

**The Creative Embodiment of Music –  
Practice-Based Investigations into Staged and  
Embodied Interpretations of Instrumental  
Music**

**Volume II**

**Portfolio of Documented Examples**

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## Volume II

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## ***Supplement DVD and Descriptions***

This portfolio shows *Nu Pavane*, *Entangled*, *Last Three Days* and *Robert Walser* in their entirety as they provide versions of music interpretations that are the least fragmented.

Therefore they clearly illustrate some of the basic features of extended interpretation that apply to all other examples as well.

### ***1. Preparation of Research***

#### ***[0] Kaleidoscope 2001***

Unrealised, textual documentation only

Performance script by Sara Hubrich

- **Based on *Adagio* from J.S. Bach Sonata for Violin solo in G minor BWV 1001**
- **Main exploration: Interdisciplinary collaboration and intertextuality, experimentation with performance setting and reversed roles of performers and audience**
- **Sound and performance installation in a gallery space for 12 violinists in individual cubicles, with every violin tuned a semitone apart**

#### ***Script***

In a gallery space, in which the audience is free to walk around, twelve violinists are positioned in twelve see-through but soundproof cubicles. They perform the *Adagio* from Bach's G minor Partita at the same time, communicating through their bodily gestures, with every violinist following the player to their right. Each player's sound is sent to a mixing board, which is accessible by the audience, and a member of the audience gets to choose



which player or players are audible in the space outside the cubicles at any one time.

Therefore a member or a group of members of the audience gets to choose at random the mixture of violin performances that is audible by everyone present outside the cubicles.

The instruments of the performers are retuned to represent all twelve possible keys.

While the retuning affects the resonance of the instrument, the relations within the keys remain intact and the open strings resonate at the same point in retuning. This allows the listeners to get a distinct taste of each of the keys and the possible sounding combinations of them. The performers remain unaffected by the choices of the audience but they depend on the visual communication between each other in order to play together in time. The setting creates the possibility for the audience to experience the desired effect of mixtures of sounds.

### *Commentary*

The specific aspect that I sought to explore in *Kaleidoscope* was the choice of keys in the Sonatas and Partitas for solo violin of J.S. Bach. Apart from religious, mystical or theoretical reasons for each choice, as for example according to the *Affektenlehre* of Johann Mattheson (1739), which ascribed certain characteristics to specific tonalities, the choice of key has physical aspects, as the resonance of the open strings affects the sound and character of a selected tonality. In order to fully feel the particular sound of a key I have experimented with transposing a section of the music into a different key. On my return to the original tonality I have usually gained a different perspective on the specific sound and character of the original. One day a colleague of mine was practising the same *Adagio* from the G minor Partita, which I was practising on modern violin, in the room next to me, but on baroque viola. We tried to perform the piece together. Due to the viola being a fifth lower and the a' being tuned to 415 Hz, our sounds were the interval of a minor sixth apart and created a performance of the same

piece with a sound similar to a mixture register of an organ. This led me to construct the work *Kaleidoscope*.

This initial idea to explore aspects of choices of tonality in Bach's music has a number of consequences. First of all, with the repositioning of the performance into gallery space imposes a deviation from the current concert convention of a seated audience in a music hall. This particular setting in a gallery space with twelve cubicles elicits a focus on the act of the performance itself, as the audience is faced with an unusual setup and involved in the unfolding of the course of the particular event. The gallery space gives the audience the freedom and choice to walk around at will, to stay as long as they please and to change position whenever they decide to do so.

All of these options are not available to a traditional concert audience unless they are willing to take the risk of disturbing other people's experiences. For the performer the step into the gallery space requires a different kind of presence. The players are repositioned, metaphorically taken off stage and relocated in cubicles, which gives the setup an experimental atmosphere. Although the cubicles are soundproof, they allow the performers and audience to interact at least visually. The performers cannot hear whose musical line is being played outside the cubicles at any one time, but they may see the faders of the mixing board and they communicate with each other through gestures and mime.

This fairly complex setup provides a platform for exploration and interactivity between the players and the audience and amongst each of these groups. They get to experience the experiment together, although their 'worlds' never meet and exist quite separately from another. In many ways this reflects the experience of performers in general, as an audience can only guess what it took the performer to arrive at the point where he or she is playing a certain piece of music to an audience. The setting reflects this separation and highlights it. This could evoke an emotional response in the moment of the performance in players and perceivers and therefore it creates the possibility for a shared space, as the

audience and the players enact and thereby experience the separation between players and audience. In this way the specific setting of *Kaleidoscope* opens up possibilities to display additional layers of meaning. While the idea of the spectrum of keys and their effects is conveyed through additional aspects of the performance's process, further layers such as the separation of audience and performers evolve as a consequence.

New layers of meaning emerge on a multitude of levels such as the musical, spatial, aural or visual aspects of the performance, evoked by the interdisciplinarity of the concept, which is the combination of the music performance with a presentation of an experimental and live performance in a gallery space. Different timelines of the performers' tasks and the audience's choices are linked to each other, they affect each other but the general setup of both remains static in this case.

The experimental and almost scientific setting prevents an atmosphere of reflection with space for imagination, which would be fundamental for the induction of aesthetic and imaginative responses in the perceiver, according to Martin Seel's concepts of aesthetic perception (1996, 2005). This gives rise to the question as to the extent to which this setting still offers possibilities for an aesthetical experience. In the absence of the atmosphere of a concert situation this concert may need to include a certain pace and lighting concept to create a similar sense of focus, dedication and perception of the music, otherwise a loss in musical experience is to be expected.

## *Review*

Within the piece *Kaleidoscope* I use two central techniques that characterise Embodied Music Performance: The technique of developing a creative idea based on a specifically developed exploration and the choice to enact this exploration through the setup of the location of the

performance.<sup>1</sup> The first technique, the idea of sharing an exploration that is put into practice by the musician, results in a way of performing in which the current performance convention for that particular music is extended significantly. In this case the exploration points to the reasons for the choice of a particular key in J.S.Bach's Sonatas and Partitas for solo violin. This presentation of the exploration itself is coupled with a discovery, the joy of transposing and re-combining different keys with each other to create tonal mixtures.

As to the second technique, performer and audience present this discovery in the form of an enactment in the setting of the performance location. Here the performers are displayed as living art objects in a gallery space and as part of an experiment. This defies the traditional idea of a gallery space as a calm and quiet location functioning with still artefacts, which the visitors can explore according to their own timing and often not through interaction with the artwork. In *Kaleidoscope*, an essential component of the piece is that the experiment is determined by the timing of the piece of music and the audience's interaction, which allows the audience to try out the effect of tonal mixtures for themselves. This intended deviation from current exhibition and concert practice assigns a layer of meaning to this unexpected performance space of *Kaleidoscope* and gives it a rule-breaking and risk-taking atmosphere.

The experimental performance work *Kaleidoscope* draws on the practice of a sound installation in a gallery space. This gallery space becomes a performative space, which in itself becomes part of the experiment and therefore a layer of conceptual meaning. It becomes a space in which something takes place and creates an altered reality. The audience is invited to experience the *Adagio* of the G minor Partita in a mixture of tonalities, which they may well have never heard before, and which they may like, be surprised by, or even find irritating. The interdisciplinary setting that draws on aspects of a concert, an exhibition, a sound installation and a performance in the sense of an act offers and reflects a multitude of

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<sup>1</sup> The term enactment is used with reference to cultural studies, in which the re-integration and active executing of cultural process is described as enactment (Varela 1991 and others). The enactment is based on the idea of cultural actions being rooted in the body (Csordas 1994, 6) and of a mind always being an embodied one (enactivism (Varela 1991) and experientialism (Lakoff and Johnson 1999 and others)).

layers of meaning: The aforementioned transformation of the space into a performative space, enables the emergence of an altered reality through the actions of performers and audiences. The specific unfolding of each version of the *Adagio* is audible in the room and the music is never heard in its original version and key in its entirety, unless an audience member specifically makes that happen. The audible result is no longer entirely dependent on the musicians but significantly chosen and influenced by members of the audience. Audience members are given command over the situation, over the performers' and the composer's choices, which affect the performer-audience relationship. The idea of a concert as a cultural enactment is turned into an artistic experiment as cultural enactment, displaying the extent of unexpectedness the unknown and risk-taking that are implied in the idea of an experiment and that are often involved in musicians' performances. In current concert conventions, however these aspects of performance are intentionally hidden. In *Kaleidoscope*, they become open aspects of the work and thereby the setting takes on additional layers of meaning. Taken altogether, these aspects create the entirety of the experience for the perceiver.

## ***[1] Nu Pavane 2001***

Performance script by Sara Hubrich

Documentation of entire performance 5'34"

- **Based on *Pavane* for viola solo (1987) by Philippe Hersant (b. 1948)**
- **Main exploration: Interdisciplinary collaboration and intertextuality**
- **Music and dance performance for one musician and three dancers**
- **Performed on 3 December 2001 at Steiner Theatre, London by**  
**Sara Hubrich, viola, and dancers**  
**from the Spiral Arts Dance Company of Bryony Williams**

### *Description*

This case study is an extended interpretation of *Pavane* (1987) for viola solo by Philip Hersant (b. 1948), performed by the viola player and three dancers. It is called *Nu Pavane*, which means ‘*Pavane right at this moment*’.<sup>2</sup> It developed through the integration of music and choreography. The pavane is a processional dance common in the 16<sup>th</sup> century, which was often performed in pairs. Its form usually followed the structure AA’, BB’, CC’. Hersant’s *Pavane* (1987) for viola solo follows this structure and extends it by a coda. The structure of the work *Nu Pavane* is made up of the musical structure of Hersant’s original composition and therefore also adopts the three-part structure with a coda. The plot of the three sections could be described as ‘separation’, ‘struggle for contact’ and ‘surrender’. The bar numbers and timings of the enclosed DVD of these three sections are given in table II.1.

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<sup>2</sup> ‘Nu’ means moment in the German language.

<b>A separation</b>	bars 1 - 21	DVD 00:00:00 – 00:01:05
<b>A'</b>	bars 22 - 33	DVD 00:01:05 – 00:01:50
<b>B struggle for contact</b>	bars 34-44	DVD 00:01:50 – 00:02:14
<b>B'</b>	bars 45 to 74	DVD 00:02:14 – 00:03:22
<b>C surrender</b>	bars 75-86	DVD 00:03:22 – 00:03:56
<b>C'</b>	bars 86-93	DVD 00:03:56 – 00:04:35
<b>Coda</b>	94-to the end	DVD 00:04:35 – 00:05:34

## II.1 Sections of *Nu Pavane*

In the first section ‘separation’, the viola player walks forward alone, taking her first steps into the performative space. The two female dancers adopt a mirror image slow processional dance step, while the male dancer is somehow disconnected from all other performers. The viola player is not aware of any of the dancers and in some way separated from them. The section ends with a trill, which marks a transition point. In section A’ the viola player moves forward more decisively, so do the dancers and eventually they grab hold of the viola player, who in turn moves to shake the dancers off. The sudden triplets and accents in *mf* in the music of the *Pavane* are reflected in the moves and impulses of the viola player (bar 28, DVD [1], 00:01:30). Towards the end of this section the dancers lift the viola player up in the air, where she plays the next sequence of trills, which are a lot more elaborated this time.

In section B and B’ ‘struggle for contact’, the viola player is carried and rocked from side to side on the top level of action with no contact to the ground.<sup>3</sup> After a while, this rocking gets uncomfortable and with another sequence of triplets with three-part chords, the

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<sup>3</sup> In schools of acting and dancing, the three levels of action describe the levels accessible to the actor with or without the help of stage properties. These are top or high, middle and bottom levels of action. The top level describes actions that are elevated above the natural height of the actor. The middle level is the normal standing height and the bottom level is used to describe actions near or on the floor (for example Laban in Newlove 1993, 25ff).

viola player moves wildly as if in an attempt to break free (bars 42ff, DVD [1], 00:02:03). The dancers can no longer hold her up and put her on the ground (bar 45, DVD [1], 00:02:13). Since the beginning of *Nu Pavane*, where she started in the middle level of action, the viola player has been lifted up to the top or high level of action and then put down to the bottom level, to the ground. There the viola player continues her tantrum with a series of trills, interrupted by *pizzicati* in changing time signatures. While the entire piece up to this point is characterised by the change of time signature at almost every bar, the time signature is enacted by the gestures at this point (bars 45ff), with the viola player on the ground. Every new trill appears as part of the gestures of the viola player who is throwing herself around on the ground in her struggle. The dancers escape upstage, with the male dancer just about reaching the other two dancers. Eventually the viola player manages to get up on her feet again with triplets in tremolo and triple *fff* (bar 62, DVD [1], 00:02:36). As soon as she is back on her feet she is joined by the dancers and becomes aware of them in a transitory moment that is again dominated by a sequence of trills. This trill section is extended, with reminiscences of the previous triplets, but this time intersected with prime intervals a quartertone apart. The viola player turns alternately to one dancer then to the other once more in a rocking motion, but this time the viola player is in charge in contrast to section B, in which the viola player is literally in the hands of the dancers. As if in ‘surrender’ to her awareness, the viola player bends forward.

In section three, ‘surrender’, with C and C’, the male dancer appears behind the viola player. Firstly he leans on her and then he lifts her back up to standing. Instead of joining into a coupled dance, all three dancers with soft gestures reach high up into the air just as if catching a light summer rain that suddenly seems to fall. This occurs when the music takes an unexpected turn to a series of harmonics (bar 87, DVD [1], 00:03:58). Eventually the dancers and the viola player both retreat backward to the centre of the back of the stage in a slow processional pavane-like step, which is interrupted by *mf* glissandi in *pizzicato*, as if to recall



the earlier tantrums and segments of the music that included interruptions: this time they are experienced together.

The video material documents the premier performance of *Nu Pavane*. It was recorded with one static camera in VHS format. There was only a short dress rehearsal prior to the performance in the theatre. The use of lighting was limited to the pre-installed spots.

### *Process*

At the time of the development of *Nu Pavane* I regularly trained with the dancers of the Spiral Arts Dance Company. We decided to create a number of projects together. For one of them I suggested bringing a piece of repertoire that I was currently working on, and this piece of repertoire was to be our starting point. It was clear to me that I wanted to be in the scene and not only play for the dancers, but join their movements. I was also hoping to benefit from this work to master difficult passages in the music that I had chosen.

We developed *Nu Pavane* collectively over a period of one month, meeting once per week for three hours in a dance space. Each session commenced with a warm-up led by the dancers. Afterwards we shared our ideas that had developed during the course of the previous week. Based on them, we planned the session and began to develop and rehearse the choreography, repeating certain sections and trying out different ideas. We developed two distinct versions of *Nu Pavane*. One of them included two dancers, who wrapped the viola player in a large piece of cloth. The other one with three dancers and the musician is the one presented and documented in this volume.

### *Commentary*

In *Nu Pavane* the choice of space and setting takes an entirely different course than in *Kaleidoscope*. The initial question of exploration is how composition and improvisation in relation to this specific piece of music can be integrated in the same music performance

through choreography.<sup>4</sup> To choose the interdisciplinary art of dance as an extension of the performance is an obvious starting point, since *Pavane* indicates music for a dance. It is more accurate to describe the additional field of expression that I opened up for this performance concept as choreography of movement, as I, the musical performer, took my first steps into a performative space, alongside three dancers, in order to explore embodiment. To prepare for this task, I joined the dancers in their weekly training as a dance company for a two-year period prior to the development and performance of *Nu Pavane* on a dance stage. This training was necessary in order to prepare my own bodily presence and awareness on a dance stage and enable me to move on the dance stage as a musician in such a way as to project presence and allow the stage to become a performative space. The space, the scene, the dancers and I, the viola player: we all are factors whose purpose unfolds in the course of the performance and literally creates space for additional layers of meaning, added to the music performance, even before the first note is played.<sup>5</sup> Our presence alone in the dance space, gathered to perform the *Pavane* together, is a statement: we are there to realise it *in that moment*. Our presence is projected through the musician's playing and our intention to follow the course of the music, to listen to it and to be physically moved by this experience and to share this effect with the present audience.

