of his day shines through in the mighty Allemande, the noble courante, the passionate sarabande and the hearty English Bourée of the Partita for solo flute. This lecture recital will explore their essential steps, their notation and character, culminating in a performance of the complete work on baroque flute.

Papers

Mental Discipline and Musical Meaning

Alice Jones (United States of America)

Abstract: This paper explores the question, “What does it mean for a flute performance to be meaningful?” The answer depends on the listener, not only as an individual, but, more broadly, any response to this question is shaped by socio-economic-political concerns. Notions of “tradition,” correctness, expectations, skill, and pedagogical practice are culturally defined and socially determined. As an illustrative example, this paper explores the concept of musical meaning (What is meaning? Where does it come from? How is it known?) by demonstrating how cultural and social contexts, cognition, and aesthetic judgments work in tandem in pedagogical treatises by the flutists Johann Joachim Quantz (1697-1773) and Johann Georg Tromlitz (1725-1805).

Such treatises have been thoroughly appreciated and examined as the foundation of historically informed performance practice, but the goal of this paper is axiological. Drawing upon the work of Jean-Jacques Nattiez and Kendall Walton in particular, this paper examines the role habitus plays in the forming of aesthetic judgments among practitioners whose writings include an implicit expectation of mental discipline in a “good” musical experience (i.e., mental control and discernable demonstration of that control in performance and composition). The value systems implicit and insidious within Quantz and Tromlitz’s admonitions towards proper flute playing demonstrate the ways in which musical meaning, taste, and performance practice are inextricably linked not only to broader cultural concerns and power dynamics, but also the process of music cognition itself.

My reading of these treatises demonstrates the ways in which serious music of the 18th century aspired to capture ideals of nobility, the ways in which musical judgment was used as a means of assessing a listener’s social status, the ways in which mental control in musical execution and composition were defined, and the ways in which a musician’s mental discipline can produce a transcendent musical experience. The issues raised in these treatises resonate with concerns equally touched upon by contemporary music philosophers (Gottfried Wilhelm Leibniz, Christian Gottfried Körner, Johann Mattheson, and Johann Georg Sulzer) and also perpetuate aesthetic concerns from the Renaissance.

O solo de Flauta da Antífona da Novena de São Sebastião do Padre José Maria Xavier

Carlos Augusto Soupinski Batistella and Antonio Carlos Guimarães (Brazil)

Abstract: A cidade de São João del Rei, Minas Gerais, Brasil, se destaca por sua prática musical com suas Orquestras sacras em atividade ininterrupta por mais de dois séculos. Obras sacras de compositores regionais são executadas durante o anuário musical das cidades da Região. Os autores desta pesquisa participam como flautistas das orquestras sacras locais, Orquestra Ribeiro Bastos e Orquestra Lira Sanjoanense. A obra Novena de São Sebastião (1869) para coro, orquestra e solistas do compositor local Padre José Maria Xavier (1819-1887) nos chamou atenção por apresentar um notável solo de flauta em sua Antífona. Ao executarmos este solo recentemente surgiram questões e dentre elas indagamos se a cópia moderna da parte de flauta que usávamos era fiel ao original. Questionamos também se existiam outras cópias e se o reconhecimento e estudo das mesmas poderia nos auxiliar na prática interpretativa dessa obra.

O objetivo desta etapa na investigação foi levantar originais manuscritos e cópias existentes desta obra nos acervos das orquestras sacras de São João del Rei e cidades vizinhas como Tiradentes e Prados. Analisamos e comparamos os diversos elementos da notação musical dos originais e cópias no intuito de conhecermos melhor a obra e criarmos subsídios para interpretá-la e executá-la de forma mais consciente. Nos acervos locais encontramos originais apenas do Domini e Veni da Novena.

Encontramos quatro cópias da Antífona, onde se encontra o solo de flauta, feitas do decorrer de um século, e ao compará-las observamos que os copistas mudaram substancialmente os padrões de articulação ao reproduzi-la. Comparamos as cópias da parte de flauta da Antífona com os originais do Domini e Veni da Novena e observamos que os padrões de articulação, consistentemente adotados pelo compositor nos originais, foram mais fielmente mantidos na cópia de Antonio Américo, músico da Orquestra Lira Ceciliana de Prados. Observamos também que a cópia usada atualmente (1985) de Aluizio Viegas, sugere uma execução diferente em relação a cópia de c.1936 de Antonio Américo, considerando indicações de caráter e articulações. Esta investigação trouxe subsídios que podem orientar uma execução mais consciente deste solo de flauta significativo na Música Sacra local.

(Subverting) Standardisation in Performance Practice

Emily Spitz (United States of America)

Abstract: My research explores the effects of the possible standardisation of instrumental teaching practice on the performer's ability to be 'creative' within the limits of a notated score. Since the development of performance studies as a significant area of musicological study, several debates have emerged stemming from the interactions that occur between composer, score, performer, and audience. What these discussions typically ignore, however, is the training of the musician, and how instrument 'schools' of thought have expanded beyond an initial preoccupation with tone and technique into the realm of interpretation. In my own training as a flutist, I found the persistent influence of the French Flute School, which refers to a set of stylistic characteristics of flute performance practised by renowned flutist Claude-Paul Taffanel (1844-1908) and his pupils at the Paris Conservatoire, inescapable; it is difficult to find an established flute instructor who is not connected and/or deeply dedicated to this playing tradition.

In this paper, I examine three recordings of Claude Debussy's 'Syrinx' (1913) for solo flute by renowned flutists associated with the French Flute School: Marcel Moyse (1889-1984), Jean- Pierre Rampal (1922-2000), and Emmanuel Pahud (b. 1970). I begin by examining the role of the instructor in the development of the 'creative' performer, arguing that not only stylistic, but interpretive similarities born of established 'schools' become extremely noticeable in the twentieth century due to a tremendous increase in digitalisation and the accessibility of recordings of pieces firmly established in the flute repertoire. Using Sonic Visualiser (a computer program used to analyse the content of music audio files), I then prove similarities exist in the particular moments in which these three performers fluctuate tempo in their performances of 'Syrinx', as the rhythmic variation in this piece is of prime importance and there is potential in the score's notation for further variation given the lack of precise tempo markings.

I conclude with suggestions for ways in which the possible standardisation of performance practice can be subverted in fresh, creatively liberating ways based on my own conception of this piece's structure as a theme and variations.

Playing with Time: The Interaction of Explicit and Tacit Knowledge in the Performance of Eighteenth-Century Flute Music

Jennifer Cohen (United Kingdom)

Abstract: Expressive microtiming in music is a highly complex and debated matter that varies between musical styles, genres and communities of practice; yet, in any case, it cannot be denied that musicians rarely play exactly what is on the page. While some performers regard temporal subtleties as entirely intuitive and subjective, inaccessible to academic scrutiny, research in performance science, by contrast, considers microtiming a matter for objective, empirical study. Adopting a different approach, I contend that all interpretative decisions arise from knowledge of some sort.

