

VII muusika- ja teatridoktorantide konverents (3. õpiaasta)

VII Conference of the Third-Year Doctoral Students (Creative Branch)

Teisipäeval, 10. märtsil 2020 kell 13.30–18.30

Orelisaal A-404

Tuesday, March 10, 2020 13:30–18:30

Estonian Academy of Music and Theatre, Tatari 13, Organ Hall A-404

Moderator: Juhan Uppin

13.30 Giovanni Albini

Transfiguring Traditional Music Elements – A Mathematically Informed Approach to Composition

14.00 Anna-Liisa Eller

Estonian chromatic kannel as a baroque instrument?! Particularities of performing Baroque music on kannel

Moderator: Mai Simson

14.30 Diana Zandberga (Riia)

The History of Piano Department of Jāzeps Vītols Latvian Academy of Music in Connection with Jāzeps Vītols Variations-Portraits op. 54

15.00 Johan Randvere

On shaping of form in Jaan Rääts's piano works

15.30 Lucy Abrams (Helsingi)

A chapter from 'Elollinen': Limn for solo bass clarinet by Lotta Wennäkoski

Kohvipaus / Coffee break

Moderator: Vambola Krigul

16.30 Tze Yeung Ho

Phonetic Features as a Tool in Music Composition

17.00 Maila Laidna

The Performance Style of the Klas-Lukk Piano Duo and its Interpretation of Witold Lutoslawski's Variations on a Theme of Paganini

Moderator: Hanna Junti

17.30 Piret Jaaks

Dramaturg as a community researcher and what can she learn from it

18.00 Tiiu Sisask

Composing for Piano Duo: The Process of Preparing a New Work for Premiere Performance

18.30 Networking, Herz-Room A-202

19.00 Kontsert / Recital of Diana Zandberga (piano, Jāzeps Vītols Latvian Academy of Music)
Organ Hall A-404 – Works by Jāzeps Vītols, Imants Zemzaris

Giovanni Albini

Transfiguring Traditional Music Elements – A Mathematically Informed Approach to Composition

As a contemporary composer, when I deal with the issue of musical legacy I feel the impact of two opposing strands: the one that can be traced back to modernism, thus overcoming tradition, and the other under the influence of post-modernism, that essentially reduces tradition to a mere distant material. Because neither of them satisfies me as a composer, my research responds to the need for a third approach, not renouncing the desire for novelty nor the awe-inspiring aura of the established and intelligible material of musical legacy. In this regard, the aim of this research is to answer the following question: how can mathematics serve shaping musical structures that grant a neat focus on traditional music objects and yet put them in a different perspective? More specifically, how and why this purpose can be achieved seeking combinatorial concepts? To answer the question a number of compositional approaches are taken into account and tested against different situations.

Anna-Liisa Eller

Estonian chromatic kannel as a baroque instrument?! Particularities of performing Baroque music on kannel

The presentation concentrates first on the historical connections of *kannel* with some commonly known European plucked instruments of the same type, particularly the psaltery. The specific complexities in playing baroque music on the *kannel* will be demonstrated, specifically the possibilities to play one of the most important baroque ornament – the trill. The presentation by Anna-Liisa Eller is based on her creative research thesis “On arranging 17th and 18th-century instrumental music for the Estonian chromatic *kannel*”.

Diana Zandberga

The History of Piano Department of Jāzeps Vītols Latvian Academy of Music in Connection with Jāzeps Vītols *Variations-Portraits* op. 54

During academic year 2019/2020 Jāzeps Vītols Latvian Academy of Music celebrates the centenary, because this institution, previously Latvian Conservatory, was founded at the end of 1919. Its first rector till 1944 was Latvian composer Jāzeps Vītols (1863-1948). After a successful first academic year (1919/1920) during the summer of 1920, Jāzeps Vītols wanted to welcome the piano teachers of Conservatory, dedicating them the *Variations-Portraits* op. 54. This piano masterwork offers not only the psychological characteristics of each person but also differentiates the essential features of pianism. It was confirmed by the prominent music critic Jānis Zālītis: “From the usual variations, they differ in the sense, that in each of them the author has tried to give the most representative characteristics of these musicians – educators. The musical portraits of Vītols are truly significant and ingenious.”

In piano literature, some parallels could be seen with the *Historical Hungarian Portraits* S. 205 (1885) – late piano work by Franz Liszt, where was given musical epitaphs and characterizations of seven famous nineteenth-century Hungarian freedom fighters and artists.

The imaginative and technically bright cycle of variations - Jāzeps Vītols *Variations-Portraits* is often performed on a concert stage and usually is included in the program of the International Jāzeps Vītols Piano Competition in Riga.