The central idea of *Nu Pavane* is an application of Dolan's techniques of *Interpretation through Improvisation* to the underlying movement and gestures of *Pavane* by Hersant. The aim is to not only combine composition and improvisation thorough choreography, but also to develop a method that allows the performer to feel the nature of the piece through a process of *embodying* it. Therefore the key to the idea of *Nu Pavane* is the

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<sup>4</sup> This concept is inspired by the training, which I took with David Dolan in his method *Interpretation through Improvisation*. It follows the idea of reducing a piece of music to its basic harmonic structure in order to then being able to improvise on this structure. On returning to the original version of the composition the performer's knowledge, understanding and perception of the music will most likely have changed and deepened.

<sup>5</sup> According to the concept of the figure of the third, developed by cultural studies the combination of one entity with an interdisciplinary equivalent will result in an additional layer of meaning that both parts alone could not have generated (Esslinger and Zons 2010).

choice of a related art form and specifically one that is most appropriate in the context of embodiment: dance, in the form of gestures and movement, is interpretative of the music and musical progression itself. *Nu Pavane* [1] explores the crossover points of composition and improvisation. The choice of embodiment as means of artful communication requires, in this case, a number of extensions, alterations and improvisations of musical gestures throughout the performance. Consequently, the score is interpreted in an improvised way, exploring an alternative understanding of interpretation, in which the transition between composition and improvisation is tangible. This happens, for example, at the end of section A' when the musician is lifted into the air (bar 31, DVD [1], 00:01:41). In the score there is only a *comma*, but in *Nu Pavane* it becomes a *fermata*, lasting as long as it takes for the performer to be lifted up.

## ***[2] Entangled-Verstrickt 2002***

**Original title** *Entangled-Verstrickt*<sup>6</sup>

Performance script by Judith Egger and Sara Hubrich

Documentation of entire sound installation 8'28''

- **Based on the *Prelude* from J.S. Bach's Cello Suite No. 3 in C major BWV 1009, arr. for viola solo**
- **Main exploration: Techniques of embodiment, types of presence of the performers, enactment of processes in the performance, literal and metaphorical projection**
- **Video and sound installation**
- **Exhibited in March 2002 at the Hot Bath Gallery in the city of Bath and performed at Bath International Music Festival 2002 as part of *Map-Making Project: Exploring New Landscapes of Performance*, and at the Royal College of Art and in the Guildhall School of Music and Drama, both in London**

### **Cast**

**Sara Hubrich, viola and loop arrangement**

**Judith Egger, knitting and visual installation**

**Video editing by Karen Livesey and Tom Leeway**

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<sup>6</sup> The addition of the word 'verstrickt' is due to Judith and me being of German origin. The meaning of 'verstrickt' differs slightly from 'entangled', as it literally refers to the act of making a mistake while knitting. Metaphorically it is also used in the sense of the word 'entangled', as for example 'ensnared' or 'entrapped'.

### *Description*

*Entangled* is a video and sound installation by mixed-media artist Judith Egger and myself, as the viola player, performing the *Prelude* from J.S. Bach's Cello Suite No.3 in C major BWV 1009. We developed the script of *Entangled* together and performed it as a live event during the presentation of the *Map-Making Project*<sup>7</sup> at the Bath International Music Festival in 2002. Additionally we created a video and sound installation version that resembles effects similar to the live performance. This video was exhibited in the Hot Bath Gallery during the Bath Festival to complement the live performances of the event. The video and sound installation is the basis for this discussion, as it provides more insights and details of *Entangled* than the video material of the live performance. Wherever the live version would have differed from the video and sound installation it is mentioned in this discussion.

The defining criteria that led to the creation of *Entangled* are ideas of collaboration, overlap of disciplines and projection. *Entangled* is intended to be a live-art performance of two female artists focusing on the performance of Bach's *Prelude*. Therefore the presence of two artists and their female gender is a significant prerequisite. The musical structure of *Entangled* follows the structure of Bach's original composition, except for moments of extension, as will be explained in the description of the musical arrangement.

### *Process*

While the realm of music performance is momentary, mixed-media artefacts can result in works that exist beyond the duration of the performance itself. Judith's and my intention was to create a performance within two disciplines that would be an act of the moment,

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<sup>7</sup> The *Map-Making Project* was started by Sean Gregory (GSMD) and Dan Fern (RCA) in 2002 and known today under the name *Map-Making International*, a project dedicated to creating new landscapes in music, art and performance through interdisciplinary and transcultural collaboration.

unrepeatable and unique. Therefore we decided to add another process to the structure of the music that evolves over time in order to create an overlapping interface of our artistic disciplines: in *Entangled* the moment of the music performance is paired with the projection of Judith's hands knitting with needles and wool. These knitting hands interact and react to the music, while I, the viola player, react to the knitting while performing. The choice of knitting was related to the materiality of the wool and the action of knitting, as well as the result of a connective structure that the knitting provides. To us, this connective structure appeared similar to the style of polyphonic and through-composed writing in Bach's piece. Additionally, we were fascinated by the fragility of the structure of a knitted fabric and by how easy it is to 'get entangled' while knitting and to 'loose loops' during the process, making it sometimes necessary to unravel the knitted structure. In Bach's solo works on the other hand, performers have described the complexity of the musical structure as challenging and 'entangling' at times. Nathan Milstein reported having taken 'wrong' turns or exits when performing Bach's solo Sonatas and Partitas for violin from memory, which made him repeat entire sections of music again and again in a live performance.<sup>8</sup> This story led to the idea of writing an arrangement of Bach's *Prelude* that includes loops of specific bars or groups of notes on purpose, giving the musician a considerable scope in reacting to the image of the knitting and the knitted structure evolving. At the same time the re-arrangement of Bach's music is intended to highlight its complexity and some of the challenges it presents to the performer. Therefore there are loops in the music of *Entangled* and there are loops in the knitting of *Entangled*, providing a metaphor of connection. Since the knitting builds up a structure, which is then unravelled during the course of the performance, the knitting mirrors the nature of music as a fleeting and passing experience. In this way, the time frame of the music of *Entangled*, extended by the loop arrangement is coupled with the second timeline of

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<sup>8</sup> One example of where this could easily happen is in the *Chaconne* from the D minor Partita BWV 1004. In bar 253 it is fairly easy to carry on playing in bar 5 after the first beat, since the passage just before both bars is identical.

the ‘knitting’s choreography’. These two timelines interact and influence each other in the live performance, as the musician sees the knitting develop and Judith, the knitter, reacts to the musical progression and the occurrence of loops; they metaphorically *get entangled* with each other.

### *Performance*

The live performance of *Entangled* involves the following setup: mixed-media artist Judith is seated amongst members of the audience, facing the stage, watching the actions of her hands as well as the stage (DVD [2], 00:00:55). Her hands are lit by spotlight and filmed. This is the starting image in the enclosed video and sound installation. The movement of the hands preparing the knitting is projected onto a screen on the centre of the stage in real time. The preparation of the knitting, which is literally and metaphorically the preparation of knitting loops on two needles, marks the start of the performance, during which the viola player walks to the stage. In the enclosed video this promenade cannot be seen. When the preparatory action for the knitting is complete, Judith pulls out one of the needles. That is the moment when the first bow stroke is played and therefore the first note of Bach’s music is performed. As the viola player I am dressed in white, and standing in front of and facing the screen. In this way the image of Judith’s hands knitting is not only projected onto the screen, but also onto me, the musician, and metaphorically onto the music being played, while the music is played. The moving silhouette of the viola player while playing is in turn projected onto the knitting with ever changing shapes in the projection; at the same time the knitting process follows the structure of the music in the arrangement of *Entangled*.

The ‘choreography’ of the knitting follows the progression of preparation of knitting, knitting a structure, unravelling the structure and returning the wool to its initial state. To a degree this process reflects the musical progression within the *Prelude*, which is exposition, development, pedal point and coda. The arrangement of the music in *Entangled* follows that

musical structure, except the development is extended by the loop arrangement, illustrated with the enclosed sheet music (image II.2, p.23). This loop arrangement in turn affects the knitting of a structure and even interrupts it with its musical loops.

With the beginning of the music, the knitting structure starts to evolve and the music of Bach is played unchanged until bar 37, where the first musical loop occurs. At the beginning of bar 37, the viola player continues in bar 4, (DVD [2], 00:02:34), resulting in a repetition of a section that is 32 bars long. Judith, the knitter, changes the direction of knitting at this point from forward to backward, which can be identified on the video with a slight delay (DVD [2], 00:02:39 – 00:02:41). In the following sequence Judith changes direction again and this time it does not coincide with a musical loop. The looped sequences of the music become progressively shorter: the subsequent section that is looped is only as long as three crotchet beats (bar 19, DVD [2], 00:03:16 – 00:03:29). At this point Judith straightens the line of the wool and repeats that action as a reaction to the loop in the music. The following loop is again one bar long, but since the bar repeats within itself, it sounds to the listener as if only one crotchet is being looped (bar 21, DVD [2], 00:03:33 – 00:03:40), even more so since the repeat is a full bar ('breaks off one beat early'). This principle carries on in the next two occurrences of loops in bars 22 (DVD [2], 00:03:40 – 00:03:46) and 25 (DVD [2], 00:03:52 – 00:03:55). In a way the very principle of how the loop is applied 'is looped' here. Judith's hands cannot be seen clearly in the video at this point, though they would have been accessible to the live audience. The editing of the video instead gives an impression of the viola player at this moment turned inward with eyes closed (DVD [2], 00:03:44). Judith's hands are still knitting, but the knitting is less fluent, becomes interrupted and some actions are repeated (DVD [2], 00:03:38 – 00:03:43).

This disturbance in the flow of knitting anticipates the build-up that takes place during the following loop of the first beat of bar 27 (DVD [2], 00:03:57 – 00:04:17). This bar is looped 42 times, during which the music speeds up, the sound quality is being altered and the



notes are extended to an entire chord.<sup>9</sup> The flow of the knitting comes to a halt; it even looks as if Judith's hands are attempting to pull the structure apart (DVD [2], 00:04:02 – 00:04:15). The tonal quality and speed gradually return to the previous state. Judith curls the loose end of the wool around her finger twice and attempts to restart the process of knitting. The next loop occurs in bar 29, which is repeated one and a half times and altered, deviating from the music's original text (DVD [2], 00:04:22 – 00:04:25). In bar 31 the first beat is played three times and then it sounds as if the player returns to bar 30, but actually the arrangement is continued in bar 64, recalling Milstein's story of 'taking the wrong exit'. Since bars 30 and 64 are identical at the beginning this can only be detected in retrospect. At this point, when the arrangement jumps from bar 30 to bar 64, looping for the last time, Judith turns the direction of the knitting just like at the occurrence of the first loop from bar 37 to bar four. The passage of bars 64-70 (DVD [2], 00:04:28 – 00:04:50) is characterised by *ponticello* sounds effects, random loops and alteration and distorted sounds, even a glitch to the other side of the bridge (at 00:04:35). During this time, Judith's hands still seem affected in their flow; the image of them is darker, as Judith has pulled them out of the focus of the light.

At the beginning of bar 71 the arrangement returns to the second beat of bar two (DVD [2], 00:04:50 ff.) and the knitting is clearly visible and flowing. At this point the knitter has completed a fair number of knitted rows. From bar two this time round the music arrangement of *Entangled* continues to the end of the music as it is written by J.S. Bach without any further loops. Judith extracts the needles from the knitted fabric (DVD [2], 00:06:50) and unravels it during the coda so that the performance ends in the same way it has begun: with two performers, a viola, a ball of wool and two needles – *disentangled*. In the case of *Entangled*'s dramaturgical script it is the return to the original and unaltered music of

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<sup>9</sup> The choice of the number 42 is related to the scene in *Hitchhiker's Guide to the Galaxy* by Douglas Adams, in which the computer *Deep Thought* is asked to find the answer to the question 'What is Life, the Universe and Everything.' It takes *Deep Thought* so long to come up with an answer that the question is forgotten, and *Deep Thought* provides the answer '42'.

J.S. Bach (from bar 2 to the end), which brings both performers back on track and allows for the disentanglement to be acted out.

In the live performance, Judith pulled the needles already at the beginning of the pedal point (bar 45), during which I, the viola player, turned into a fast spin while playing, in order to portray the unravelling of the music, metaphorically speaking, and mirror the unravelling of the knitted structure. To my great disappointment, the camera operator and editor of the video and sound installation decided that for the purpose of the video the editing as it is shown in the enclosed video is most effective. That is why the enclosed video does not present the last section of unravelling of the knitted structure with me spinning fast while playing the viola. Since the editor was in charge of the production of the video and sound installation and provided the outside eye I had to accept this choice, which would not have been mine.

## Entangled - Kerstrickt 2003

loop arrangement

video and sound installation

Judith Egger and Sara Hubrich

Prelude, Suite No 3 C-major

BWV 1009

J.S. Bach

①		Film 2'34"
②	 play 4x total	3'16" - 3'29"
③	 play 3x times total break off one beat early	3'33" - 3'40"
④	 play 4x times total break off two beats early	3'40" - 3'46"
⑤	 play 5x times total	3'52" - 3'55"
⑥	 play 42x times speed up, spread out chord use sound effects pan/bells etc.	3'57" - 4'17"
⑦	 repeat + alter 1 1/2 x times	4'22" - 4'24"
⑧	 play 3x total then back to 30=64 (continue 64-70)	4'25" - 4'28"
⑨	 partial effects, random loops, distorted sound effects	4'28" - 4'50"
⑩		4'50"

## II.2 Arrangement of loops in *Entangled* by Sara Hubrich

# Entangled - Verstrickt

## Video-Installation of the Live Performance for knitting kit and viola by Judith Egger and Sara Hubrich

includes

Prelude from J.S.Bach's Suite No. 3 in C major for solo cello: BWV 1009

duration of the installation: approx. 8 minutes

In **ENTANGLED** Bach's Prelude from Suite No.3 is played here by a viola combined with the live projection of a person knitting whose movements reflect the structure of the piece. In this way there is an interacting conversation between different areas of artistic expression: the knitting projected onto the music, the structure of Bach's piece projected onto the knitting, the movements of the violist projected onto the image.

... an entangling journey into the structural, mathematical concept of Bach's music, into layers of expression via unexpected connections, where rhythm and movements of the two performances, the actual playing and the knitting merge, influence and communicate with each other - and at times disperse into a labyrinth - how do you know which exit is the right one, how do you hold on to the thread in such an entangling relationship?

## Music Performance takes the Stage Music performance into Performance Art performance

Introduced by Sara Hubrich

### The Entangling Journey...

What makes live performance essentially interesting? Is it not the knitty-gritty, the edge of a performance that allows us a graspable connection to the core of the art work? Through the performer and a focus point that catalyses the merge of two elements into one new being, opening levels and layers of expression that have not been in existence before, yet in that combination and variation? And how do you open these levels of expression for an audience within a music performance? How do we wish to present our perception of the live performance of this piece by Bach as the persons we are?