By exploring knowledge's multiple forms and the interactions therebetween, my research examines the different strains of knowledge that influence temporal expressivity in flute performance, and addresses the fundamental question of 'intuition': how do epistemically-rooted interpretative decisions masquerade as 'intuition'? Focusing on a case study of Fantasia No.7 for solo flute by Georg Philipp Telemann, my research interrogates the processes that underpin expressive timing decisions in the performance of eighteenth-century flute repertoire, addressing specificities of baroque performance practice, as well as overarching questions more widely relevant to performance studies. As a result of the subjective, experiential and covert qualities that inhere the phenomena of my investigation, critical reflection on my own practice is an indispensable ingredient of my methodological approach. This is interwoven with a theoretical framework that draws on aspects of historical musicology, phenomenology, and embodied cognition.

This paper will focus specifically on 'note length' as a means of expressive timing in eighteenth-century flute performance, arising from our embodied understanding of image schemata – a kind of knowledge experienced as 'intuitive' – and its interaction with declarative knowledge of beat hierarchy and emphasis, taken from baroque music treatises. Indeed, by understanding the tacit knowledge that forms our so-called 'intuitions', and the way in which this interacts with explicit knowledge to influence expressive timing decisions, performers have a greater understanding of the cognitive and bodily underpinnings of their interpretative process.

The ability to comprehend and articulate this process with greater clarity allows for issues such as 'expression', 'intuition' and 'timing' to be explored more effectively and in greater depth both in performance and pedagogical settings.

Inflexões para flauta solo: novas perspectivas sobre a colaboração entre compositor e performer

Joana Radicchi (Portugal)

Abstract: Este artigo apresenta reflexões sobre o experimento que deu origem à peça *Inflexões para flauta solo* (2013), do compositor Leonardo Margutti, tendo como eixo de discussão a relação entre relevância artística e a interação entre compositores e performers na criação de obras novas. *Inflexões* foi resultado do projeto de mestrado da flautista Joana Radicchi, realizado na Universidade Federal de Minas Gerais, (Brasil) entre 2011 e 2013. A proposta desta investigação foi a de realizar um experimento colaborativo entre a flautista e o compositor para criação de uma obra musical nova para flauta. Para isto, ambos propuseram-se a utilizar uma metodologia de colaboração que permitisse uma maior flexibilização dos papéis usualmente atribuídos ao compositor e ao instrumentista neste tipo de parceria.

Consequentemente, a criação de *Inflexões* teve como fator fundamental uma participação mais ativa e direta do performer na estrutura da peça ou seja, neste experimento, o papel do performer não ficou circunscrito ao de ser uma referência para o compositor somente no que diz respeito às especificidades técnicas e expressivas do instrumento. Uma vez que, o processo criativo de "*Inflexões para flauta solo*" contou com uma intervenção mais direta da instrumentista na elaboração da obra, o texto debruça-se sobre a atribuição de valor artístico ao fazer específico do compositor e ao do performer em processos colaborativos bem como no resultado desta interação.

Neste caso específico, conceitos como "as ideias do autor" e até mesmo de excelência de habilidades performáticas como referencial na composição da peça foram experimentados de modo particular, e que, portanto possuem características que influenciam o processo de atribuição de relevância artística em obras compostas por meio de colaboração.

Histoire du Tango de Astor Piazzolla

Jorge Caryevschi (Argentina/Netherlands)

Abstract: Problemas editoriales y estilísticos que dificultan su interpretación. Parte 2, Nuevas conclusiones. En la presentación de 2017 sobre este tema se escribió: Histoire du Tango de Astor Piazzolla es una de las composiciones más populares para flauta y guitarra. Sus cuatro partes, Bordel 1900, Café 1930, Nightclub 1960 y Concert d'aujourd'hui retratan un momento arbitrario del desarrollo histórico de esta forma musical tan auténticamente argentina. Esta obra encaja perfectamente en el repertorio de la flauta clásica, pero esto no significa que pueda ser interpretada sin ningún conocimiento del tango, del Nuevo Tango y del papel de Piazzolla en su desarrollo.

Porque aún cuando la música esté escrita, su interpretación requiere una aproximación que coincida con las características idiomáticas de la tradición del tango y específicamente de Piazzolla. En el interín dicha presentación ha sido publicada en Impar, Online Journal for Artistic Research. Siendo que la editorial Lemoine no ha hecho ningún anuncio sobre una nueva edición revisada, Jorge Caryevschi continúa su comparación entre la publicación y la copia del manuscrito que le envió Piazzolla poco antes de la aparición de la edición.

Se hace hincapié en: a. Referencias de Piazzolla a músicos que constituyen ya el pasado del tango y que le han servido de inspiración para la Histoire du Tango, con el aporte de material gráfico y sonoro. b. aspectos socio-culturales para interpretar, con fidelidad al estilo, la música del compositor.

Propuesta didáctica para la mejora de la flexibilidad y elasticidad en los procesos que intervienen al tocar la flauta travesera

José Ferrer (Spain)

Abstract: A lo largo de la vida de un flautista se desarrollan multitud de tensiones, de vicios y malos hábitos, y de malos usos que dificultan o impiden realizar ciertas actividades de forma satisfactoria. Por otro lado, otras personas ya desde muy jóvenes sufren para conseguir una mínima flexibilidad y un sonido acorde a su nivel de estudio y aprendizaje.

Impulsados por esta preocupación nos planteamos este objetivo:

Desarrollar estrategias que ayuden a mejorar la fluidez en el soplo y el mantenimiento de la columna de aire para obtener un sonido equilibrado.

Este estudio pretendió valorar la efectividad de diversas técnicas y estrategias para ver cuáles eran las más efectivas tanto en alumnos como en profesionales. Cualquier estudio de estas características tiene que estar basado en la anatomo- fisiología y anclarse en el procedimiento científico para que los pasos sean seguros y ecológicos.

El estudio se realizó con diecinueve flautistas a los que se les realizó un análisis de su línea base, después una estimulación específica para modificar su grado de elasticidad y autopercepción, y por último, se volvió a medir para analizar los cambios.

Los resultados fueron positivos, analizándose de una forma objetiva a través del software MDVP y a través de valoraciones subjetivas por parte de tres jueces ciegos y de los propios participantes. Los datos ofrecieron cambios significativos en el índice de fonación blanda (MDVP), en ocho de los diez parámetros consultados a los jueces y en todos los parámetros consultados a los participantes.