Johan Randvere

On shaping of form in Jaan Rääts's piano works

Over the past several years I have performed much of the piano music of Estonian composer Jaan Rääts. This process has brought me to the understanding that one of the most challenging aspects of the interpretation of this music has been the achieving of a sense of integrity and completeness. While not technically demanding, these works are constructed from small and often contrasting thematic blocks that are not aligned in a way that would allow for their performance as teleological (i.e. culmination-oriented) structures. This requires that the pianist employ unconventional performance strategies, allowing for the work's overall structural integrity to be successfully conveyed while its mosaic-like form does not disappear from view.' For this purpose I have developed a method in which various blocks of musical material from Rääts' piano works are arranged according to their classification as representatives of different theme-groups. I have also worked out a performance strategy for each theme-group. The next stage involves combining the theme groups as they appear in the given composition and working out a so-called "global performance strategy". This presentation will involve the implementation of these performance strategies to the Toccata.

Lucy Abrams

A chapter from 'Elollinen': *Limn* for solo bass clarinet by Lotta Wennäkoski

My doctoral research is an artistic and sociocultural study of contemporary clarinet repertoire composed by Finnish and American composers post-1980. The artistic purpose is to continue to develop my musicianship by examining the unique skills required to perform contemporary music. As I have lived and worked in the United States and Finland, I have also observed that contemporary music, and its performance practices, are different in both places. These experiences have motivated me to also research the differences in practice, aesthetics, notation, and the dynamics between composers and performers as part of my project. I approach this comparative study through methods of performance, musical analysis, musicology, and sociocultural study using anthropological methods. I propose that American and Finnish cultural values are reflected in the compositions, notation and musical approaches in the musics of both places.

In this lecture recital presentation, I will perform the solo bass clarinet work *Limn* by Finnish composer Lotta Wennäkoski. This work will be featured in my second upcoming doctoral concert April 4, 2020. I will discuss the work's significance as a case study within my project, including aspects of performative analysis and auto-ethnography of my experiences preparing it.

Tze Yeung Ho

Phonetic Features as a Tool in Music Composition

This presentation introduces my artistic research on how phonetic features such as *quantity* and *tones* can inform a composer's creative process, in particular on works written for voice or vocal ensembles. My works focus especially on the Cantonese, Norwegian and Estonian languages, where one or both of the phonetic features are present. My personal ties to these languages allow for musical examples to be drawn from my own interests and output. Using a phenomenological approach, the presentation will be discussing select moments of melodic, rhythmic and formal construction in my works *natt-öö-夜* (2017) and *kj/ærlige ord* (2018). The question of musically notating these phonetic features will also be addressed in the presentation.

Maila Laidna

The Performance Style of the Klas-Lukk Piano Duo and its Interpretation of Witold Lutosławski's *Variations on a Theme of Paganini*

The Klas-Lukk Piano Duo was formed in 1943 by Estonian pianists Anna Klas (1912–1999) and Bruno Lukk (1909–1991) The Klas-Lukk Piano Duo quickly established itself as a professional ensemble, bringing the interpretation of this chamber music genre to the highest level. Through their concert activities and numerous recordings, they were instrumental in giving rise to an Estonian tradition of professional piano duo playing.

The presentation begins with a brief overview of the Klas-Lukk Piano Duo's career spanning the years 1943–1985. The author then provides a detailed analysis of their 1964 recording of Lutosławski's *Variations on a Theme of Paganini* (1941), focusing on different parameters such as articulation and rhythm. This research also aims to find ways to describe the idiosyncrasies of the performance style of the Klas-Lukk Piano Duo, and this knowledge can then be used in the author's own artistic development.

Piret Jaaks

Dramaturg as a community researcher and what can she learn from it

In my artistic research I study different communities and use the documental qualitative material for creating plays in the ethnodrama genre. From my own experience, I have realised that the dramaturgs devices for text creation are much richer and more relevant when she is in direct communication with the community. During my research, I also map out the devices and techniques of the 21st-century dramaturg based on practical post-dramatic texts that highlight different perspectives of interview material and can be used later by other dramaturgs who are working with documental material. I use interviews, observation and document analysis as my primary methods of community research.

Tiiu Sisask

Composing for a Piano Duo: The Process of Preparing a New Work for Premiere Performance

In the presentation I will discuss issues related to the preparation of a new composition for piano duo. The work under discussion is a new composition of pianist and composer Liisa Hirsch (1984), whose music is characterised by its focus on sound and tone colour, as well as an unambiguous structural unity.

I will describe and analyze the working relationship of the two pianists and one composer involved using the autoethnographic research method. During the course of this research I will examine the role of the performer in the preparation of a new work and the features of chamber musicianship therein.

My presentation is based on two working meetings with the composer. The meetings are recorded. In addition to analysing the experiments undertaken during these meetings, I will also describe the thought process that resulted from them, with the goal of showing how a new piece of music emerges, develops and is impacted by the interactions between the performers and the composer.

Organizer:

Centre for Doctoral Studies of the EAMT

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