Judith and myself did ask each other these questions on our entangling journey to combine knitting with viola playing. The connection seemed obvious - but how to embody our image? The journey was like a 'hair-pin' in musical terms: <>, we explored various possibilities of how to involve the knitting with the playing and in the end the solution was very simple: the live knitting hands project onto the player, whose shadow appears on the image on the wall, the music projects onto the knitting by loops, which increasingly direct the process of the performance.

### ...through loops

The player starts to shift, leaving the route initially set by J.S.Bach, by jumping back to previously played phrases like a needle on a scratch of a record. Finally it gets stuck - not only in looping certain phrases but just a motive - it seems to hold the time, it affects the knitter, too, the whole image starts to shake, and shakes the performer even more. Whose impulse was first - the violist's or the knitter's?

## II.3 *Entangled* programme notes

### ***[3] Last Three Days 2003***

**Original title** *Sleeping Beauty's Last Three Days*

Performance script by Sara Hubrich

based on an extension of the story of Sleeping Beauty

Documentation of entire sound installation 61'28"

- **Based on**

**III. *Adagio mesto* and IV. *Finale Allegro con brio* from the Trio for horn, violin and piano op.40 (1865) by Johannes Brahms**

**II. *Vivacissimo molto ritmico* and IV. *Lamento* from the trio for horn, violin and piano (1982) by György Ligeti**

***Deux Interludes* for flute, violin and harp or piano (1946) by Jacques Ibert**

- **Main exploration: The benefits of theatricalisation, plot that combines a number of music pieces, juxtaposition of styles and combination of improvisation and composition.**

- **Music-Dramatic Performance in nine scenes**

- **Performed 3 June 2003 in the Music Hall of the Guildhall School of Music and Drama, London**

#### **Cast**

**Sara Hubrich, violin, viola, narration, Sleeping Beauty**

**Olivier Piguet, violin, the Thinker**

**Elena, Jauregui, violin, the Woman-Girl**

**Eline Sundal, violoncello, Harlequin**

**Veronica Furioso, dance, Shadow**

**Alice Kingham, horn**

**Alexander Metcalfe, piano**

**Maren Boehme, flute, sounds**

**Gisela Meyer, piano, lighting**

**Karen Livesey, Philippo Ferioli and Keith Taylor, Cake-eaters**

## *Description*

The Music-Dramatic Performance *Last Three Days* is a 60-minute long work in nine scenes that includes the third movement *Adagio mesto* and the 4<sup>th</sup> movement *Finale Allegro con brio* from the Trio for horn, violin and piano op.40 (1865) by Johannes Brahms, the second movement *Vivacissimo molto ritmico* and the fourth movement *Lamento* from the Trio for horn, violin and piano (1982) by György Ligeti, the complete *Deux Interludes* for flute, violin and harp (or piano) written in 1946 by Jacques Ibert and pre-developed improvisations by a string quartet. Scenic transitions include some of these musical improvisations as well as dance, *Sprechgesang* with texts by Laurie Anderson (1982), Gabriele Hubrich (2002), and myself as the narrator of the story of *Sleeping Beauty* as well as a freely adapted text based on the story of *Watership Down* (1972) by Richard Adams.

I created and directed this work and performed it together with seven additional musicians, one dancer and three on-stage birthday guests of *Sleeping Beauty*, who eat *Sleeping Beauty*'s birthday cake and have the sounds of their peristalsis amplified through the use of stethoscopes.<sup>10</sup>

Johannes Brahms wrote his Horn Trio in the year following the death of his mother. The dark and mournful atmosphere that dominates large parts of the piece suggests that some of his feelings in relation to the experience of his mother passing may have fed into the composition. In addition, Brahms learned to play the natural horn when he was a child, and therefore the choice of instrumentation could reflect some of Brahms' memories of his childhood and his mother. György Ligeti was commissioned to write a Horn Trio as a homage to Johannes Brahms. Ligeti's reaction to this request was not to make reference to Brahms' op.40 in his own composition, but to relate it to Beethoven's Sonata No.26 in E-flat major 'Les Adieux' op. 81a (1809/1810) instead. While Ligeti's reasons for this are not the subject

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<sup>10</sup> While the sound system was working well at sound check, during the actual performances no sounds were heard at all, which we concluded was due to the heightened state of being that the birthday guests experienced while on stage. The sounds of peristalsis that I was looking for only surface when a person is relaxed reflecting that a person is digesting food but also processing psychological information.

of the discussion here, his choice could be interpreted as a rebellion against constraints, possibly similar to actions of a person in a rite of passage, such as Sleeping Beauty herself; to offer an extended interpretation of this, Ligeti's choice reflects aspects of the original task to relate to Brahms' piece, whose underlying ideas seem to be of grief and farewell. Similarly to Brahms' Horn Trio, 'Les Adieux' has programmatic aspects of departure and transition.<sup>11</sup> The *Deux Interludes* of Ibert are included because they were actually written as music between acts of a *commedia dell'arte* stage play. This relates to some of the characters that appear in *Last Three Days*, which are inspired by traditional fixed characters of *commedia dell'arte*. In the case of *Last Three Days* these characters are adapted to appear as Harlequin, the Thinker and the Woman-Girl. Ibert's music is positioned within *Last Three Days* at a point at which in a Shakespearian play a comic relief scene would unfold, to extend and embellish the moment just before a major transformation or catastrophe. Accordingly, the scene that is developed around Ibert's music (scene 5) is a comical scene that borders on the absurd.

### *Process*

The rehearsal process for *Last Three Days* took place over a period of four weeks, during which the characters developed their roles with my instructions and guidance. All three pieces of instrumental repertoire were pre-rehearsed and we had performed the pieces in conventional concert settings.<sup>12</sup> Therefore the rehearsal time of *Last Three Days* was not spent developing the musical interpretation alone, it was more a process of discovering and enabling connections with the story and its staging that was to unfold. I had been working for

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<sup>11</sup> A more detailed exploration of the more detailed background of 'Les Adieux' is not part of this thesis. It is even not clear whether it refers to political or personal departures. However, in the score the words 'Lebe wohl' appear over the opening motive (bar 1). This is a personal farewell that literally means 'live well' or 'live with health'.

<sup>12</sup> In the case of the Ligeti, we had started to work on the piece more than a year before the production *Last Three Days*, as we played the Brahms and Ligeti Horn Trios in a competition and were engaged for a number of concerts in France.

a period of more than four years with the string quartet that did the improvisations, and we took regular lessons with David Dolan in his method *Interpretation through Improvisation*. This method does not aim at a style of improvisation that is strong enough to be presented during a performances, because those improvisations are used as a tool to arrive at a very personal and deeply engaging interpretation of a piece of repertoire or a piece of a certain genre.<sup>13</sup> For this reason, we had to spend a considerable amount of time deciding on structures that were strong enough to hold the improvisations together in the moment of the performance, and still give us enough freedom and space to be able to improvise and invent something in the moment. The four-week rehearsal period was therefore available for the staging and extra-musical performance, which may seem a very long period of time, compared to concert projects. However, when considering that most theatrical productions, at least in state-funded institutions, rehearse nearly daily for anything between six and twelve weeks before a production is premiered, this rehearsal time appears to be extremely short. The one and only performance of it that we were able to realise would have benefited from a longer rehearsal period and it would most certainly have brought a consolidation and a shortening of the piece.

Before the beginning of the rehearsal period, I wrote a script for the sequence of scenes and rehearsed these scenes with a few people at a time. I regularly spent rehearsal time exclusively with the characters of the ‘real world’, Harlequin, the Woman-Girl and the Thinker, to foster the development of a role for each of them that would be coherent with who the person is and what he or she conveys as a presence on stage. It was only in the last week of the rehearsals that we started to rehearse in plenum.

The video documentation has its limitations due to the technical error that affected the most important video recording device, the hand-held camera. To compensate for this loss,

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<sup>13</sup> One of the techniques, for example, is an exercise to improvise minuets or preludes and to thereby gain a sense for these forms and their structures through experience.



the information provided is very detailed, especially for the scenes during which the error occurred. At the time, in 2003, video cameras and editing were less accessible than they are today and I am indeed very grateful to Gary Lawson for his unpaid investment of time.<sup>14</sup> Additionally, in the editing process it was not possible to include me at all times, which led to the unfortunate loss of syncing in scene 4 and scene 5. Where necessary, a full explanation of the actual syncing as it is meant to be has been given.

The basic concept of the dramaturgy of *Last Three Days* is transferable to other pieces of repertoire and other instruments. Its central idea is to find a general underlying idea that connects the pieces. From this connection further scenes and ideas for settings can be drawn on that will result in a piece, which can be experienced as a new entity on its own. For my role as the creator, director, narrator and lead-role performer I drew on a number of skills, such as script writing, working with a group and inspiring its members, developing critically developing my own presence and voice as well as holding together the combined elements of music and the extended interpretational ideas which are presented and enacted.

## ***Outline***

### **Opening: Wind Up**                      DVD [3], 00:00:00 – 00:00:57

At the beginning of the performance of *Last Three Days*, the Cake-eaters take their seats on the main stage left and start to eat (this is not visible in the video). This is followed by the appearance of Sleeping Beauty, who winds up the rocking chair music box positioned on stage right: the *Lullaby* of Brahms becomes audible.<sup>15</sup> The enclosed video documentation shows the beginning credits at this point. The scene is lit and Sleeping Beauty appears

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<sup>14</sup> Gary Lawson positioned three static cameras and utilised a hand-held camera. In the last third of the performance, his camera unfortunately switched into a shutter-mode, which leaves those parts of the performance less well documented.

<sup>15</sup> The rocking chair music box plays for approximately two to four minutes once it has been wound up and the point at which it stops in the song cannot be pre-determined. This is a reference to the use of the element of chance in some pieces of John Cage.

together with two creatures of the ‘dream world’ (DVD [3] from 00:00:21), as they are named in the programme notes. In this case, the two creatures are Alice Kingham, the horn player, and Alexander Metcalfe, the pianist. They prepare to play the *Vivace* from the Horn Trio of Ligeti. The dancer Veronica Furioso, who embodies the Shadow of Sleeping Beauty, the ‘dark side’ of her soul that she has not yet discovered, is sitting next to the bench with the music box on the ‘transition stage’. She belongs neither to the ‘dream world’ nor to the ‘real world’, since she is part of the passage of transition between the two.

**Scene 1      The ‘Real World’      DVD [3], 00:00:58 – 00:06:57**

Sleeping Beauty and the creatures of the ‘dream world’ play the *Vivace* from Ligeti’s Horn Trio, while the characters of the ‘real stage’, the Woman-Girl, the Thinker and Harlequin enter, each with their own specific set of movements and gestures, and two of them repeat a singular sentence or word that characterises their role. Harlequin, performed by cellist Eline Sundal, says: ‘How do you define fine?’ (for example DVD [3], 00:01:23 – 00:01:28) reaching into the absurd while reflecting upon a commonly used word. The Woman-Girl played by Elena Jauregui, repeats the word ‘whatever’, holding a giant lollipop in her hand (for example DVD [3], 00:02:24, the Woman-Girl in close-up can be seen at 00:03:35), while the Thinker remains silent (DVD [3], 00:03:24 – 00:03:27). All three characters of the ‘real world’ approach individual members of the audience, Harlequin and the Woman-Girl whispering their words to them or shouting out loudly at times. At track [3] 00:04:10 in the DVD documentation it can be seen that the characters of the ‘real world’ discover a sheet of music. They read it and eventually begin vaguely chanting the rhythm in bars 249-269 (DVD [3], 00:05:22 – 00:05:48), which unfortunately cannot be heard very well on the documented recording. During the three G.P. bars that follow (bars 270-272; DVD [3], 00:05:52 – 00:05:58) the music box can be heard playing the *Lullaby*, as the Shadow has wound it up during the previous passage, and Sleeping Beauty says: ‘Welcome to the real world of

Sleeping Beauty'. The music by Ligeti is then played to the end of the movement. At this point the music cites the opening of Beethoven's 'Les Adieux' in a harmonically altered version. The scene closes with Sleeping Beauty walking to the transition stage and depositing her violin there.

**Scene 2      Life in the 'Real World'      DVD [3], 00:07:03 – 00:15:03**

This scene begins with the characters of the 'real world' improvising an ABA form with fugue entries. Only the order of entries and the keys that the trio plans to modulate to during the improvisation are determined. It starts off in C minor, while Sleeping Beauty, now as the narrator, gives an introduction to the story of this performance (DVD [3], 00:07:00 – 00:08:18).

[Sleeping Beauty]

Yes, I am sure you all know the story of Sleeping Beauty. One of the fairies was not invited to the baptism of the long-awaited child, because the king had only twelve golden plates, but there were thirteen fairies. And then that fairy came, really annoyed and she said: 'On her 15<sup>th</sup> birthday Sleeping Beauty is going to die.' And the fairy that came afterwards, she was only able to say, 'Okay, she will fall asleep, yes, but after a hundred years she will awake.' You know all that, I know that, but what you might not know is that Sleeping Beauty did not have the slightest idea of what was going to happen to her. I mean, it is true: the world around her had started to be a bit funny. Everybody was acquainted with very serious work, such as starting to eat the birthday cake, three days before the actual date.

Then Sleeping Beauty takes off her red coat (DVD [3], 00:08:22), takes up her viola and completes the string quartet on the 'real stage' (DVD [3], 00:08:44). Immediately the harmony in the improvisation starts to become shaky. The A part closes and is followed by a

B section, with a slightly faster tempo and fugal entries with a theme in E-flat major, during which the Shadow enters the ‘real stage’ holding a puppet on a string. Since Sleeping Beauty is not aware of her Shadow yet, she cannot see her, neither can any other creature of the ‘real world’ (DVD [3], 00:09:14 – 00:11:00). During this time the creatures of the ‘dream world’ prepare the ‘dream stage’ for the next dream scene (DVD [3], for example 00:10:37 – 00:10:43), in which scene all three musicians will play under a curtain, as if they were in a cocoon, a symbol for a transformation that is to take place. The improvisation returns to the slow tempo in C minor, marking the beginning of section A’ (DVD [3], 00:11:00). The Shadow appears behind Sleeping Beauty and copies her bowing movements (DVD [3], 00:11:28 – 00:11:40). At this point the key starts to modulate to E major in order to prepare for the key of E major in the third movement of Brahms’ Horn Trio, which will follow in the next scene. At DVD [3], 00:12:30 the pianist joins in the improvisation and the string players drop out one after the other. The creatures of the ‘real world’ leave the stage walking through the aisle that divides the audience. Sleeping Beauty enters the transitions stage, puts down her viola and winds up the music box to mark the beginning of a new day, which starts with the night and her dream. She then quotes from the album *Big Science* (1982) by Laurie Anderson (DVD [3], 00:13:24 – 00:14:04):

[Sleeping Beauty]

‘You’re walking. But you don’t always realise it,  
you are always falling.

With each step you fall forward slightly.

And then catching yourself from falling.

Over and over, you’re falling.

And then catching yourself from falling.

And this is how you can be walking and falling at the same time.’

Those kinds of thoughts started to grow in Sleeping Beauty and they followed her into her dreams.

When Sleeping Beauty has completed this speech, the pianist gradually modulates the key back to E-flat major to prepare for playing of parts of the third and fourth movements of Brahms' Horn Trio in the subsequent scene. During the modulation Sleeping Beauty takes her violin, which is ready for her on the transitional stage and crawls under the grand piano, where she will start to play in the third movement of the Trio, the pianist starting it in bar 58 and the horn and violin entering in bar 59.