Hay muchas interrogaciones en el estudio del instrumento:

¿Por qué cuesta tener una flexibilidad para cambiar las partes de nuestro aparato fonador y que posibilitan un sonido redondo y centrado? ¿Cómo conseguimos mantener una fluidez en la salida del aire, sin interrupciones, retenciones? ¿Por qué en ocasiones siento molestias en la garganta? Pensamos que para atender estas cuestiones debemos encontrar elasticidad y flexibilidad corporal, así como, aperturar la rigidez de las enseñanzas regladas para integrar este tipo de propuestas.

No sólo Böhm: Flautas alternativas a la flauta sistema Böhm en Alemania a finales del siglo XIX y principios del XX

Maria Carmen Fuentes Gimeno (Germany)

Abstract: Tras mis estudios de flauta Böhm y más tarde de traverso barroco y flautas de mediados del s. XIX, ahora supone para mí un gran reto descubrir las flautas que se utilizaron en Alemania cuando la flauta de “sistema Böhm” ya se extendía por Europa. Estas flautas de sistema antiguo o simple fueron evolucionando, adquiriendo nuevas llaves, nuevas medidas,...todo ello intentando mejorar aspectos como la afinación y las dificultades técnicas, pero también intentando competir en volumen sonoro con la nueva flauta de Th. Böhm.

Los constructores de las flautas de sistema simple no cesaban en sus intentos de adaptación, aunque siempre intentando conservar las características tímbricas de sus flautas, lo que era un criterio muy importante no sólo para los flautistas sino para la estética tradicionalista de las orquestas, en las que se siguieron empleando dichas flautas hasta mediados del s. XX.

Entre las flautas de sistema simple hay muchas variantes, algunas del propio Th. Böhm con sistema de anillas y otras como las del flautista Maximilian Schwedler (1853 – 1940), quien realizó hasta tres modelos distintos de flautas con muchas variantes. Dichos modelos fueron adoptados por otros constructores, quienes iban aplicando unas u otras de sus innovaciones.

Hasta el momento mi investigación ha sido bibliográfica, para conocer estas flautas, los flautistas, los constructores y sus invenciones, así como para buscar informaciones sobre la estética del momento, concretamente sobre el sonido que se esperaba de una flauta en ese período histórico.

El problema de investigación inicial fue saber si estas flautas, que cayeron en el olvido, fueron innovadoras, retrógradas o reaccionarias. Mi Objetivo: dar a conocer físicamente estos instrumentos, adentrándome en la técnica para poder descubrir y compartir sus sutilezas sonoras.

Es mi propósito para esta comunicación presentar y describir los instrumentos que tengo a mi alcance, sus características constructivas, técnicas y sonoras. Llevaré a cabo mi presentación en formato de Paper acompañando las descripciones con algunas imágenes en Power Point o Prezi y dando puntuales ejemplos sonoros con los instrumentos originales.

A música para flauta solo do movimento Música Viva

Michele Manica and Solon Manica (Brazil)

Abstract: O movimento Música Viva foi um propulsor de novas tendências musicais no Brasil no final da década de 30 até o início da década de 50. Com os objetivos de renovação do meio musical, divulgação e assimilação da música contemporânea pelo grande público, o grupo buscou atuar em diversas frentes, como a organização de recitais e concertos comentados, palestras, boletins, revistas e programas radiofônicos.

O presente trabalho aborda as realizações desse importante momento da história musical do país, pontuando sua produção de peças para flauta solo. Koellreutter foi um flautista de sólida formação e em função disso muitas peças foram compostas pelos membros do Música Viva para formações que incluem esse instrumento e eram executadas pelo próprio Koellreutter. Ao contrário do que se esperava ao iniciar a elaboração deste trabalho, apenas duas peças para flauta solo foram encontradas. Ainda assim, essas peças podem ser consideradas representativas por pertencerem a dois dos expoentes mais reconhecidos do grupo, são elas as *Melopeias*, de César Guerra Peixe e *Epigramas*, de Claudio Santoro.

As peças abordadas demonstram algumas características comuns, como liberdades no uso da técnica dodecafônica, nas repetições de notas e no uso de série com apenas 9 sons, por Guerra-Peixe, a quebra de elementos musicais como a notação de compasso e o uso livre dos tempos musicais pelos dois compositores. A partir do presente trabalho foi possível aprofundar os conhecimentos sobre uma fase importante da história da música brasileira. As relações entre os diferentes momentos modernistas mostram que a temática da criação de uma identidade nacional e desejo de novas formas de expressão musical foram temas que perpassaram os mais diversos momentos do século passado, sob diferentes enfoques e com frutos distintos.

Flute music circulation in Costa Rica: a new step on musical editions"

Tania Camacho Azofeifa (Costa Rica)

Abstract: When flute students at the University of Costa Rica played the works by Sandra Duarte (b. 1968) and Rima Vargas (b. 1962) in the early 1990s, they thought that this music was the first written by women composers in the country; they were unaware that before them was the Flute Sonata by Rocío Sanz (1934-1993). Sanz's piece remained unknown because it was almost never performed publicly in Costa Rica, nor was it assigned as part of the repertoire at school. Even now, many of these pieces have not been published nor are they used as teaching materials.

It is my aim that by publishing these and other works, that flute students not only get to know music by women composers but also, understand that their music is worthy of study. During the last two years, I have been contacting several composers in the country to collect their music. Since the field of composition is male-dominated, Costa Rica being no exception, there is a scarcity of works for flute by women composers, with some still unpublished. This search has allowed me to build a database with information of interest for flute students and professionals who wish to play music by Costa Rican composers, both female, and male.

To explore the pedagogical possibilities of the selected unpublished works, I have assigned them to my own students to develop a teaching guide, along with biographical information and notes by the composers that will be included in the upcoming flute collection. In the last year, this research has motivated the composers who are part of the study, as well as others, to write new works, that were recently performed in the Simposio Internacional Mujeres en la Música that I organized at the University of Costa Rica. In this paper, I argue that the work of archiving, publishing and teaching Costa Rican composers will lead to flute music being published and performed more frequently, and flutists and composers will be able to share the music with different audiences.

Estética Sonora da Flauta no âmbito da Música Armorial

Thallyana Barbosa Da Silva (Portugal)

Abstract: A Música Armorial é oriunda de um movimento artístico do Brasil surgido no século XX na cidade do Recife que tinha por preceito a criação de uma arte erudita baseada nos elementos da cultura popular da região Nordeste. Dado a proximidade da autora com a música armorial e diante da inexistência de trabalhos científicos que tratam das questões técnicas, interpretativas e performáticas da música armorial voltada para o repertório flautístico, foi despertado interesse no estudo investigativo deste estilo.

Ao considerar a sonoridade como fonte primordial de análise dentre os diversos elementos essenciais à execução musical, contribuintes para uma interpretação consciente da música, esta pesquisa teve como objetivo compreender os aspectos sonoros da flauta armorial. A escolha do aspecto sonoridade se deu pelo mesmo exercer relevante influência na qualidade da performance, uma vez que cada estilo e época demandam um tipo de som próprio. Neste sentido, ao saber que a flauta na música armorial emula o pífano nordestino, este instrumento configurou-se como base primária de análise necessária para compreender esta estética. Para alcançar o objetivo exposto foi adotado como procedimento metodológico a pesquisa bibliográfica e a documental, pela qual se buscou a obtenção de registros fonográficos para a realização de análise através da audição e observação de gravações em áudio e vídeo da performance de pifeiros representativos do cenário da cultura popular nordestina.

Com isto, identificar as nuances sonoras da música de pífano, buscando conhecer o modo de articulação e as sonoridades próprias do instrumento, e relacionando-as às técnicas sonoras contemporâneas baseadas nos livros de Robert Dick (1986) e Lavine e Mitropoulos-Bott (2005). A última análise foi realizada através de partitura da obra Terno de Pífanos, escrita para duas flautas e percussão, do compositor Clóvis Pereira, a fim de transportar as nuances sonoras características da música de pífano, já reportadas às técnicas contemporâneas, para a peça em questão. Os resultados obtidos viabilizaram a construção de uma sonoridade armorial, e mostraram a contribuição das técnicas contemporâneas na elaboração dessa sonoridade, o que ampliou as possibilidades técnicas para subsidiar a interpretação de obras para flauta de linguagem armorial, bem como auxiliar na performance.

Lecture Recitals

Flutastics - the kinesthetic approach to extended techniques

Ellen Burr (United States of America)

Abstract: I created Flutastics, Vol.I because I wanted to have more control over the pitches of multiphonics and microtones that I natural produced when improvising. I had tried multiple times study the available lexicons with no success. I wrote this workbook for myself and others who prefer to learn kinesthetically.

Flutastics Vol. I is designed to be an interactive way to explore the many sound capabilities of the flute. It is a workbook that guides each player through developing their own lexicon for extended techniques. This is a hands-on approach. Each individual creates their own comprehensive chart of microtones and multiphonics. There are no complicated fingerings or embouchure positions to replicate; no intimidating stacked chords to play. Flutastics follows a logical progressive fingering pattern (rather than a note by note dictionary) that unfolds into the extended sound techniques so fundamental to today's contemporary flute repertoire. In the end each player has a fingering manual that they have developed—for themselves. At the end of the book, a completed chart based on my playing on my flute (Yamaha, model #774, open hole, off-set G, split E, B-foot, A-442, but tuned to A-440) has been included for reference. This can be used to help one get started and for clues when stuck.

There is a supplemental book of etudes that I've written to go with the individual fingering. These were written for those who may want a musical structure to explore the extended sounds.

While this is just the beginning of many of the alternate fingerings possible, Flutastics builds not only the technique needed to produce these more easily, but is a way into micro-tones through playing.

I also wrote a companion book Flutastics Vol.2 which develops the technique of singing while playing. Included in this volume is my composition, Syukhtun with several pages of piece specific exercises.

Cassandra's Dream Song: Let's (not) talk about gender

Ine Vanoeveren (Belgium)

Abstract: Cassandra's Dream Song (1970), the first solo piece for flute by Brian Ferneyhough, the so-called father of 'New Complexity', has been the center of a gender-related discussion over the past decades. The piece, based on the mythological tragedy of Cassandra, was premiered in 1974 by Pierre-Yves Artaud, who approached the piece in a rational, analytical and mathematical way. This interpretation is called the 'pioneer's version'.

In the 90's, more and more female contemporary performers searched their place in the contemporary scene and a new, feminist version of the piece was described by Dr. Ellen Waterman, after working closely with Ferneyhough on this subject. Both versions are deeply anchored in a gender-related analysis. Archaic Western stereotypical divisions such as 'female and male themes' are woven into these interpretations.

In my search for a truthful and contemporary interpretation of the piece, I explore Cassandra's psychological path. The so-called 'Cassandra Complex' is widely described in the field of psychology and the more recent 'Cassandra Dilemma' is a known concept amongst climatologists. By researching these fields, while staying close to Cassandra's original myth, I managed to develop a conceptual interpretational analysis of the piece. One that isn't based on stereotypical gender-related issues and that is closer to Ferneyhough's original instructions of the piece.

The results of this research are part of my doctoral dissertation 'Confined walls of unity: the reciprocal relation between notation and methodological analysis in Brian Ferneyhough's oeuvre for flute solo' (2016) and were presented, together with Brian Ferneyhough, during the Darmstadt Summer Course 2016.

A Dutch article is available on Forum+: <http://www.forum-online.be/nummers/lente-2018/cassandra-s-dream-song>

This lecture contains both a broader interpretational analysis (macro-level) as specific elements on how particular parts of the myth are included in the details of the composition and the performance (micro-level). As a conclusion, I will play my interpretation of Cassandra's Dream Song.

Vacancy and musical presence

"In search of lost present" Concert-conference around the works of Leós Janacek

Léa Lesieur (France)

Abstract: When thinking about creating a musical project, I was asked questions about the meaning to be given to my flutist and interpreter position today. While everything is accessible, viewable, revisable, podcastable, comparable, how to position oneself in the face of this over-solicitation and what is the need to make concerts and to play today's music?

How can a flutist perform in the present? What is his role? Of which way the concert can be at the same time a place of intense presence and create a musical "vacancy" useful to everyone? I will propose an answer through the following three parts:

At first, the choice of repertoire: play the music of Leós Janacek. Leós Janacek was interested to record, to note the sounds of everyday life, to put the word alive in musical notation. He asked this question: Should a musician admit the existence of a sound world apart from music and studying it? In this way, he tried to capture and make us sensitive to the sounds of the present. Secondly, retranscribe new scores for the repertoire of the flute. Starting from the observation that there are very few works for this composer's flute and in order to defend his music, transcribe, arrange new scores for flutists. Work of arrangement of several pieces being in progress, I will propose to listen an arrangement of *Pohadka*, (a tale), originally written piece for cello and piano. Finally, playing in concert creates an experience. The moment of the concert, the meeting of works, the performer and the public allow the creation of a parenthesis, a unique moment and make ourselves available, present, *in the moment*. In 1952, John Cage with his work 4 minutes 33 seconds introduces silence as an inseparable music and leads the viewer to listen to the noises and sounds that surround him. He creates a "vacancy" in the established system, and in a way like Janacek, makes us aware of the sounds that are surrounding us.

In defending contemporary music and creation, the performer proposes to listen to works that interrogate and contradict his conceptions. It can create both a moment of presence with the viewer, but also make it available at a time of vacancy, freedom and openness. By offering the opportunity of this vacancy, it also opens a field of possible evolution.