**Scene 3      First Dream      DVD [3], 00:15:04 – 00:24:32**

Sleeping Beauty and two characters of the 'dream world', the horn player and the pianist, perform the third movement of Brahms Horn Trio from bar 58 to the end of the movement. At bar 74 (DVD [3], 00:16:24), Sleeping Beauty surfaces from within the cocoon. She plays the fourth movement outside the cocoon in front of her music stand (DVD [3], 00:17:32 – 00:23:46). During the opening, Alice, the horn player pulls off the cocoon from the pianist and the grand piano, to mark that all three players have emerged from under the cocoon. The scene closes with another speech by Sleeping Beauty, this time citing Gabriele Hubrich:

[Sleeping Beauty]

And at the end of this dream, she saw a person walking into a field,  
in which the rapeseed was about to flourish.

And she saw this person going deeper and deeper into the field.

She saw the person disappearing and she asked herself: Where is (s)he going?

During the speech, the on-stage birthday guests can be seen in the DVD, eating some birthday cake (DVD [3], 00:24:10 – 00:24:15).

#### **Scene 4 ‘Your Attention, Please’**

DVD [3] image 00:24:24 – 00:25:52 sound only 00:24:24 – 00:25:40

In this and the following scene the DVD images and the sound are not properly synced with one another. Therefore, for an accurate description, images and sound need to be described separately. The sound of scene 4 is characterised by a speech and rhythm development of the following text:

[Sleeping Beauty, Harlequin, the Thinker and the Woman-Girl]

Your attention, please.

This is a personal announcement.

All emergencies evacuate the building.

Don’t use the lift.

This sequence is repeated three times. The first round is with noises, hardly audible, and finishing with a ‘plopp’ (sound on DVD [3] track only 00:24:35 – 00:24:47). The second verse is done with whistles and pizzicato and increasingly with instrumental noises, and it ends with a trill (sound only 00:24:48 – 00:25:10). In the third verse the text appears with instruments and ends with a scream (sound only on DVD track [3], 00:25:12 – 00:25:42).

The corresponding DVD sequences for the three verses are

Verse 1 DVD image 00:24:36 – 00:25:06

Verse 2 DVD image 00:25:07 – 00:25:30

Verse 3 DVD image 00:25:31 – 00:25:56.

#### **Scene 5      Second Dream      DVD [3], 00:25:43 (sound only starts here) – 00:36:45**

At the beginning of this scene, which starts with an improvisation on flute, played by Maren Boehme, Sleeping Beauty leaves the ‘real world’ through the door for the first time, as if she

has now discovered that there is ‘something else’ or other levels to life that she was not aware of before (DVD [3], 00:26:44 – 00:27:00). Scene 4 represents the aforementioned comic relief scene, in which the *Deux Interludes* of Ibert are played by Sleeping Beauty on violin, Maren Boehme on flute, and Gisela Meyer on piano (instead of harp). Maren and Gisela represent absurd creatures that Sleeping Beauty meets in her dreams. They wear goggles and super-sized bras on top of their dresses. They appear one after the other and greet each other with a kiss (sound: 00:27:31 – 00:27:48 and image only DVD [3], 00:27:51 – 00:28:02).<sup>16</sup> Sleeping Beauty joins in with the instrumental improvisation of the flute player. Eventually all three of them begin to play the Ibert after three exaggerated breaths (DVD [3], 00:28:44 – 00:28:49). The flute player and Sleeping Beauty increasingly speed up and extend their movements (especially from DVD [3], 00:30:08). During this time the creatures of the ‘real world’ hand out roses to each individual member of the audience to mark the gradual growth of the rose bushes around the castle of Sleeping Beauty, as in the original fairy tale the castle becomes completely overgrown with rose bushes full of thorns (this can be spotted in the foreground on DVD [3], 00:30:13 – 00:30:20). At the end of the first of the two *Interludes* of Ibert, the three performers sing the last chord instead of playing it (DVD [3], 00:31:45 – 00:31:52). At the beginning of the second *Interlude* (DVD [3], 00:31:54), Sleeping Beauty walks in circles, while the flute player of the two creatures of the ‘dream world’ tries more and more often to get hold of Sleeping Beauty’s dress. With the end of the second *Interlude* both two creatures of the ‘dream world’ reach for Sleeping Beauty’s dress (DVD 00:35:52). She takes it off, which is a symbol for her transition, and hands it to them. She appears to be almost naked under the dress, with white body paint and the rose leaves well visible. They point towards the bushes of thorn that are starting to grow. She is almost naked, but unexpectedly in a nappy, which is a symbol for being still quite immature.

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<sup>16</sup> From this point in the performance, the hand-held camera switched into the shutter mode from time to time. This unfortunately results in some of the most valuable footage being blurred. The description does its best to bridge this technical difficulty.

**Scene 6      Finally: Dance with Shadow      DVD [3], 00:36:46 – 00:43:56**

In Scene 6, Sleeping Beauty plays the viola on the ‘transition stage’, with the Shadow present. She improvises on motifs of the *Lullaby* and acts as if she senses someone. Eventually she discovers the Shadow and the Shadow drops a handful of rose leaves onto her (DVD [3], 00:38:04 – 00:38:13). Sleeping Beauty sinks down to the ground and takes her nappy off (DVD [3], 00:38:38 – 00:38:40). She is dressed in red by the Shadow (DVD [3], 00:38:48 – 00:39:10) in a ritualistic act. Then Sleeping Beauty and the Shadow dance a short duet during which both Sleeping Beauty and the Shadow lay down on the ground in *unison*: Sleeping Beauty improvises on the viola, and the Shadow dances to the improvisation (DVD [3], 00:39:27 and following). It is like a celebration, which they both undertake in their own discipline: Sleeping Beauty on the viola, the dancer with her moves. The Shadow holds the puppet on the string no longer, but stays close to Sleeping Beauty from this point on. This symbolises that Sleeping Beauty has discovered and starts to integrate her own Shadow, metaphorically her dark side, or her capacity to become an adult. At the end of this dance, Sleeping Beauty quotes the *Lullaby* that the music box has kept playing, and finishes the quote with her own version of it (DVD [3], 00:40:50 – 00:41:34). With the end of the music, Sleeping Beauty and the Shadow stand next to each other and draw a circle with their right arms. The repetition of three times is an indicator for a ritual that symbolises the transformation into an altered reality in the sense of Austin (1970, 233). Then they face each other (DVD [3], 00:41:45).

During this dance and interaction of Sleeping Beauty and the Shadow, the creatures of the ‘real world’, the Harlequin, the Woman-Girl and the Thinker have circled the music hall and shone torch light through the windows of the right side of the stage, so they were visible to the audience. At the end of the dance scene, when Sleeping Beauty quotes the *Lullaby*, they enter the music hall and they point the torches towards Sleeping Beauty and the Shadow to



shine light upon the transformation that has just happened and which they had obviously been waiting for. When Sleeping Beauty and the Shadow turn to face each other (DVD [3], 00:41:45), the Woman-Girl and the Thinker come to shake Sleeping Beauty's hand in congratulation and they also shake hands with individual members of the audience spontaneously chosen. The DVD documentation is very dark at this point, so this can hardly be seen.<sup>17</sup> Then they take their seats on the 'real stage'. At last Harlequin congratulates Sleeping Beauty, while the pianist Alexander Metcalfe, who played the Brahms and Ligeti before, starts an improvisation that is based on the opening theme of Beethoven's 'Les Adieux' Sonata (DVD [3], 00:42:28). This short improvised quote turns into a number of variations of the *Lullaby* to which Alice Kingham, the horn player, whistles. Into this improvisation, Sleeping Beauty joins in with a voice, now slightly deeper (DVD [3], 00:43:17 – 00:43:35) announcing the beginning of the third day, with its night:

[Sleeping Beauty]

Yes, this was a very successful day, and actually in the last night, before Sleeping Beauty's 15<sup>th</sup> birthday she slept really, really deeply- almost, as if she was dead.

Then Sleeping Beauty turns to start the third dream with the music of the *Lamento*, the fourth movement of Ligeti's Horn Trio.

**Scene 7      Third Dream      DVD [3], 00:43:57 – 00:52:00**

In this scene, the Shadow sits next to Sleeping Beauty and reads in Sleeping Beauty's music. Sleeping Beauty and the creatures of the 'dream world', Alice and Alexander play the music by Ligeti and combine the music with an added text:

[Sleeping Beauty]

And Sleeping Beauty dreamt of a huge, ginormous

---

<sup>17</sup> If there had been a longer rehearsal period, some of the lighting issues could have been easily resolved.

(bar 1°) house

with lots of little cells. In ( bar 2°) each of them there lived one or even two rabbits.

(bar 3) Those cells had no windows.

Both, roof and ground (bar 5) consisted only of metal (bar 5°) sticks.

(bar 6) Through that way the rabbits told each other that some of them were taken each day (entry melodic fragment in piano DVD [3], 00:44:38, bar 8) to a place- a magnificent place. They say *full of pleasure and food*. (bar 12) A lot nicer than the cells, as none of them ever returned.

(bar 14) One day a small and young rabbit was put up into the cell of an older, quite huge well fed rabbit.

[Alice]

(bar 17, DVD [3], 00:45:15)

What are we doing here?

[Sleeping Beauty]

the young one asked.

[Alexander]

(bar 19, DVD [3], 00:45:24)

This is where I was born and have lived here so far.

[Sleeping Beauty]

(bar 21, DVD [3], 00:45:33) - the reply.

(bar 24, DVD [3], 00:45:44) Listen, mate, this is not a life- it's a box (bar 26 with upbeat by piano). I have been out there in the (27°) fields, that's where I come from. We need to get *out of this here* (triplets of bar 29, DVD [3], 00:46:02 – 00:46:04).

(Bar 31) The big one was not really up for an adventure, (bar 33) but okay, he joined the little one one day, as he managed to escape the box, the big house.

Out in the green, the little one becomes attentive and concentrated (bar 35, DVD [3], 00:46:28). His ears *right up into the sky*, (bar 37 violin entry) listening out for prey or potential enemies (bar 39). Whereas the huge one was puzzled by a world it had never seen, nor he could have guessed it existed.

(Bar 41 DVD [3], 00:46:52) Once the little one had to pull the big one into a shelter, just in time before an (42°) eagle would have caught him.

[Alice]

(Bar 44, DVD [3], 00:46:59)

Hey what are you doing?

[Sleeping Beauty]

(Bar DVD [3], 00:47:02)

It shouted out (bar 45) and it did that many times during that day. (bar 47) At the end of that day the big one turned to the little one and said (bar 49 violin entry):

[Alexander]

(Bar 50 DVD [3], 00:47:25) Listen, it was great to show me your world.

[Sleeping Beauty, for the big rabbit, as the big rabbit's part shifts into violin part here]

(Bar 51, violin and horn duet)

(DVD [3], 00:47:29) But honestly,

(DVD [3], 00:47:35) I want to go back,

(DVD [3], 00:47:43) I waited all my life for this promised time, I want to go back.

(Here follows directly bar 57 piano chord DVD [3], 00:47:58) They looked at each other for a long time.

----No text bar 60-76, DVD [3], 00:48:02 – 00:49:11)----

[Alice]

(Bar 76 DVD [3], 00:49:12) think of me, when you arrive in your paradise

[Sleeping Beauty]

(DVD [3], 00:49:19) the small one said (bar 77).

(bar 86 DVD [3], 00:49:52) Then the little one guided the huge one back (bar 87) to the factory.

(Bar 94 DVD [3], 00:50:26) And both departed into the worlds they came from (bar 96 DVD [3], 00:50:33).

At the end of Ligeti's music the creatures of the 'real world' continue humming the last note. Sleeping Beauty turns to the 'transition stage', where she winds up the music box to mark the dawn of the day. She joins in with the music box and changes instruments from violin to viola and then joins the creatures on the 'real stage'.

**Scene 8      Lullaby      DVD [3], 00:52:00 – 00:55:22**

When she arrives, the creatures on the ‘real stage’ join in with the singing and the music box with slightly distorted voices and improvise around the *Lullaby* melody on their instruments. They become slower and slower and eventually fall asleep (DVD [3], 00:55:13). They keep playing until the music box stops, which cannot be predicted. The light is turned down completely.

**Scene 9      Finale      DVD [3], 00:55:22 – 00:58:42**

Sleeping Beauty goes to the left outer edge of the music hall, while Alice, the horn player, is at the right outer edge of the dream stage. Spread out like this, Alice plays a horn signal to mark Sleeping Beauty’s fall into the hundred-year-long sleep (DVD [3], 00:55:22). This signal is her horn part in the fourth movement of the Brahms Trio. She starts it in bar 144 with the upbeat in a free and slow tempo. When she reaches bar 156 the piano joins in (DVD [3], 00:55:56) and the trio movement is played until the end. The Music-Dramatic Performance ends in the DVD documentation at [3], 00:58:42.

wind up

# 1. The Realworld Ligeti II vivace

Good evening, good night, gifted with roses, filled with carnations, slip under your covers.  
Tomorrow, if God wishes so, you will awake again. (Text of Brahms' 'Lullaby')

## 2. The life in the Realworld String Quartet ABA

Welcome to the Real world of Sleeping Beauty.