To defend this, I will propose to listen the piece for flute and piano "Two" of John Cage.

The modernity of the one-keyed flute: ‘Affects’& ‘Effects’ in the contemporary repertoire for the traverso

Matteo Gemolo (Belgium)

Abstract: Contemporary music for the flute has come to be associated with advanced instrumental technology and techniques. For much of the 20th century, the modern Böhm-system flute proved the perfect vehicle for the new ideals and sonorities of the modernist avant-garde. But as the early-music movement gathered pace during the 1960s, the preeminence of the modern flute became subject to reassessment and from the late 1980s, the traverso became of interest not only to performers, but to composers as well thanks to its palette of different timbres that can vary according to the expressive intent, variable types of vibrato such as the French flattement, the diversified use of unequal temperaments, and ways of producing microtones and multiphonics with extreme exactitude. What is more, the Baroque artistic milieu from which the one-keyed flute stems is a vivid source of inspiration for post-modernist composers, whether through the use of embellishments or quotations from the Baroque flute repertoire or by reversion to genres or instrumental combinations from the first half of the 18th century.

Thanks to its simple structure—a conical tube with six holes—the traverso is capable of embracing the whole range of extended techniques borrowed from the modern flute vocabulary, with surprising new results. Flautists such as Stephen Preston and Elissa Poole have been at the forefront of commissioning new works for the one-keyed flute. Composers such as Edward Cowie, Hans-Martin Linde, Jukka Tiensuu, John Thow, Jacqueline Fontyn and others have written new music for the traverso showing how a deep and genuine inspiration derived from the Baroque era’s instrumentation, form, and rhetoric can be set into dialogue with a contemporary language. Through a series of music examples (recordings and videos) it will be shown how the new composers’ need to distance themselves from the strict rules of serialism and free their voices from any orthodox approach to music have found in the traverso sound and its musical legacy (especially in the company of other period instruments) the best way of reconnecting the avantgardist “effects” with the perennial “affects” that the one-keyed flute is still able to evoke.

Deux Aires for flute solo – a musical reading of Fernando Lopes-Graça through Theodor W. Adorno's philosophy of music

Margarida Neves (Portugal)

Abstract: This lecture recital will present a brief investigation that articulates the study and practice for the performance of *Deux Aires*, a piece for solo flute by the Portuguese composer Fernando Lopes-Graça, with the philosophical perspective on music of the German philosopher Theodor W. Adorno. The achieved results relevant for artistic practice will be synthesized in the presentation of this solo flute piece.

The guiding line of this research was the question “How to better render the musical text?” This question is particularly relevant when the issue is contemporary music not only because this “new” music is in the shadow of the canonical repertoire, but also because its eclectic nature distances us from an immediate or intuitive understanding. Adorno's proposal of a dialectical musical interpretation will be presented, as well as a sample of some interpretation conundrums that arose within the practice of *Deux Aires*, and their surpassing. This will fill in the first 25 minutes of the lecture. The last ten minutes will be dedicated to the performance of *Deux Aires* (1. *Air Tendre*, 2. *Air de Bravoure*).

Confronting the practice study of Lopes-Graça's *Deux Aires* with the adornian notion of dialectical musical interpretation had a big impact on the final result (the sonorous realization of the piece), having oriented and determined interpretation decisions (and indecisions) throughout the practice. This investigation aims to lend the performative realization of the musical score a critical standpoint that escorts the musician's search for the musical sense [musikalischer Sinn] in the musical text.

The purpose of this critical search is a sonorous realization of the musical text more clearly presented to its public. With this lecture recital, we hope to present to English speaking participants a place for discussion about the relationship between musician, musical text and musical performance, as well as a dignifying interpretation of the work of Lopes-Graça.

Case Study: Mozart's flute concertos

Nikolaos Nikopoulos (Greece)

Abstract: The fact that there is always a Mozart concerto required in orchestral auditions for flute, reveals that a good understanding of the classical style is a prerequisite to entering the orchestral profession.

Having participated in audition panels I was often astonished by the mismatch between an undeniably high level of flute playing and a really poor level of stylistic awareness.

What makes the concertos by Mozart so irreplaceable? Despite using the same language as his contemporaries, Mozart elevated the classical style to the highest level. Integral element of this style is its intention not to express the unique, personal feelings of its creator as an externalization of his subjective expression but to express the archetypal feelings of human nature in its ecumenical dimension, through a language the notations of which are absolutely decodable by all those with a basic musical education.

In that sense, the universality as a characteristic of the classical score does not require a personal interpretation. What is expected by the performer is not to put his personal stamp in an interpretation that equates to the solution of a puzzle, unlocking hidden messages and intentions of the composer. The classical style is objective enough to require not an interpretation but a fine oration, and this is exactly where its first difficulty lies. The other difficulty derives from the fact that a lot of self-evident notational conventions of that time, lost their self-evident decodability through the imposition of the aesthetics of the 19th century.

Aim of the proposed presentation is to help deal with these difficulties by resorting to sources of the era and with the performer in mind by examining musical examples and applying that information to specific examples from the flute concertos by Mozart, contributing thus to a more concrete idea of what constitutes the classical style in terms of phrasing, punctuation, ornamentation and articulation. The lecture will be accompanied by projection of slides and playing the flute to demonstrate examples. Part of this lecture was presented at LUCA School of Arts, Belgium, after an invitation by Berten D'hollander.

Can the breath, or breathing, be integrated into the artistic discourse of a performance?

Richard Craig (United Kingdom)

Abstract: This lecture recital interrogates the use of the breath, and its current limitations, in flute performance practice. Initially I seek to identify a latent gestural meaning behind our approach to breathing, and then to expand upon the metaphor of the string player's bow as a model of a new approach to breathing. Leading on from this, to illustrate a new technique of breathing which I have developed from my investigation, which has then developed as a form of musical material within a composition.

The results of my research have been realised artistically through a collaboration with the composer Kristian Ireland: the composition *Luminous* for solo alto flute (2012-2014). *Luminous* draws both the performer's knowledge and the composer's notion of temporality into a long form work of 28 minutes duration (a piece of this length for flute being a rare occurrence), which also presents a dichotomy of identities. A performance is then a manifestation of the composer's creative practice as well as the performers.

It is through the medium of performance that the question of authorship of *Luminous* is posed. Furthermore, that the specificity of my performance practice limits the work's reproduction becomes a point for discussion: is *Luminous* a shift in the performer/composer relationship in which I have artistic 'ownership' of the work, as opposed to the accepted role of the composer and author?

Demonstration of Pedagogical Approaches

Teaching posture, breathing, and support through the use of singing techniques

Cristina Ioan (United Arab States)

Abstract: In the process of helping the students understanding how the body and the mind work for playing the flute, I have used many times a parallel to the singing technique. From my previous research on the parallel between flute and singing techniques, I have realized that the singing and flute playing share many aspects in the way the body and the mind work.

I have also used this parallel for my own flute practice and it proved to be very helpful since it gives an alternative method of experimenting the body sensations and the mental processes when producing a sound. Since playing the flute is a practical activity it's easier to relate to a practical experience rather than to a formulated theoretical explanation. Also, through speech, we are not always able to fully express the vast range of sensations and mental process that one has when playing or singing. Nevertheless, it's absolutely necessary to be aware and to fully understand the theoretical aspects of the flute playing. But when it comes to using that knowledge, the students are many times unsure of how to put that in practice and what they should be feeling or thinking.

When they are experimenting these notions, such as for example breathing or support through singing, they will interiorize and mentalize these processes and they will be able to apply this knowledge to flute in a natural way. Thus, using the tacit knowledge that one can acquire through singing will benefit the process of playing the flute. Singing is probably the most natural way of making music and even if one might not be able to sing in tune at first, one can at least produce a sound and see the difference between producing a low pitch or a high pitch sound. This alone will enable us to see for example where the support comes from, and what are the muscles involved in supporting the air column for singing. Later on, depending on one's ability to sing, this could be further applied to other aspects of flute playing, like intonation, interpretation and even timbral changes.

Reeducação respiratória

Sara Silva (Portugal)

Abstract: Após várias sessões de SwáSthya Yôga, uma linha de tradição milenar compilada e praticada através do DeRose Method | High Performance, deparei-me com ínfimas leituras e uma grande variedade de exercícios de reeducação respiratória que melhoraram vários aspetos da minha vida, principalmente na aumento da minha vitalidade fisiológica/capacidade pulmonar que foi desenvolvida aula após aula, o que me permitiu desfrutar da prática e estudo da flauta transversal, assim como no desenvolver da minha capacidade de concentração e engajamento durante os concertos e apresentações ao público.

No decorrer da minha carreira enquanto flautista e pedagoga, deparei-me com uma questão muito pertinente e, no entanto, bastante árdua de explicar aos alunos de forma imediata, uma vez que encontro complexidades respiratórias em todos os alunos e, quando questiono como deve ser efetuada a respiração durante a prática do instrumento e/ou como o fazem, demonstram-se perplexos e sem saber como o explicar ou, até mesmo, o fazer.

Em comum, todos os exercícios realizados nas aulas tratam da utilização de uma respiração completa (diafragmática, intercostal e peitoral), embora envolvendo outros imperativos: ser profunda, ritmada, controlada, consciente, uniforme, lenta, silenciosa e nasal. Após a efetuação de exercícios muito simples com vários alunos, desde idades compreendidas entre os 10 e os 18 anos, durante aulas de flauta transversal, deparei-me imediatamente, com a execução de apenas um exercício de técnicas respiratórias, de um melhor controlo do som, auditivamente mais cheio e harmonioso, uma maior projeção sonora em dinâmicas mais robustas e fortes, numa maior capacidade pulmonar entre frases mais longas e, no que respeita à articulação, um legato mais consistente, com mais estabilidade do sopro, um stacatto mais curto e ressonante/claro, entre muitas outras variantes.

Esta proposta visa, então, dar a conhecer de forma prática e demonstrativa, todo o processo respiratório completo utilizado e exercido com os alunos, compilando e apresentando os vários conteúdos de forma a proporcionar um desenvolvimento progressivo, para além de identificar os vários pontos positivos da prática diária destas técnicas, tanto a nível profissional, estudantil como a nível pessoal.

Applying Laban Movement Analysis and Bartenieff Fundamentals to flute pedagogy

Simone Maurer (France)

Abstract: Music practice is often repetitive, compartmentalised, and carried out in an isolated environment, leaving other performance elements, such as the way a musician moves on stage, overlooked. Visual aspects of performance should not be undervalued as audiences are also influenced by: stage entrance, body sway, posture, and facial expressions. In this researcher's current study, advanced flautists demonstrated a lack of whole-body awareness when asked to self-critique their own videoed performance. Nine out of the ten performers made negative remarks related to how awkwardly or unexpectedly they moved on stage; yet very few considered how they could improve their movement and posture. This finding highlights an area of flute teaching and performance which could be developed through somatic practice.

Approaches to whole-body awareness are not new in the music discipline—Alexander Technique and Feldenkrais Method are often employed by musicians worldwide to improve body function in performance. However, two less frequently employed somatic methods, Laban Movement Analysis (LMA) and Bartenieff Fundamentals (BF), are yet to be applied to music pedagogy.

LMA, created by Rudolf Laban, is a theoretical framework and language for describing and analysing human movement using the basic concepts of body, effort, shape, and space. BF is an extension of LMA developed by Irmgard Bartenieff, a student and colleague of Laban. Based in developmental patterns of movement, BF facilitates movement not only functionally, but also expressively. The inclusion of expressive movement distinguishes LMA and BF from other somatic practices, and is a central reason for their incorporation into a pedagogical approach.

Through physical demonstrations and visual aids, this presentation will explain how LMA can describe and analyse movements of flute players in performance, and how its combination with BF can increase body awareness, prevention of injuries, and expression. The physical exercises from LMA and BF have been adapted for a flute-player-specific context, covering themes of: stability/mobility, function/expression, exertion/recuperation, breath/core support, and spatial intent. Experiencing the body through exercise concepts such as movement scales, dimensional breathing, body part sequencing, leads to greater clarity and expression of movement in performance.

Presentation of Projects

“Sonata para Flauta e Piano” op. 64 de Mel Bonis

Ana Cavaleiro (Portugal)

Abstract: Este artigo consiste no estudo e análise da obra “Sonata para Flauta e Piano” op. 64 da compositora Mel Bonis. Numa primeira parte do trabalho abordarei aspetos sobre a vida da compositora, no seu contexto sociocultural, histórico e estético, salientando aspetos da sua formação e produção composicional para flauta transversal. Seguidamente prosseguirei com a análise performativa da obra central do artigo bem como à aplicação do software Sonic Visualizer na comparação de gravações, mais concretamente de questões de fraseado, timbre e pulsação. Com este trabalho pretendo aprofundar as minhas ferramentas interpretativas e contribuir para visão mais informada sobre a Sonata para Flauta e Piano de Mel Bonis.

Mysticism and musical performance: an interpretative proposal of pieces for solo flute by Mario Lavista and Torü Takemitsu

Marisa Ponce de León (México/Portugal)

Abstract: Mysticism has conditioned the behaviour of human beings throughout times in the way of life, superstitions or religious beliefs. Mysticism is also present in Music, not only in religious music but in other streams, including contemporary music.