### 3. First Dream

Brahms *III Adagio molto*  
*IV Allegro con brio*

You're walking. And you don't always realise it,  
But you're always falling.  
With each step, you fall forward slightly.  
And then you catch yourself from falling.  
Over and over, you're falling.  
And then catching yourself from falling.  
And this is how you can be walking and falling at the same time.  
(Laurie Anderson)

And at the end of this dream, she saw someone walking into a field,  
in which the rapeseed was flourishing, about this time of year, early June.  
And this person went deeper and deeper into the high flowers.  
She saw the person disappearing and she asked herself: Where is (s)he going?  
(Gabriele Hubrich)

### 4. "Your attention please"

### 5. Second Dream

Ibert *Andante espressivo*  
*Allegro vivo*

### 6. Finally Dance and viola

### 7. Third Dream

Sigati: came to

### 8. Lullaby

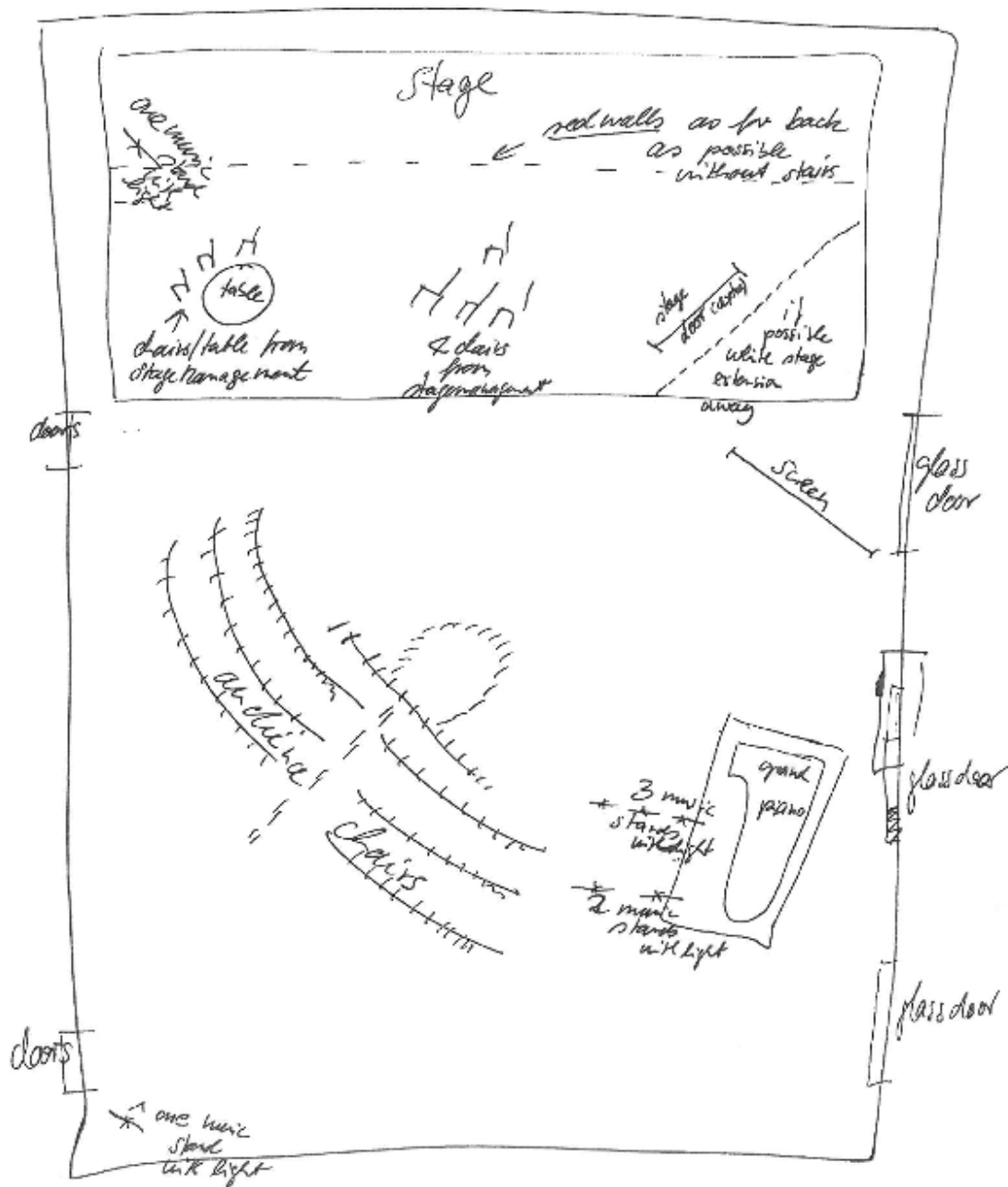
### 9. Finale

And Sleeping Beauty dreamt of a huge house  
with lots of little cells.  
In each of them there lived one or even two rabbits.  
Those cells had no windows.  
Both, roof and ground consisted only of metal sticks.  
Through that way the rabbits told each other  
that some of them were taken each day to a place-  
a magnificent place. They say *full of pleasure and food*.  
A lot nicer than the cells, as none of them ever returned.  
One day a small and young rabbit was put up  
into the cell of an older, quite huge well fed rabbit.  
"What are we doing here?" the young one asked.  
"Well, this is where I was born and have lived so far" - the reply.  
"Listen, mate, this is not a life - it's a box.  
I have been out there in the fields,  
that's where I come from. We need to get *out of this here*."  
The big one was not really up for an adventure,  
but okay, he joined the little one one day,  
as he managed to find a way to escape the box, the big house.  
Out in the green, the little one became attentive and concentrated.  
His ears *right up into the sky*, listening out for prey or potential enemies.  
Whereas the huge one was puzzled by a world  
it had never seen, nor he could have guessed it existed  
and he could not make any sense of.  
Somewhat familiar, but he could hardly move.  
Once the little one had to pull the big one into a shelter,  
just in time before an eagle would have caught him.  
"Hey what are you doing?" It shouted out and it did that  
many times during that day.  
At the end of that day the huge one turned to the little one and said:  
"Listen, it was great to show me your world.  
But honestly, I want to go back,  
It is all a bit too hectic for me here.  
I waited all my life for this promised time,  
when they come and get us.  
I do not want to miss out on that. I want to go back."  
They looked at each other for a long time.  
I will think of you, when you are fine in your paradise",  
the small one said.  
Then the little one guided the huge one back to the factory.  
And both departed into the worlds they came from.

Please note:  
White body paint - a reminder of our mortality.  
Images of nature appear in dreams of people who are about to die.  
Digesting is an emotional as well as a bio-physical process.

Stage plan for Rusichall

3rd June 8p



II.5 Last Three Days stage plan music hall

## ***2. Performance Experiments***

### ***[4] Autumnlights 2005***

Performance Script by Judith Egger and Sara Hubrich

Documented with a short excerpt of the live performance 12'58"

- **Based on**

***Bric- a- Brac* (2001) by Sonni Petrovski (b. 1977)**

***Autumnlights* (1991) by Andreas Salm (b. 1957)**

***Tango Study No.1* (1987) arr. for violin solo by Astor Piazzolla (1921-1992)**

***Red Run 3* (1991) from *Red Run* by Heiner Goebbels (b. 1952)**

***Hommage à John Cage* (1992) by Malcolm Goldstein (b. 1936)**

**The pieces are linked by improvisation and movement.**

- **Main exploration: Interdisciplinary collaboration and intertextuality, changes of performance position, enactment of transitions, interaction of music and mixed-media installation**

- **Conventional concert situation with extended staged elements**

- **Performed on 18 October 2005 in the Adrian Boult Hall, Birmingham Conservatoire**

#### **Cast**

**Sara Hubrich, violin and movement**

**Judith Egger, mixed-media art and violoncello**

#### ***Description***

The concert performance of *Autumnlights* was given the subtitle *Moving Performance* as part of a series of experiments. In the programme the following introductory note was included.



This is the first performance of a series of music and mixed-media events. It is part of a research looking at what performance of repertoire and contemporary music could be beyond its current conventions, seeking to highlight and extend the experience of live music.

*Autumnlights* is a collection of pieces from the contemporary repertoire for violin solo. Each music piece is performed at a different position on stage. Therefore the performance of each piece will have specific and individual acoustic conditions, which will also be different for each individual audience member. In addition to the variations of acoustics in each piece an altered perspective is assumed, from both the performer's and the audience's points of view and perception. In the middle of a row of music stands Judith Egger's mixed-media installation is placed, details of which are projected on a screen in back of both performers. The pieces are connected by performative transitions from one performance to the next consisting of physical movements or improvisations.

### *Process*

Judith and I prepared this performance separately from each other. Prior to our rehearsal time together I made recordings of the music pieces and made these available to Judith. During the collaborative phase we decided on an order of the pieces, on the kind of transitions between the pieces, on Judith's and my additional movements and actions, and the timings and use of video. Transitions between the music pieces could consist of music, video or movement. As the violinist I decided to do cartwheels in certain instances.

### *Composers and Collaborators*

**Judith Egger** (b. 1973) is one of the most acclaimed mixed-media artists in Munich. Her work has been shown in London, New York and the Lothringer13 in Munich.

**Sonni Petrovski** (b. 1977)'s *Bric-a-Brac* is inspired by the Macedonian instrument 'Gusle', a one-stringed folk instrument used by storytellers to accompany their epics. The violin is tuned in scordatura with the 'a' tuned down to a 'g'. His piece follows the traditional form of the Macedonian epics: introduction, middle section, coda. The telling of the epics tend to have an ambitus of a second or third interval as well as lots of subtle, microtonal nuances.

**Dr. Andreas Salm** (b. 1957) has composed for Radio Bremen and the Forum of Young Composers of Germany. He teaches composition at the Music College of Bremen and Cuxhaven. He received his PhD at the Birmingham Conservatoire.

**Astor Piazzolla** (1921-1992) is known as the 'King of Tango', and managed to establish the tango in the concert hall. While western critics praise the depth and complexity of his compositions combined with the fire and spirit of the original tango, his home country Argentina merely sees him as a traitor who has torn the tango away from where it belongs (which used to be mainly twilight establishments).

**Heiner Goebbels** (b. 1952) is an autodidactic, highly acclaimed composer who has worked with the Ensemble Modern and the London Sinfonietta. He tends to develop his music-theatre pieces during the rehearsal process in a close working relationship with the performers.

**Malcolm Goldstein** (b. 1936) is a composer and violinist who has been greatly inspired by the work of John Cage. He is said to have reinvented violin playing. His composition

*Hommage à John Cage* was written during a stay in his cottage in south Canada, after having learned that Cage had passed away.

### ***Outline***

The documented example is an edited and shortened version of the performance. The original performance lasted 58 minutes.

DVD [4], 00:00:00 – 00:00:15	Setting and the mixed-media installation of Judith Egger
DVD [4], 00:00:15 – 00:02:42	<b><i>Bric- a- Brac</i></b> middle position Projection: green still of river Begins together with improvised cello bourdon
<u>Transition</u>	Cello improvisation, violinist cartwheels
DVD [4], 00:02:42 – 00:05:23	<b><i>Autumnlights</i></b> stage left upstage Projection: moving river, then forest
<u>Transition</u>	Projection of Judith's installation in black and white, cartwheels and citation of autumn poem
DVD [4], 00:05:23 – 00:07:06	<b><i>Tango Study No.1</i></b> stage left downstage Projection: forest, pumping up balloon Judith joining in at the ending with small paper whistle
<u>Transition</u>	Violinist starts <i>Red Run 3</i> while walking
DVD [4], 00:07:06 – 00:09:38	<b><i>Red Run 3</i></b> stage right downstage Projection: shadow of tree, then Judith's installation, gradually backing track is added of (pre-recorded) brain waves and heart beat of performer, piece ends and brain wave track carries on
<u>Transition</u>	Violinist starts <i>Hommage à John Cage</i> while walking, projection: shadow of tree
DVD [4], 00:09:38 – 00:12:58	<b><i>Hommage à John Cage</i></b> stage right upstage Projection: shadow of tree

Judith joins in with cello, projection changes to view of the sky through tree tops, violinist starts to sing, turns off light of installation; both performers leave stage while playing; at the moment they leave the projection turns to moving image of green leaves of a tree.

## ***[5] Expedition 2007***

**Original title** *Expedition ins Naheliegende*

Performance script by Sara Hubrich and Gisela Müller

Documentation with photos of the performance and an excerpt of the audio recording

2'24''

• **Based on an arrangement of *Pavane* for viola solo (1987) by Philippe Hersant (b. 1948) and the folk song *Wem Gott will rechte Gunst erweisen* ('to whom God will grant rightful mercy' trans. by S. Hubrich)**

• **Main exploration: The techniques of embodiment, enactment of processes, interdisciplinary collaboration**

• **Musical reading, part of Literature Festival Munich.**

• **Performed on 12 July 2007, Wortspiele 07 in Club Ampere, Muffatwerk Munich, Literature Festival City of Munich**

**<http://www.giselamueller.info/werkschau/2007expedition.htm> [Accessed 12 December 2013]**

### **Cast**

**Sara Hubrich, viola**

**Gisela Müller, reading**

### ***Description***

*Expedition* is a collaboration of the writer Gisela Müller and myself, with both of us appearing as performers on stage. Based on a polar expedition, Gisela Müller's text describes an 'expedition to nearby', referring to the idea that even the exploration of the nearby can unfold like an expedition. The described expedition gets enacted on stage by both performers.

They perform a processional expedition structured by three parts of Hersant's *Pavane* for viola solo, during which they walk along side sheets of paper, with the performance text printed on them, and sheets of paper that imply the performance of certain actions. The sheets with the performing actions on them are shuffled at the beginning of the performance and therefore the actions appear in random order. So, for example, when Müller's text talks about the melting of the polar ice, the performers may or may not be asked at that point of the performance to try to pour tea into a cup, and, realising that the tea is frozen, find hot water in a separate flask and they melt the tea. This action may coincide with the relevant passage in the text or it may appear before or after, but in any case it still relates to that particular segment of the text. In the documentation the audio passage DVD [5], 00:01:20 – 00:02:17 is based on the bars 87-92 of Hersant's *Pavane*.

### *Process*

The writer Gisela Müller initiated this collaboration since she had been asked to do a reading of a sample of her work and she chose to write a text especially for the reading and to create a performative event in a collaboration with me. I decided to base my contribution on musical improvisation and an arrangement on the *Pavane* by Philippe Hersant and the folk song *Wem Gott will rechte Gunst erweisen*. The text of the song was written in 1822 by Joseph von Eichendorff (1788-1857) and set to music by Friedrich Theodor Fröhlich (1803-1836) in 1833. When we met for our first rehearsal, Gisela Müller read a few text samples, while I improvised and played a few pieces of repertoire. Eventually we decided on a collection of improvisational ideas and on the inclusion of *Pavane* and the folk song. At that point, Gisela wrote the version of the text that formed the basis of the actual performance event.

## ***[6] Messa Di Voce 2009***

Original title *Conversation with Messa Di Voce*

Performance script by Sara Hubrich

Documentation with photos of the performance and an excerpt of the audio recording  
2'27"

• Based on *Sur il foss* (2009) for solo violin and singing violinist by Sara Hubrich and the sound and movement installation by Golan Levin and Zachary Lieberman that was originally shown at the Jerwood Space London as part of the BBC Cut and Splice in 2005

<http://www.bbc.co.uk/radio3/cutandsplice/messadivoce.shtml> [Accessed 14 December 2013]

• Main Exploration: Interdisciplinary collaboration and intertextuality, interaction of music and mixed-media installation.

• Experiment with music performance and a sound and movement installation

• Yet to be publicly performed.

### **Cast**

**Sara Hubrich, violin and singing**

### *Description*

*Messa di Voce* is based on the sound and movement installation by Levin and Lieberman. The particularity of this installation is that it has a set of pre-programmed designs that react to the sounds and movement that are created within the space. When a visitor to this installation makes noises or movements, he or she is given the impression that the installation reacts to

that. Varied qualities of the sounds and movements as for example high, low, fast, slow and many more, appear to trigger different sets of lighting and geometrical or freely evolving designs on the screen. To the perceiver the installation assumes a certain life on its own and obviously requires someone to interact with it order for it to manifest.

The images shown in the documentation show reactions of the installation to me performing my composition *Sur il foss* (2009) in the performance space. However, during my session in the installation I played a number of different compositions by Mozart, Bach, and Goebbels as well as improvisations and I triggered a wide range of different responses.

### *Process*

I originally saw this installation when it was exhibited in the Jerwood Space. I made enquiries and suggested combining the installation with live music performance, but the artists were not interested in a performative collaboration. It would have been wonderful to create a joint performative event from my point of view. However, the artists allowed me to experiment musically within their installation informally during opening hours and there were a number of audience members who appreciated the interaction of music with the artwork.

Once the exhibition had closed to the public I was allowed have someone take photos of me in the process improvising and performing in the installation. Unfortunately no filming was permitted.