As a musician, from my own artistic practice, I acknowledge that mysticism somehow manifests itself in the process of making art too, consciously and/or unconsciously for the participants of this process; in the case, the artwork being a musical performance. The fact that mysticism is often embodied or tacit within the performance and because it is difficult to express or articulate its influence in and through words, displays an important argument on the matter: a mystical experience is to be felt, thus, it is only possible from an individual perspective.

Therefore, the present artistic project consists of a performance of 15 minutes by the group Sidereae Nunciae (Messengers of the Stars, in Latin), consisting of two performers, Raquel Harmansukh (sound therapist) and Marisa Ponce de León (the author), focusing on two pieces for solo flute of two contemporary composers: Mario Lavista (mexican, 1943-) and Torü Takemitsu (japanese, 1930-1996). Through the performance of the pieces 'Voice' by Takemitsu and 'Lamento' by Lavista, this interpretative proposal is focused on an exploration of the work of these two composers, with such distinct cultural backgrounds, both equally marked by the influence of mysticism.

It is proposed to expand the possibilities of interpretation from what lies beyond the score, by complementing the flute with ancient instruments of known therapeutic character, like Gongs, Crystal bowls and Conch Shell, that are used on an improvisation basis, during and between the pieces. These instruments, used both in the West as in the East to create mystical environments, are introduced to stimulate the awareness and increase the sensitivity of the senses, both of interpreter and listener.

This performance intends to be a kind of musical experimentation on a sensorial and emotional field, on the merging of classical music with the improvised music, that can lead to new and more profound insights and inspire people, both inside or outside the strictly music domain.

New Composite Guitar made by J&J Composite

Nicolas Lestoquoy & Berten D'Hollander (France/Belgium)

This new instrument designed since the 90s by the luthier, engineer, researcher CNRS Charles Besnainou is born this year. Initiated with the help of the famous Daniel Friedrich and the guitarist Vladimir Mikulka, it took almost 20 years to achieve this powerful instrument combining the sound qualities of traditional instruments. Today this guitar finds its place in many ensembles of chamber music (String Quartet, Septet) often alongside Berten D'Hollander

Workshops

Efficiency in reading contemporary scores – a gate to musical relevance

Alicja Molitorys (Poland)

Abstract:

PURPOSE: The aim of the workshop is to help flutists understand contemporary score. How to quickly gain insight into music hidden behind complicated notation? The intention is to show practical ways of dealing with a new piece.

BACKGROUND: I have been performing contemporary music for 20 years with almost 200 premiered solo, chamber and orchestral pieces. Extensive playing, teaching and being a mother have led me to proficiency in time management. The faster I read through new music, the faster I can concentrate on artistic outcome.

REASON: Everybody struggles with time pressure. It's therefore crucial to quickly recognize the possible obstacles, identify technical difficulties in advance. Solving problems at the beginning saves time and energy necessary for creating musical experience.

Topics

- Different systems of using accidentals,
- Graphic tool for reading compound time signatures,
- Identification of main beats (rests, ties, dots),
- A bit of math – difficult rhythmic groups, calculating speed,
- Recognizing patterns/scales,
- Usage of colours for accelerating the reaction,
- Choice of fingerings (b flat, high register, alternative),
- A single part or a whole score – which is better for chamber music?

Methodology

Power Point presentation: short excerpts from solo, chamber and orchestral music. Each participant receives a handout with exercises covering appropriate topic. After detailed explanation the solution is displayed on the screen. Moreover, some problems are presented by live performance and recordings. Finally, everybody receives an evaluation card with 'food for thought' – three extremely difficult examples. Filled cards should be collected in a box by the end of the conference. Solution available online after the conference. Estimated time: 90 minutes. 10 minutes for each topic.

Obligation to artistic relevance

All musicians are responsible for making wise choices when performing contemporary music especially if the part seems to be 'mission impossible'. Compromise is needed and close cooperation with composers. An individual musician is no longer just a performer, but a creator and an educator. It is crucial for artistic relevance to exchange experiences and clarify the meaning of musical notation. It should be considered as our commitment to future generations.

Between The Beats

Elsa Nilsson (United States of America)

Abstract: Classical flute players focus on playing beautiful melodies with full tone and perfect technique. Rhythm, especially rhythmic depth and groove, falls by the wayside. This class is designed to tackle these issues and give flutists the tools to improve their internal sense of rhythm, as well as provide creative ways to approach practicing with a metronome. Spending concerted time working on rhythm will improve participants spatial awareness within the music and make them sound more confident in any style or passage. Being able to play beautifully long and flowing melodies with rhythmic precision and depth will elevate the players sound, and make it easier for them to play with others.

Participants will be given exercises designed to strengthen their comfort working with a metronome, address common rhythmic mistakes (both on the micro-level of subdivisions, and the macro-level of the infrequently clicking “big” metronome to recognize fluctuations in time on a large scale), address time feel in relation to rhythmic depth and groove, discuss rhythmic displacement, learn how to practice feeling equally comfortable on every part of every beat, and address playing in odd time signatures. These exercises and techniques can be applied to any style of music both as a performer and as a teacher of flute music.

A handout of all the exercises and a list of suggested reading will be provided to encourage each participant to continue expanding their rhythmic senses after the class.

From notation to expressive playing with the help of Moyse: 24 melodic studies

Lucas Jordan (Switzerland)

Abstract: This workshop will focus on the 24 melodic studies by Moyse. The workshop will unlock all the implications hidden in musical notation, which on the one hand make these studies very difficult to execute well, and on the other lead to very expressive playing. These studies, if worked on from this performative attitude, are essential to the development of good musical sense and a technique that allows the flutist to play the music instead of giving in to instrumental demands. Herein lies the relevance of these studies for anyone interested in playing music from baroque until the start of the 20th century. Starting with a short theoretical introduction the intention of the workshop would be to work on 3 - 5 studies with interested students or participants of the convention. During this work, when possible exercises will be worked on as a class (with participation of all the attendees).

The theoretical section will set the groundwork for work on the studies. Each of these will be dissected to show difficulties and how to solve them as well as the various principles one can apply to them in order to learn the most from each study.

The FLUTE: Hands on research offers a platform where the topics of how we approach musical notation and solve instrumental and performative problems can be approached both theoretically and practically. The discussions inherent to the workshop form a basis for an objective approach to the interpretation of musical notation, which can hopefully spark interesting discussions with other flutists and researchers.

Introdução ao Método Feldenkrais (Workshop)

Pedro Couto Soares (Portugal)

Abstract: The Feldenkrais Method is a somatic re-education system designed to promote bodily and mental efficiency and well-being by conscious analysis of neuromuscular activity via exercises which improve flexibility and coordination and increase ease and range of motion. It can be practised in group lessons, called Awareness Through Movement (ATM). These lessons consist of sequences of gentle movements that are performed attentively always within the comfort zone. By subtle variations, and careful shifts of attention, implicit learning is promoted increasing the quality, ease and range of the movements.