### ***3. Transferable Techniques in Music Theatre***

#### ***[7] Southern Highway 2008***

**Original title** *Südliche Autobahn*

Performance script and direction by Daniel Ott

Documentation with photos of the performance and an excerpt of the audio recording

1'05''

- **Based on**

**I. *Allegro molto moderato* and II. *Andante un poco moto* from Franz Schubert's string quartet in G major op.161 posthum D. 887**

***Tango ballet* (1956) by Astor Piazzolla**

**Jazz Standards performed by the Brass Band of the University of the Arts Berlin**

- **Main exploration: The benefits of theatricalisation, plot that combines a number of music pieces, juxtaposition of styles and combination of improvisation and composition, creative exploration of performance setting, audience integration in the performance process**

- **Music Theatre performance along the highway in Berlin's suburbs with the audience chauffeured from performance location to performance location by bus, fragmentarily based on literary motifs of Julio Cortázar**

- **Performed daily 3 - 8 June 2008 by the Henosode Quartet and students of the University of the Arts Berlin**

**Cast of the documented excerpt**

**Benedikt Bindewald, violin**

**Josa Gerhard, violin**

**Sara Hubrich, viola**

**Tabea Schrenk, violoncello**

### *Description*

Daniel Ott (b. 1960) is a Swiss composer and professor for Music Theatre, who often directs productions in unusual settings, such as the cargo harbour of Basel, industrial building-sites or, as in this instance, the roadside of highways. *Southern Highway* is based on the idea of recreating images and motives from the writings of Julio Cortázar with particular reference to his road trip in the south of France. Daniel Ott decided to set this production in a location in the close vicinity of highways just outside southern Berlin. In Cortázar's writing a lot of references to music can be found. These references are enacted through the performance of some of the cited musical works in site-specific settings with performing artists embodying certain characters of Cortázar's literary world. Some of these figures ('the lady with the sickle', 'the lady with big hands', 'the two lads fighting on the street') appear to sit down and perform *Tango Ballett* by Piazzolla- in a late night tango scene, with couples dancing to it. Later on, they perform Schubert's string quartet in a 'Roadchef' restaurant under neon lights during regular business hours. The audience and all other members of the public who are present therefore influence each individual performance of *Southern Highway*.

### *Process*

Before commencing rehearsals of *Southern Highways* Daniel Ott had worked with all of the actors and musicians involved, the string quartet and the brass band of the University of the Arts either individually or in small ensembles. After a period of introductory rehearsals and brainstorming that was collaboratively shared amongst performers and director, Ott wrote a basic structure of scenes containing certain characters from Cortázar's literary world with the cited musical references. Based on this structure, he invited us, the quartet, to perform Quartets by Schubert and Piazzolla that Cortázar had mentioned, and we were given the choice as to which character we wanted to embody and to what extent we would get involved scenically in the course of the two hour performance. Tabea Schrenk, the cellist, decided to be

‘the lady with enormous hands’, I embodied ‘the lady with the sickle’ and Josa Gerhard and Benedikt Bindewald acted as ‘the two lads fighting in the street’.

Once the performers had made their choices and rehearsed their characters individually and together with Daniel Ott and the directing team, a complex organisation of timing, vehicles and equipment was necessary so that every performer could appear in time at certain locations on the highways just outside Berlin, ready to perform actions and music. The audience was picked up in a bus and transported from location to location, with most performative venues being public places like car parks, fuelling stations, roadside restaurants and recreational roadside areas. During the bus ride, there were both pauses and performative *intermezzi* that made use of video screens and the audio equipment of the bus. The overall structure of the piece was set, while each individual performance turned out to involve a large degree of spontaneous interaction between individual audience members and members of the public interacting with the performance and the performers.

## **[8] Hodler 2010**

**Original title** *Der Hodler*

Composed Theatre written and directed by Ruedi Häusermann (b. 1948)

Documentation with photos of the performance and an excerpt of the audio recording

1'05''

- **Based on String Quartets No. 2-24 (2009/2010) by Ruedi Häusermann, Swiss yodels and folk songs and on paintings, writings and the biography of Ferdinand Hodler.**
- **Main exploration: The benefits of theatricalisation, plot that combines a number of music pieces, juxtaposition of styles and combination of improvisation and composition, creative exploration of performance setting, audience integration in the performance process.**
- **It can be described as a 'Visualized Concert' (Gerstenberg 2011) for four actors: Jan Bluthardt, Hans-Rudolf Twerenbold, Nicolas Rosat und Klara Wenzel; and the string quartet Sara Hubrich, violin, Josa Gerhard, viola, Benedikt Bindewald, viola and Christoph Hampe, violoncello)**
- **Premiered 6 April 2010 and performed 24 times at Schauspielhaus Zürich, Schiffbau.**

### **Cast**

**Jan Bluthardt, actor**

**Klara Manzel, actress**

**Nikolas Rosat, actor**

**Hans-Rudolf Twerenbold, actor**

**Sara Hubrich, violin**

**Josa Gerhard, viola**

**Benedikt Bindewald, viola**

**Christoph Hampe, violoncello**

### *The Composer and Director*

Ruedi Häusermann (b. 1948) is a Swiss composer, musician and director, whose performances combine music and theatre with such detail and preparation that they can no longer be distinct in the performance. He writes the music himself, prior to the theatrical production, and stages the music in a frame that is often based on an artist from a different artistic discipline such as a writer or painter.

### *Description*

In *Hodler*, Häusermann bases the play on the expressionist painter Ferdinand Hodler (1853-1918) and develops theatrical ideas based on biographical details of the artist's life. In particular, he draws on Hodler's memories and paintings of his dying wife, which he then combines with the music. In the course of the play a number of Hodler's paintings 'become alive' or are enacted by the musicians and actors on stage. For example, Hodler often painted symbolical arrangements, such as four persons sitting in a row. The string quartet on stage assumes a similar position on occasion and therefore embodies this arrangement (DVD [8], 00:00:06 – 00:00:10). In other instances reported memories of Ferdinand Hodler are enacted in a scene as, for example, Hodler sitting on a chair with closed eyes while a young lady plays an accordion for him. He is said to have shouted 'Continue!' whenever the young lady made a pause in her playing. The music that dominates and even directs the scenes consists of compositions of Ruedi Häusermann, as well as traditional yodels and folk songs that were well known during Hodler's lifetime.

In the production, the members of the string quartet and the four actors, all represent art historians preparing to recreate one of the painter's very successful art exhibitions in the Vienna Secession in 1904. This exhibition of Hodler's work sparked a public upheaval and eventually brought Ferdinand Hodler's breakthrough as an internationally acknowledged artist. In order to re-enact this exhibition the entire stage is gradually transformed into a

gallery space. Since the ordered artworks have not arrived in time for the vernissage, the art historians make and use photocopies of the works that are going to be exhibited. They also recreate pictures, trying out some of Hodler's drawing techniques for themselves and every now and then pausing to sing together in a choir. The choir rehearsals turn out to be not only recreational but also a preparation for the musical acts during the vernissage. At last, they put large pieces of canvas together to form the roof of the gallery space. They turn out to be puzzle pieces that they have painted in the course of the performance together, so that they resemble a large scale drawing of Hodler's. This large scale painting can only be seen by the audience in full at the moment when it is lifted from the ground and pulled up to become the roof of the gallery for the art exhibitions. The performance ends with the vernissage and the audience being invited to come onto the stage and to view the exhibition from close-up.

### *Process*

My creative role was not limited to being a musician and actress in the cast. Twelve months prior to the actual theatre rehearsal period of twelve weeks, Ruedi Häusermann prepared and developed musical elements with me and the other members of the string quartet, sharing ideas of sounds and playing techniques as well as sharing performance ideas. During the entire rehearsal process in the theatre, all actors and musicians were present at all rehearsals, which is very unusual for a theatre production. The range of actions and the involvement in creating scenes in combination with the playing of musical works was very close to the practice of developing my own interpretations. The advantage in this working scenario was that Häusermann and other members of the directing team were constantly giving valuable feedback, while in my own interpretations I relied on videos and comments of fellow practitioners to judge whether a scene or action would work musically, theatrically or aesthetically.

Most practice sessions would begin with an hour of singing and preparing folk songs and vocal compositions of Ruedi Häusermann, creating a pool of melodies known by both musicians and actors on stage, creating the possibility for these musical fragments to be present during the performance and to influence interactions of music and stage action. During rehearsals possible combinations of these fragments with noises and actions on the stage were sought and tried out. The main aims of the theatrical work were to create situations for music making and listening, including string quartet performances and singing, create situations for speaking and listening to texts, and to create interdisciplinary transitions between the two main types of scenic events.

## ***[9] Robert Walser 2014***

**Subtitle *Eine musikalische Durchwanderung* [A Musical Journey]**

**Composition and direction by Ruedi Häusermann 91'00"**

- **Based on String Quartets No. 70, 71, 72, 73, 79 and 81 and related songs (all 2013) by Ruedi Häusermann. With the exception of scene 2, all the texts are original writings by the Swiss author Robert Walser.**
- **Main exploration: The benefits of theatricalisation, juxtaposition of styles and idioms, individualisation of mechanics of performance and combination of improvisation and composition**
- **Can be described as Composed Theatre (Rebstock and Roesner 2012) for three actors and string quartet (violin, 2 violas, violoncello)**
- **Premiered at the Pfauen Schauspielhaus Zurich 15 March 2014**

### **Cast**

**Klaus Broemmelmeyer, actor**

**Michael Neuenschwander, actor**

**Herwig Ursin, actor**

**Sara Hubrich, violin**

**Josa Gerhard, viola**

**Benedikt Bindewald, viola**

**Christoph Hampe, violoncello**

**The names of the actors have been shortened to their first names in the outline.**

### ***Description***

Prose of the writer Robert Walser and compositions for string quartet by Ruedi Häusermann form the basis of the script of this production, which was developed during the course of the



rehearsals. Both the texts and the music were regarded as central material and were given equal space and importance. Musicians and actors alike perform most actions and transitions in accordance with the necessities of the scenes. In comparison to *Hodler* the use of other material and stage properties has been reduced to a minimum. This allows for the text, the music, the staging and all other mechanics of the performance to be melted even more into one inseparable score. There are sections in which the focus is on the text alone as well as concert situations that focus entirely on the music. In all other scenes, text, music, actions, lighting and staging are intertwined with many finely nuanced opportunities for these elements to integrate, overlap or to be presented in fragments; the stage demeanour is characterised by an assumed viewpoint of humour and generosity towards what it means to be human.

Walser's main activity besides his writing was walking, which provided a major source of inspiration for his output. He not only enjoyed nature and landscapes but also used to closely observe other human beings during his walks. Reflecting this love of Walser's, walking is one of the frequently reappearing motifs in the writings and in the stage actions.

### *The Writer Robert Walser*

The performance *Robert Walser* is a music-theatrical tribute to the life and the practice of writing and walking of the Swiss writer Robert Walser (1878-1956), who had a tragic life with little financial sustenance and family support. He lived on his own throughout his entire life, usually as a lodger in someone's attic room, which is partly reflected in the stage setting of the ongoing change of angles and spaces created by the suspended columns. He never married, although his writings include passionate declarations of love towards various women. Walser moved house frequently. He lived mainly in Biel and emigrated to Berlin for a time with high hopes for a successful career as a writer. On his return to Biel his life circumstances had not become any better than before his emigration and he isolated himself

even more from the society around him. Eventually he admitted himself to a mental institution, in which he finally died. It may seem surprising that the writer Robert Walser, being such a refined writer in high German, was unable to speak the language. Up to the present day, Swiss citizens tend to regard the Swiss-German as their mother tongue, a language that has no widely recognised written tradition. Therefore most writing and especially any formal documents are written in high German, which many Swiss people regard as their second language. Since Walser lived in relative isolation throughout his life it is unlikely that he spoke much at all. And when he spoke he probably spoke Swiss German. Therefore he was accomplished in a written language that he seems to have hardly ever spoken.

### *Process*

As in *Hodler*, my creative role and that of the other members of the string quartet was not limited to being a musician and actress in the cast. The fact that my actions included both acting and music making extended my range of creative and interpretative tools. Six months before the actual theatre rehearsal period of twelve weeks, Ruedi Häusermann prepared and developed musical elements with me and the other members of the string quartet, sharing ideas of sounds and playing techniques as well as sharing performance ideas. The rehearsal process was similar to that for *Hodler*, except for the actors being more deeply involved in the music making, as they played violin, viola and double bass themselves. Furthermore the actors learned some of the melodic lines of the string quartet's pieces so that they would be able to join in singing them or playing them on their instruments while the string quartet was performing. Therefore these melodies were known so well by the actors that they could appear to be commonly used and shared amongst them in their actions similarly to folk tunes.

## *Outline*

### **Scene 1      Opening      DVD [9], 00:00:00 – 00:00:51**

Michael and the string quartet enter the stage via the auditorium.

### **Scene 2      Introduction Werner Schibli and String Quartet No.72**

DVD [9], 00:00:52 – 00:08:26

The actor introduces a historical episode from Walser's life, in which he was invited to read from his work at a major cultural event in Hottingen, a borough of the city of Zurich in 1920. Walser decided to accept this invitation and walked the 75 miles from Biel to Zurich in three days. This reading event had been arranged by Werner Schibli and curated by Dr. Hans Bodmer. Walser was greeted on the evening prior to the reading and asked to rehearse the passages selected for the reading in the presence of Dr. Bodmer. At the end of the rehearsal Dr. Bodmer exclaimed that Walser could not read and regretted to have to say that someone else would have to read from Walser's work the next day. The public reading event went ahead with a replacement and the audience was told that the Walser was sick, although he was sitting in the audience.

This introduction is followed by a performance of String Quartet No. 72. The curtain closes as the music starts and reopens at the end of the piece. The musicians stand up and walk onto the stage, where they play and 'aspire' the main theme of String Quartet No. 79-I (2013) by Häusermann.

### **Scene 3      Table I      DVD [9], 00:08:26 – 00:13:58**

Klaus sits at a desk as if writing a letter and he reads it aloud. The letter turns out to be a reply to an invitation to the house of an obviously well established gentleman who would like to get to know Robert Walser personally. Walser expresses that he would feel awkward entering

such a fine environment and that he does not feel worthy to be considered. The musicians enter the scene, playing String Quartet No. 81-I, II and III by Häusermann and push their chairs in front of them at the same time, on which they eventually take a seat. Meanwhile Michael and Herwig enter the stage carrying a painting of Walser's hometown Biel in springtime, the starting point of Walser's walk to the reading in Zurich's Hottingen; a loudspeaker on wheels further illustrates the season displayed in the painting with birdsong.

**Scene 4      Walking I and Painting of Biel in Spring** DVD [9], 00:13:58 – 00:15:22

Herwig recites a text in which Robert Walser describes the beginning of his walk to Zurich for the reading.

**Scene 5      Conversation on New Novel and Love Declaration I**

DVD [9], 00:15:22 – 00:20:08

Michael and Herwig discuss the arrival of a potential new novel of Walser's that is not finished yet. This is not an original text of Walser's, but it refers to texts by Walser, in which he recounts being questioned about his unfinished works. Meanwhile, the musicians, sitting on their chairs, move their feet as if walking. They start to play String Quartet No.79-II.

Gradually, and while playing, each of them uses the walking movement to pull a music stand towards him- or herself with a string laid out on the floor that is attached to the music stand. The musicians make a *crescendo* in their playing. Therefore it appears to the audience that the closer the music stand is to each performer, the louder the music becomes.

In the moment the music reaches its peak, Klaus interrupts the playing and whispers one of Walser's declarations of love into the ear of the female violinist. The string quartet begins to play String Quartet No. 81 and the violinist softly sings along while playing. The other actors join in with this performance on double bass and accordion. At the same time, the musicians of the string quartet fade out their playing, walk upstage, and prepare to pull the

columns up to their next position. At the end of the declaration of love the violinist stops and hands her violin to Klaus and leaves her position, walking upstage. Klaus follows her, entering into another declaration, and eventually offers her the violin as if it were a bunch of flowers.

**Scene 6      Looking for a Room I      DVD [9], 00:20:08 – 00:21:26**

Michael recites Walser's text that describes his constant search for a new room to stay in while carrying the table that Klaus sat at in scene 3 to a new location, resembling and enacting Walser's search.

**Scene 7      Writing I      DVD [9], 00:21:26 – 00:23:35**

Michael quotes Walser talking about his processes in writing. The string quartet players react to his recitation and interrupt their action of pulling the columns to the next stage setting. During the performance, these columns are being pulled higher and higher until upright. Then the musicians play String Quartet No.81-VII (2013) by Häusermann.

**Scene 8      Table II- The Story of Helbling      DVD [9], 00:23:35 – 00:39:02**

Michael recites the text on the employee Helbling who works in a bank and has no fruitful relation to his job. He tells about a Monday morning in the office passing with Helbling seemingly not doing any work at all except for writing down three numbers. Distant singing catches his attention, as do the movements of the minute hand of the big office clock and a marching band that is audibly passing by. The members of the string quartet use simultaneous direction of their visual focus to resemble colleagues of Helbling observing him.

**Scene 9      Walking II and Painting of Wangen by the Aare in Summer,**

**Love Declaration II      DVD [9], 00:39:02 – 00:49:48**

The next painting is carried to stage centre, accompanied by the loudspeaker on wheels. Klaus describes a walk of Walser's along the river Aare that in his fantasies, carries him all the way through Switzerland and Germany to the city of Berlin. In the background the musicians push around pianos and chairs and tables on wheels, symbolizing movements within the city of Berlin, one of the cities in which Walser hoped to find recognition and success as a writer.

The musicians come forward and play the song from String Quartet No. 81-I with their strings being stroked against the steel ropes, which suspend the columns, creating a metallic, sharp sound.

All the actors appear in the centre of the stage with their instruments. Michael makes a declaration of love to the female violinist, while playing a loop on the double bass. Then the ensemble plays a song based on String Quartet No.79-I. Klaus and the female violinist join in singing.

All musicians gather upstage to pull the columns up to the next position.

**Scene 10      Looking for a Room II      DVD [9], 00:49:48 – 00:51:00**

Herwig, carrying a table to a new location on stage, talks about further searches for a new place to stay.

**Scene 11      Writing II      DVD [9], 00:51:00 – 00:52:26**

Herwig talks about the act of writing itself. During this scene, the musicians raise columns up further, so that all columns become vertical.

**Scene 12      Table III- Being Nervous      DVD [9], 00:52:26 – 00:57:35**

Herwig recites the text 'I am nervous' by Walser, in which the author himself describes an emerging nervousness in his demeanour and psyche.

**Scene 13      In the Village Centre      DVD [9], 00:57:35 - 01:06:23**

The violinist gets up to dance while playing the violin. All three actors take turns dancing with her. At the same time instruments get presented at stage centre, and eventually the actors present a fake trio of two violins and cello, whose music is played by the string quartet hidden behind the pianos. Speakers are raised on the columns like flags. All performers join in for a march, based on String Quartet No.81. This is followed by Klaus performing a fake acrobatic act as if for the amusement of locals at a small-scale festivity.

**Scene 14      Walking IIb – In the Forest      DVD [9], 01:6:23 – 01:10:48**

Michael recites a text by Walser that describes one of his walks in the woods in which the darkness and lonesomeness of the forest seems to resemble the misfortune and grief he has experienced in his life. Walser walks until late at night and falls asleep on a stone. The scene resembles a scene in a dream. Musicians and actors walk from stage right to left as if they were the wild boars that are mentioned in the text later, at the same time humming the tune of String Quartet No. 79-I (2013) by Häusermann.

**Scene 15      Dream      DVD [9], 01:10:48 – 01:18:25**

Behind a screen, a concert scenario is set up and eventually the musicians play String Quartet No.71 (2013) by Häusermann as if in a dream of Walser's. The dream scene is interrupted by the noise of a piece of metal falling. The musicians are asked to leave the podium and the scene transforms into an episode where most of the performers whisper into megaphones especially designed for whispering.

**Scene 16      In the Pub and Love Declaration III      DVD [9], 01:18:25 – 01:22:35**

In the course of the whispering, a box of beer bottles is being carried across the stage. The sound of this is an intentional addition to the scene. Gradually the scene changes into a

restaurant pub similar to those in which the writer Walser may have taken his meals. Walser wrote extensive texts on food. The actors speak these texts as if in conversation. A waitress brings and collects plates and cutlery, interrupts the conversation with noises from the kitchen. Eventually the actor Herwig directs another of Walser's declarations of love at her.

### **Scene 17      Walking III and Painting Lenzburg in Autumn**

DVD [9], 01:22:35 – 01:25:01

Klaus, Michael and Herwig are downstage. The actors constantly ask each other about the new novel that Walser was said to be working on. The painting of Lenzburg in the autumn is carried across the stage. Then the stage transforms to resemble the house of Mrs. Willke.

### **Scene 18      Looking for a Room III- Mrs. Willke      DVD [9], 01:25:01 – 01:29:24**

Herwig quotes a text describing a search for a room in great detail. This particular search led Walser to move into the house of Mrs. Willke, who died shortly thereafter. Walser was allowed to stay on as a lodger and describes the experience of looking at clothes and belongings of this person who has just passed away, which makes him feel lost and forlorn.

### **Scene 19      Walking IV and Painting of Zurich in Winter DVD [9], 01:29:24 – 01:30:44**

The fourth painting is brought onto the stage, this time it is carried from stage left to stage right, as if the city were passing by. Herwig, referring to Walser's walk to Zurich, describes the writer's arrival in the city.

### **Scene 20      Rehearsal of Reading in the House of Dr. Bodmer**

DVD [9], 01:30:44 – 01:32:17

The stage setting changes back to how it was at the beginning of the first scene. Michael prepares the scene for the enactment of the aforementioned reading in Zurich's Hottingen in



1920. He explains to Herwig, who portrays Walser in this scene that someone else will have to read from his works, since he cannot speak high German. In the background, the string quartet players tune their instruments and prepare their musical contribution for the official reading of texts by Walser.

### **Scene 21      One of Walser's Perspectives on the Situation**

DVD [9], 01:32:17 – 01:33:45

Herwig, sitting within the audience, recites one of the texts that Walser wrote in retrospect when remembering the event of the reading in Zurich's Hottingen. The text expresses surprise that the event gave him pleasure. Despite the embarrassing circumstances that have overshadowed the reading, Walser's point of view holds no bitterness.

### **Scene 22      Opening of the Actual Reading      DVD [9], 01:33:45 – 01:34:32**

Michael introduces Klaus as the expert on Walser's writings who is about to replace Walser in the re-enacted reading of Walser's texts of 1920, in which Walser was not allowed to read himself, and was reported to the audience as having taken ill.

### **Scene 23      Table IV- 'Snowing'      DVD [9], 01:34:32 – 01:44:34**

Klaus reads Walser's text 'Snowing', which describes not only the effects of snowing on humans and nature but also the event of someone falling and dying in snowfall. This in fact describes Walser's passing, as he died on one of his walks in deep snow in 1956.

The musicians play String Quartet No.70 (2013) by Häusermann.

Curtain.



## ***4. Applications of Research in Schools and Higher Education***

### ***[10] Wozzeck Remake 2011***

Workshop-based performance by young people aged 15-17 with learning disabilities.

Developed with members of Basel Sinfonietta in collaboration with Centre for Linking Projects Basel [Zentrum für Brückenangebote].

Documentation with photos of the performance and an excerpt of the audio recording 2'11"

- **Based on the plot and selected musical scenes of *Wozzeck* (1922) opera in three acts by Alban Berg (1885-1935), developed with the support of Rapper Black Tiger (b. 1972 named Urs Baur).**

- **Main exploration: The techniques of embodiment, enactment of processes, educational purposes, integration of performers' viewpoint in the performance**

- **Musical rap-like performance by students supported by a symphony orchestra, set on stage for popular music**

- **Performed on 12 May 2011 at Basel Community Centre for the Arts as part of the Speaking Music Project, conducted by Jonathan Stockhammer**

#### **Cast**

**Students of Centre for Linking Projects Basel**

**Basel Sinfonietta**

#### ***Description***

*Wozzeck Remake* was embedded in a project run by the Basel Sinfonietta in 2011. The central idea was to combine different examples of *Sprechgesang*. Berg's opera *Wozzeck* has extended

passages of *Sprechgesang*. The Swiss composer Felix Profos (b. 1969) made reference to this opera in his rap compositions based on the idea of Wozzeck's son having reached his 18<sup>th</sup> birthday after a childhood as an orphan. This concert programme featured a juxtaposition of styles, with spoken music being shared ground. Pupils of the Centre for Linking Projects Basel were invited to join this project. After a period of improvisations in various styles of music, the young people settled on writing their own raps related to both the stories of Wozzeck and of his son, since rap appeared to be a commonly liked style amongst the young people from various different cultural backgrounds. In the performance excerpts of Berg's opera were interlinked with compositions by Profos and by the raps of the young people, which were supported and orchestrated by the Rapper Black Tiger working together with the pupils.

### *Process*

The students were involved in the workshop for a period of nine months, during which they read the story of *Wozzeck*, listened to the music, and made music themselves, being introduced to different styles and genres, as well as taking part in exercises on teambuilding and stage presence. The team consisted of two social workers, one of the students' teachers, musicians of the Basel Sinfonietta and eventually the Rapper Black Tiger. The level of motivation within the students was generally very low. The students of this particular school are young people who have left full-time education without having passed any exams. The programme of the school is designed to help these students to receive further training to become employable and independent.

The students' motivation was tangibly raised when the rehearsals with the full orchestra began and they were given the opportunity to perform on a stage with proper lighting in a staged concert situation. They recast the plot of *Wozzeck* into the contemporary setting of 'Who wants to be a millionaire' and wrote song texts and scenes accordingly. With

the help of Black Tiger these ideas were arranged into songs that were presented as an alternative storyline to *Wozzeck* within the concert performance. The slideshow in the documentation gives an impression of the result. It is accompanied by one of the songs, entitled '*I fear*' [Ich habe Angst].

## ***[11] Seminar on Presence based on Mime Corporel 2012***

Given by Sara Hubrich, University of Cologne

Excerpt of Seminar of the BA Course for Aesthetic Education 1'30"

### *Description*

As part of the Bachelor of Arts Course for Aesthetic Education the students receive basic tuition in music, music and movement, with group improvisation, rhythm ensembles, choral singing; in art, with design, drawing and performance; and in therapeutic movement.

These experiences form the base on which they draw when they create, develop and perform their own creative projects, which must comprise elements of all three disciplines: music, art and movement. In the music department the chosen format of presentation is often performance and Music Theatre, since they obviously lend themselves to combining the three disciplines. One of the preparations for this project module is a seminar that combines basic training in stage presence for music performers with techniques for writing interdisciplinary performance scripts.

Each double-lesson in this seminar consists of theory, written exercises and practical exercises, drawing on a different school of movement or acting training each time.

The enclosed video demonstrates a sequence of the class based on exercises of the Mime Corporel, a highly stylised version of stage training. The documentation shows examples of the following three types of exercises:

Preparatory exercise for formal slow walking	DVD [11], 00:00:00 – 00:00:09
Turning away/ turning towards	DVD [11], 00:00:09 – 00:00:41
Pair work: develop visual focus, concentration and trust	DVD [11], 00:00:41 – 00:01:30

## ***[12] Seminar on Presence based on Yoshi Oida 2013***

Given by Sara Hubrich, University of Cologne

Excerpt of Seminar of the BA Course for Aesthetic Education 5'11"

### *Description*

Similarly to the example of teaching presence using Mime Corporel, this example illustrates one of the practical sections of the seminar on stage presence combined with interdisciplinary script writing. In this example, students get to explore elements of the stage training of Yoshi Oida (b. 1933), who is a famous actor in Japan and has developed his own set of exercises to prepare a person to perform on stage, focusing on techniques for performers to project presence and also to be 'invisible' to an audience at will. Students are given the option to earn extra credit points if they research and practise a school of movement and then teach elements of it to their fellow students. Some of the examples chosen reflect this practise. The documentation shows examples of the following eight exercises:

Focus on hand movements	DVD [12], 00:00:00 – 00:00:12
Body like bag of water	DVD [12], 00:00:12 – 00:00:37
Four directions on stage	DVD [12], 00:00:37 – 00:01:06
Eight directions on stage	DVD [12], 00:01:06 – 00:01:43
Stable standing	DVD [12], 00:01:43 – 00:02:11
Slow sitting down (for 2 minutes)	DVD [12], 00:02:11 – 00:04:06
Getting up while turning	DVD [12], 00:04:06 – 00:04:25
Relax: rotate little finger	DVD [12], 00:04:25 – 00:05:11

### ***[13] Contrasts 2013***

Performance script by students of the project module taught by Sara Hubrich,

University of Cologne

Documentation with a video of a rehearsal 6'48''

- **Based on an interpretation of the *Air* from Orchestral Suite No. 3 in D major BWV 1068 by J.S. Bach's sung by Bobby McFerrin combined with *I feel good*, originally by James Brown (1966)**
- **Main exploration: The techniques of embodiment, enactment of processes, juxtaposition of styles, educational purposes, integration of performers' viewpoint in the performance**
- **Theatrical presentation by students based on juxtaposition of musical styles and creative use of lighting**
- **Performed 30 January 2013 at the University of Cologne. Students of the Bachelor of Arts course in Aesthetic Education invented this piece for their portfolio of creative activities**

#### **Cast**

**Students of the BA course in Aesthetic Education, University of Cologne**

#### ***Description***

This work is a creative project of a team of three students of BA in Aesthetic Education who undertook to work with contrasts in terms of the music chosen, combined with certain gestures and lighting. They were given three sessions of 90 minutes' length to develop their



ideas further with fellow students as participants, and then to rehearse the results for a presentable performance. The enclosed video shows one of the last rehearsals before the actual presentation.



Handwritten musical score for "Pavane for viola solo" by Philippe Hersant. The score is written on ten staves, featuring complex rhythmic patterns, triplets, and various dynamic markings. The notation includes many accidentals and slurs. Handwritten annotations in red ink are present throughout, including "Rue d'ard", "2 plups save", and "les petites notes très rapides". The score concludes with the publisher's number "D. & F. 14.338".

II.8 Pavane for viola solo (1987) by Philippe Hersant (b. 1948), p.2





### Suite No. 3

BWV 1009

## Prélude

[illegible]

II.10 *Prelude* of C major Suite for violoncello BWV 1009 by J.S. Bach, arr. for viola, p.1, this edition that was used for the loop arrangement

25

*slowing*

41 *01*

45

48 *4 1*

52

56 *3 2*

60 *pp*

64 *pp*

68 *3 1* *bal*

72 *pp* *and the frog*

76 *the frog*

81 *unison*

85 *2* *pp* *V* *pp* *pp*

*diff. bow speed just in time to*

II.11 *Prelude of C major Suite for violoncello BWV 1009 by J.S. Bach, arr. for viola, p.2*



Handwritten musical score for Trio for horn, violin and piano (1982) by György Ligeti. The score is written on ten staves, with measures 249 to 265 numbered at the top. The instruments are Violin (Vn.), Horn (Hr.), and Piano (Pno.). The notation is dense and complex, featuring many accidentals, dynamic markings (e.g., p, f, sf, pp, ff, ppp, fff), and performance instructions (e.g., "sempre sul legno", "vibrato", "diminuendo", "crescendo"). The score is written in a highly detailed and expressive style, characteristic of Ligeti's work.