In this way results are not achieved by thoughtless and mechanical repetition or by muscular strain, but rather by breaking the movement into its component parts which one is often not aware of.

In this 2-hour workshop open to 10 participants a couple of the innumerable lessons devised by Moshe Feldenkrais will be practiced.

Applications to flute practice of the principles involved in the building of the lessons will be explored.

Integrated Practice for Flutists (Workshop)

Pedro Couto Soares (Portugal)

Abstract: It is my contention that effective practice can and should be thought as a type of research and not be based in thoughtless and mechanical repetition. Research is generally understood to involve some form of systematic investigation that leads to new observations and therefore to new knowledge. For practice to qualify as research, it must have an investigative nature, the investigation must be systematic and result in an original contribution to knowledge.

A well-integrated musician must always be aware of the connections between mind and body, science and art and practice the alternation between analysis and integration. These connections are often hindered by a goal-oriented practice that loses focus on the process.

One of the principles of the Alexander Technique is that many of our problems are rooted in lack of awareness (body and mental) of the processes and an obsession with the outcomes. The acquisition of habits and the essential automatization required in musical performance, can often be used to disadvantage with regard to our energy expenditure (and subsequently to our functioning) as well as to the quality of our actions.

This workshop will focus on the applications of principles and procedures of the Alexander Technique to flute practice and playing, aiming at enhancing the student's awareness not only of his body use, but also of his thought processes and practice habits. Each student will have a 45-minute lesson with the instrument. It will not be required to play any prepared repertoire. A C major scale or a dozen measures from a practiced piece may be enough.

Recitals

Diversify Your Repertoire: Works for Auxiliary Flutes

Brian Dunbar and Keilor Kastella (United States)

Abstract: How can you make your recital programming more compelling by making it more diverse? How can the composer's identity and viewpoint, instrumentation, and engagement with other cultures make a composition more interesting? This recital attempts to answer some of those questions by featuring 21st-Century solo works for C flute, alto flute, and piccolo by American composers from underrepresented communities. Sonatina for Alto Flute and Piano by Alexandra Harwood "is an excellent addition to the recital and teaching repertoire featuring traditional and improvisatory sounds based on ancient Japanese imperial court music--Gugaku." Lowell Liebermann's Eight Pieces Op. 59, is composed for Bass Flute, Alto Flute, C Flute or Piccolo. The composer provides instruction that "flutes may be mixed at the performer's discretion." What Goes Around from Katherine Hoover's, Two for Two, is a thrilling combination of captivating lyrical melodies and virtuosic capabilities of the alto flute.

A Concert of Flute and Bassoon Improvisations

Ellen Burr/Flute (United States) and Robert Glassburner/Bassoon (Portugal)

The concert will be thirty minutes of free improvisation. This duo continues the tradition of a basso continuo and treble line while exploring the creative impulses of improvisation—real time composition. With complicated notations of the “new complexity” movement, this concert explores the intuitive complexities that arise between two highly trained performers. The relevance to IMPAR’s conference is how improvisation—instant creation—comes from abandonment to the intuitive and how the years of technical training become second nature in the performer.

Their form of improvisation is built around twentieth century aesthetics, intervallic constructions and extended techniques (rather than based on a 4 bar chordal scheme associated with jazz). Moods, sounds textures and ambient energy fields are mixed in with contrapuntal utterances.

Ellen Burr and Robert Glassburner first improvised together when they were attending Wichita State University in the late 1970’s. The duo has played together for the past thirty years, in concert halls, small clubs, new music venues and house concerts.

A flauta, o compositor ... eu

Joana Radicchi (Portugal)

Abstract: A proposta deste recital é apresentar um repertório para flauta solo cujas obras tenham relação com a colaboração entre compositores e intérpretes. Este repertório foi elaborado como parte de minha pesquisa de mestrado, cujo objeto de investigação era a interação entre compositores e intérpretes na criação de obras para flauta. Tendo em vista que meu trabalho com compositores brasileiros teve início em 2003, e culminou com esta pesquisa em 2013, apresentarei obras tradicionais do repertório para flauta cuja criação tenham algum envolvimento com este tipo de parceria, assim como duas peças dedicadas à mim e que foram criadas a partir deste trabalho colaborativo com compositores - "Inflexões (L. Margutti - 2013) e "Suíte Chorinha (M. Ribeiro - 2003).

Flute extended

Lucas Jordan (Switzerland)

Abstract: From violin to extended techniques - the flute is one of the most versatile instruments. In this short recital I seek to explore all these possibilities. Each of the selected pieces explores the extremes of each possibility of the instrument. At the same time I would like to introduce two very new pieces for the flute.

The programme starts with *De Los Mares Imaginados* by Pedro Alvarez which explores the limits of breathing and performative gestures. This is followed by Bach's *Chaconne* from the d-minor Partita for solo violin which explores the possibilities of traditional technique extended by the demands of performing a piece for violin on the flute.

The first movement of *Guainumbi* by Igor Maia continues the programme exploring a multilayered aesthetic demanding independence of voice and various ways of producing sound on the flute. The recital ends with gestural performance of *Voice* by Takemitsu, where one's voice transcends the flute sound into speech.

RE-vision

Maruta Staravoitava (Italy) and Maurilio Cacciatore (Italy)

In this program I would like to touch the subject of revision, transformation or transcription based on the example the two pieces. Both pieces are representing a different way of transformation. One is a revision or elaboration of toccata and fugue in d minor written by J.S.Bach for organ, the instrument with enormous sound potential as well as an ability to create massive chords. Sciarrino takes the musical text and harmony and revise the way to produce the chords using some modern techniques of playing such as multiphonics, or arpeggios as well as in a very conventional way making some rhythmical changes.

The interpretation of a transcription is always a matter of discussion. It concerns not only violin or cello repertoire transcribed for flute but also some baroque repertoire written originally for traverso. Perhaps we could consider every transcription as a new piece based on already known material, trying to forget the old patterns we have from our past performances? This way of thinking doesn't exclude the "historical" approach or research about music. In this recital I would like to invite the audience to the reflection about interpretation and to stimulate the imagination of flute sound.

Developing the topic of transformation I want to perform a piece for bass flute and live electronics written for me in 2014. This piece is an example of transformation of a sound material through modalys. Modalys is IRCAM's flagship physical model-based sound synthesis environment, used to create virtual instruments from elementary physical objects. It is also possible to create objects with more complex shapes out of 3D meshes, or using measurements, and Modalys does all the work, bringing them to life and making them sound. By combining these various physical objects, astonishing, unique virtual instruments can then be shaped. In this piece composer uses sound of breath as well as other modern and classical ways of playing to create a new virtual instrument.