II.12 II. *Vivacissimo molto ritmico* Trio for horn, violin and piano (1982) by György Ligeti (1923-2006) (penultimated page)













Handwritten musical score for 'Lamento' by György Ligeti, measures 52-61. The score is written on ten staves, grouped into two systems of five staves each. The instruments are Violin (Vn.), Horn (Hr.), Piano (Pno.), and Clarinet (Kl.). The notation is dense and complex, featuring many accidentals, ties, and dynamic markings. The first system (measures 52-56) includes a tempo change to 'Andante' and a key signature change to 'F major'. The second system (measures 57-61) continues the complex texture. The score is written in a cursive, handwritten style with many annotations and corrections.

- ⊗ Klavier: gilt für alle  $\text{MTH}$ -Figuren: stets die obere melodische Linie hervorheben.
- Piano: applies for all  $\text{MTH}$ -figurations: stem always the upper melodic line. (leading note.)
- ⊗ V. line: Tremolo so dicht wie möglich; kein cresc. Stairgewand/french as dense as possible; at the cresc. (leading note.)



Handwritten musical score for *Lamento* Trio by György Ligeti, measures 62-70. The score is for Horn (Hr.), Violin (V.), and Piano (P.).

**Measure 62:** Hr. (Horn) and V. (Violin) parts. Piano (P.) part is marked *pp*. Handwritten note: "62-63: 6-8: 12-14: 16-18: 20-22: 24-26: 28-30: 32-34: 36-38: 40-42: 44-46: 48-50: 52-54: 56-58: 60-62: 64-66: 68-70: 72-74: 76-78: 80-82: 84-86: 88-90: 92-94: 96-98: 100-102: 104-106: 108-110: 112-114: 116-118: 120-122: 124-126: 128-130: 132-134: 136-138: 140-142: 144-146: 148-150: 152-154: 156-158: 160-162: 164-166: 168-170: 172-174: 176-178: 180-182: 184-186: 188-190: 192-194: 196-198: 200-202: 204-206: 208-210: 212-214: 216-218: 220-222: 224-226: 228-230: 232-234: 236-238: 240-242: 244-246: 248-250: 252-254: 256-258: 260-262: 264-266: 268-270: 272-274: 276-278: 280-282: 284-286: 288-290: 292-294: 296-298: 300-302: 304-306: 308-310: 312-314: 316-318: 320-322: 324-326: 328-330: 332-334: 336-338: 340-342: 344-346: 348-350: 352-354: 356-358: 360-362: 364-366: 368-370: 372-374: 376-378: 380-382: 384-386: 388-390: 392-394: 396-398: 400-402: 404-406: 408-410: 412-414: 416-418: 420-422: 424-426: 428-430: 432-434: 436-438: 440-442: 444-446: 448-450: 452-454: 456-458: 460-462: 464-466: 468-470: 472-474: 476-478: 480-482: 484-486: 488-490: 492-494: 496-498: 500-502: 504-506: 508-510: 512-514: 516-518: 520-522: 524-526: 528-530: 532-534: 536-538: 540-542: 544-546: 548-550: 552-554: 556-558: 560-562: 564-566: 568-570: 572-574: 576-578: 580-582: 584-586: 588-590: 592-594: 596-598: 600-602: 604-606: 608-610: 612-614: 616-618: 620-622: 624-626: 628-630: 632-634: 636-638: 640-642: 644-646: 648-650: 652-654: 656-658: 660-662: 664-666: 668-670: 672-674: 676-678: 680-682: 684-686: 688-690: 692-694: 696-698: 700-702: 704-706: 708-710: 712-714: 716-718: 720-722: 724-726: 728-730: 732-734: 736-738: 740-742: 744-746: 748-750: 752-754: 756-758: 760-762: 764-766: 768-770: 772-774: 776-778: 780-782: 784-786: 788-790: 792-794: 796-798: 800-802: 804-806: 808-810: 812-814: 816-818: 820-822: 824-826: 828-830: 832-834: 836-838: 840-842: 844-846: 848-850: 852-854: 856-858: 860-862: 864-866: 868-870: 872-874: 876-878: 880-882: 884-886: 888-890: 892-894: 896-898: 900-902: 904-906: 908-910: 912-914: 916-918: 920-922: 924-926: 928-930: 932-934: 936-938: 940-942: 944-946: 948-950: 952-954: 956-958: 960-962: 964-966: 968-970: 972-974: 976-978: 980-982: 984-986: 988-990: 992-994: 996-998: 1000-1002: 1004-1006: 1008-1010: 1012-1014: 1016-1018: 1020-1022: 1024-1026: 1028-1030: 1032-1034: 1036-1038: 1040-1042: 1044-1046: 1048-1050: 1052-1054: 1056-1058: 1060-1062: 1064-1066: 1068-1070: 1072-1074: 1076-1078: 1080-1082: 1084-1086: 1088-1090: 1092-1094: 1096-1098: 1100-1102: 1104-1106: 1108-1110: 1112-1114: 1116-1118: 1120-1122: 1124-1126: 1128-1130: 1132-1134: 1136-1138: 1140-1142: 1144-1146: 1148-1150: 1152-1154: 1156-1158: 1160-1162: 1164-1166: 1168-1170: 1172-1174: 1176-1178: 1180-1182: 1184-1186: 1188-1190: 1192-1194: 1196-1198: 1200-1202: 1204-1206: 1208-1210: 1212-1214: 1216-1218: 1220-1222: 1224-1226: 1228-1230: 1232-1234: 1236-1238: 1240-1242: 1244-1246: 1248-1250: 1252-1254: 1256-1258: 1260-1262: 1264-1266: 1268-1270: 1272-1274: 1276-1278: 1280-1282: 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2012-2014: 2016-2018: 2020-2022: 2024-2026: 2028-2030: 2032-2034: 2036-2038: 2040-2042: 2044-2046: 2048-2050: 2052-2054: 2056-2058: 2060-2062: 2064-2066: 2068-2070: 2072-2074: 2076-2078: 2080-2082: 2084-2086: 2088-2090: 2092-2094: 2096-2098: 2100-2102: 2104-2106: 2108-2110: 2112-2114: 2116-2118: 2120-2122: 2124-2126: 2128-2130: 2132-2134: 2136-2138: 2140-2142: 2144-2146: 2148-2150: 2152-2154: 2156-2158: 2160-2162: 2164-2166: 2168-2170: 2172-2174: 2176-2178: 2180-2182: 2184-2186: 2188-2190: 2192-2194: 2196-2198: 2200-2202: 2204-2206: 2208-2210: 2212-2214: 2216-2218: 2220-2222: 2224-2226: 2228-2230: 2232-2234: 2236-2238: 2240-2242: 2244-2246: 2248-2250: 2252-2254: 2256-2258: 2260-2262: 2264-2266: 2268-2270: 2272-2274: 2276-2278: 2280-2282: 2284-2286: 2288-2290: 2292-2294: 2296-2298: 2300-2302: 2304-2306: 2308-2310: 2312-2314: 2316-2318: 2320-2322: 2324-2326: 2328-2330: 2332-2334: 2336-2338: 2340-2342: 2344-2346: 2348-2350: 2352-2354: 2356-2358: 2360-2362: 2364-2366: 2368-2370: 2372-2374: 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3468-3470: 3472-3474: 3476-3478: 3480-3482: 3484-3486: 3488-3490: 3492-3494: 3496-3498: 3500-3502: 3504-3506: 3508-3510: 3512-3514: 3516-3518: 3520-3522: 3524-3526: 3528-3530: 3532-3534: 3536-3538: 3540-3542: 3544-3546: 3548-3550: 3552-3554: 3556-3558: 3560-3562: 3564-3566: 3568-3570: 3572-3574: 3576-3578: 3580-3582: 3584-3586: 3588-3590: 3592-3594: 3596-3598: 3600-3602: 3604-3606: 3608-3610: 3612-3614: 3616-3618: 3620-3622: 3624-3626: 3628-3630: 3632-3634: 3636-3638: 3640-3642: 3644-3646: 3648-3650: 3652-3654: 3656-3658: 3660-3662: 3664-3666: 3668-3670: 3672-3674: 3676-3678: 3680-3682: 3684-3686: 3688-3690: 3692-3694: 3696-3698: 3700-3702: 3704-3706: 3708-3710: 3712-3714: 3716-3718: 3720-3722: 3724-3726: 3728-3730: 3732-3734: 3736-3738: 3740-3742: 3744-3746: 3748-3750: 3752-3754: 3756-3758: 3760-3762: 3764-3766: 3768-3770: 3772-3774: 3776-3778: 3780-3782: 3784-3786: 3788-3790: 3792-3794: 3796-3798: 3800-3802: 3804-3806: 3808-3810: 3812-3814: 3816-3818: 3820-3822: 3824-3826: 3828-3830: 3832-3834: 3836-3838: 3840-3842: 3844-3846: 3848-3850: 3852-3854: 3856-3858: 3860-3862: 3864-3866: 3868-3870: 3872-3874: 3876-3878: 3880-3882: 3884-3886: 3888-3890: 3892-3894: 3896-3898: 3900-3902: 3904-3906: 3908-3910: 3912-3914: 3916-3918: 3920-3922: 3924-3926: 3928-3930: 3932-3934: 3936-3938: 3940-3942: 3944-3946: 3948-3950: 3952-3954: 3956-3958: 3960-3962: 3964-3966: 3968-3970: 3972-3974: 3976-3978: 3980-3982: 3984-3986: 3988-3990: 3992-3994: 3996-3998: 4000-4002: 4004-4006: 4008-4010: 4012-4014: 4016-4018: 4020-4022: 4024-4026: 4028-4030: 4032-4034: 4036-4038: 4040-4042: 4044-4046: 4048-4050: 4052-4054: 4056-4058: 4060-4062: 4064-4066: 4068-4070: 4072-4074: 4076-4078: 4080-4082: 4084-4086: 4088-4090: 4092-4094: 4096-4098: 4100-4102: 4104-4106: 4108-4110: 4112-4114: 4116-4118: 4120-4122: 4124-4126: 4128-4130: 4132-4134: 4136-4138: 4140-4142: 4144-4146: 4148-4150: 4152-4154: 4156-4158: 4160-4162: 4164-4166: 4168-4170: 4172-4174: 4176-4178: 4180-4182: 4184-4186: 4188-4190: 4192-4194: 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Handwritten musical score for Lamento Trio for horn, violin and piano (1982) by György Ligeti (1923-2006), p.6. The score is written on multiple staves, including parts for Horn (Hr), Violin (Vn), and Piano (Pno). The score includes various musical notations, including notes, rests, and dynamic markings. The score is divided into measures, with measure numbers 74, 75, 76, 77, and 78 visible. The score includes several handwritten annotations in German and English, such as "Horn: 1. Flageolett", "Horn: 2. Flageolett", "Horn: 3. Flageolett", "Horn: 4. Flageolett", "Horn: 5. Flageolett", "Horn: 6. Flageolett", "Horn: 7. Flageolett", "Horn: 8. Flageolett", "Horn: 9. Flageolett", "Horn: 10. Flageolett", "Horn: 11. Flageolett", "Horn: 12. Flageolett", "Horn: 13. Flageolett", "Horn: 14. Flageolett", "Horn: 15. Flageolett", "Horn: 16. Flageolett", "Horn: 17. Flageolett", "Horn: 18. Flageolett", "Horn: 19. Flageolett", "Horn: 20. Flageolett", "Horn: 21. Flageolett", "Horn: 22. Flageolett", "Horn: 23. Flageolett", "Horn: 24. Flageolett", "Horn: 25. Flageolett", "Horn: 26. Flageolett", "Horn: 27. Flageolett", "Horn: 28. Flageolett", "Horn: 29. Flageolett", "Horn: 30. Flageolett", "Horn: 31. Flageolett", "Horn: 32. Flageolett", "Horn: 33. Flageolett", "Horn: 34. Flageolett", "Horn: 35. Flageolett", "Horn: 36. Flageolett", "Horn: 37. Flageolett", "Horn: 38. Flageolett", "Horn: 39. Flageolett", "Horn: 40. Flageolett", "Horn: 41. Flageolett", "Horn: 42. Flageolett", "Horn: 43. Flageolett", "Horn: 44. Flageolett", "Horn: 45. Flageolett", "Horn: 46. Flageolett", "Horn: 47. Flageolett", "Horn: 48. Flageolett", "Horn: 49. Flageolett", "Horn: 50. Flageolett", "Horn: 51. Flageolett", "Horn: 52. Flageolett", "Horn: 53. Flageolett", "Horn: 54. Flageolett", "Horn: 55. Flageolett", "Horn: 56. Flageolett", "Horn: 57. Flageolett", "Horn: 58. Flageolett", "Horn: 59. Flageolett", "Horn: 60. Flageolett", "Horn: 61. Flageolett", "Horn: 62. Flageolett", "Horn: 63. Flageolett", "Horn: 64. Flageolett", "Horn: 65. Flageolett", "Horn: 66. Flageolett", "Horn: 67. Flageolett", "Horn: 68. Flageolett", "Horn: 69. Flageolett", "Horn: 70. Flageolett", "Horn: 71. Flageolett", "Horn: 72. Flageolett", "Horn: 73. Flageolett", "Horn: 74. Flageolett", "Horn: 75. Flageolett", "Horn: 76. Flageolett", "Horn: 77. Flageolett", "Horn: 78. Flageolett", "Horn: 79. Flageolett", "Horn: 80. Flageolett", "Horn: 81. Flageolett", "Horn: 82. Flageolett", "Horn: 83. Flageolett", "Horn: 84. Flageolett", "Horn: 85. Flageolett", "Horn: 86. Flageolett", "Horn: 87. Flageolett", "Horn: 88. Flageolett", "Horn: 89. Flageolett", "Horn: 90. Flageolett", "Horn: 91. Flageolett", "Horn: 92. Flageolett", "Horn: 93. Flageolett", "Horn: 94. Flageolett", "Horn: 95. Flageolett", "Horn: 96. Flageolett", "Horn: 97. Flageolett", "Horn: 98. Flageolett", "Horn: 99. Flageolett", "Horn: 100. Flageolett".

II.19 IV. Lamento Trio for horn, violin and piano (1982) by György Ligeti (1923-2006), p.6





korz. I

# QUARTETT 71

Nr. 71-1

quasi RONDO LIND

Ruedi Häusermann

Violone  
Gummihoofdämpfer

hohe Bratsche  
Gummihoofdämpfer

tiefe Bratsche

Cello

VOC Einsätze

10

p

vibr.

vibr.

vibr.

vibr.

3

II.21 String Quartet No.71 (2013) by Ruedi Häusermann (b. 1948), p.1



senza vibr.

legato senza vibr.

senza vibr.

senza vibr.

legato

II A) Fortsatz 25

VOC

35

40 *p*

in post. und zurück

hervor

II.23 String Quartet No.71 (2013) by Ruedi Häusermann (b. 1948), p.3

Korr. 2

# Quartett 73 sog. Stierquartett

Ruedi Häusermann

The musical score is written for a string quartet and includes several performance instructions and markings:

- Staccato:** Marked at the beginning of the first system.
- kleiner Dampf:** Written above the first staff.
- kleiner Dampf:** Written below the first staff.
- Staccato:** Marked above the second staff.
- p:** Marked below the second staff.
- kleiner Dampf:** Written below the third staff.
- p beschwichtigend, gerade, ohne Dynamik:** Marked below the fourth staff.
- p beschwichtigend:** Marked below the fifth staff.
- 10:** Marked below the sixth staff.
- beschwichtigend:** Marked below the seventh staff.
- 3:** Marked below the eighth staff.

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15

*p*

*mf*

*p*

*p*

*molto tasto*

*molto tasto*

Stopp-Hören

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