

**Muusika- ja teatridoktorantide V konverents**  
**V Conference of Doctoral Students (Creative Branch)**

**Teisipäeval, 13. märtsil 2018 kell 14.00–17.30**  
**Eesti Muusika- ja Teatriakadeemia orelisaal A-404**

**Tuesday, March 13, 2018, 14.00–17.30**  
**Estonian Academy of Music and Theatre, Tatari 13, Organ Hall A-404**

**I 14.00–15.30**

Opening: Prof. Kristel Pappel, Head of Centre for Doctoral Studies

Chair: Jaak Sikk

*Theodore Parker*

Free Improvisation: Researching the Acoustic Space

*Saale Fischer*

Time in service of a rhetorical performance

*Kristiina Are*

Possibilities of Textural Dynamics in Basso continuo Realization: The Rhythm

**Coffee break/networking 15.30–16.00 in the foyer (IV floor)**

**II 16.00–17.30**

Chair: Anna-Liisa Eller

*Iryna Gorkun-Silén* (Sibelius Academy, Helsinki)

French Flute School from the End of the Nineteenth Century

*Marie-Helen Aavakivi*

The Repertoire and Performance Style of Estonian Violinists in the 1930s

*Naiara de la Puente Vadillo* (Sibelius Academy, Helsinki)

The Accordion; Instrument of the 20th Century. Accordion Meets Composers

**17.30– ca 18.30 C209**

**Informal networking with coffee**

Technical support: Jaak Sikk

Organizers: Centre for Doctoral Studies (EAMT), Graduate School of Culture Studies and Arts

Coordinators: Margit Võsa, Aleksandra Dolgopolova (Tallinn), Päivi Järviö, Anu Vehviläinen  
(Sibelius Academy, Helsinki)

## **ABSTRACTS**

*Theodore Parker*

### **Free Improvisation: Researching the Acoustic Space**

This research explores what possibilities exist for creating free improvisations that relate to the acoustic conditions of a performance space. The questions posed came into existence through a combination of the author's own experiences as well as a review of similar practices found in the field. Free improvisation allows for a number of possibilities in conducting real time musical processes, working with acoustic factors being just one of the many.

During the research process acoustic measurements and controlled improvisations were documented for one performance space. Upon reviewing data obtained in this process an approach was developed for how to address the acoustic conditions of that space. This approach was tried out in a concert scenario and assessed based on a review of the outcomes. Preliminary results showed that use of Pierre Schaffer's categorization of sound objects is reliable for connecting musical ideas to acoustic conditions. Additionally, viewing a room's acoustic condition as an extension of the instrument provides both advantages and disadvantages.

*Saale Fischer*

### **Time in service of a rhetorical performance**

Music composed during the seventeenth and eighteenth century was seen as a communication system closely related to eloquent speech. The creative processes, both composing and performance, were grounded on the principles of Classical Rhetoric. In order to 'persuade' the audience, various techniques of speech-like delivery should be applied to a musical performance. On the basis of musical examples and score extracts, this paper tackles temporal aspects of rhetorical performance of the 17th-18th century instrumental music. The appearance of isolated temporal events (such as figures of repetition, silence, contradiction etc) and their application in a performance are discussed. Additionally, suggestions on subjective, *tactus*-based tempo choices are made.

*Kristiina Are*

### **Possibilities of Textural Dynamics in *Basso continuo* Realization: The Rhythm**

The presentation "Possibilities of Textural Dynamics in *Basso continuo* Realization: The Rhythm" concentrates on analyzing the roles of rhythm in *basso continuo* realization. The main focus is to find out possible rhythmic tools that take into consideration the necessities of dynamics and phrasing of musical composition in *basso continuo* realization on harpsichord.

The primary dynamic effects in classical harpsichord style are created by variations in musical texture. The relationship between the harpsichord dynamics and musical texture is most pronounced in *continuo* playing. The further nuances that are achieved through harpsichord playing techniques – articulation and timing lose much of their significance in context of an ensemble, because in many cases only the attack of harpsichord sound is perceived. Therefore the role of rhythm in accompaniment could not be underestimated.

The presentation bases on the chapter "The rhythm of accompaniment" of the artistic doctoral thesis "Possibilities of Textural Dynamics in *Basso continuo* Realization". The object of the analysis in the thesis and in the presentation is Johann Sebastian Bach's Triosonata *sopr 'il Soggetto Reale* c minor from *Musikalisches Opfer* BWV 1079 (1747), the late composition of the composer, which offers to explore the issue of the textural dynamics from a very basic knowledge to more complex and compositional one.

The paper relies upon the fourth chapter “Von den geschwinden Noten, und mancherley Tacten” of Johann David Heinichen’s treatise “Der General-Bass in der Composition” (1729). The norms of the accompaniment of quick bass notes described there will be interpreted in the context of knowledge about baroque dynamics that I have obtained from performance practice, from different music researches (Hans Buelow (1986); Grosnevior Cooper – Leonhard B. Meyer (1960); George Houle (1987), Richard Troeger (2003)) as well as from different interpretations of Bach’s Triosonata c minor (Gustav Leonhardt (1975), Pierre Hantaï (2014)).

*Iryna Gorkun-Silén*

### **La Flute Française. The French Flute school from the late nineteenth century and its influence on the flute playing today**

My subject is „La Flute Française. The French Flute school from the late nineteenth century and its influence on the flute playing today“. By doing this artistic work I want to understand if the traditions of the French Flute school still exist today and what aspects of it has hanged over the years? Is there such a thing as a French flute school now? How much did the French flute school influence the modern tradition of playing the flute? The end of the nineteenth century was a revolutionary time for the flute as an instrument and all flute players. A new type of instrument was created by the German flute maker Theobald Boehm and French flutists were among the first ones who started using it. This instrument gave possibilities to create more colors in the sound, it gave more power and a broader dynamic range. Flutists started playing as solo performers more and more, and as a result, many composers began to use flute in revolutionary new ways and began writing music specifically intended for the new instrument. During that time flutists like P. Taffanel, Ph. Gaubert, M. Moyse created their own style of playing, wrote flute studies and exercises that are still widely used today.

*Marie-Helen Aavakivi*

### **The repertoire and performance style of Estonian violinists in the 1930s**

Presentation „The repertoire and performance style of Estonian violinists in the 1930s“ focuses on the repertoire choices and performance style of Estonian violinists during this period. We find several artists at the centre of this era, who studied under the guidance of the violin professor Johannes Paulsen (1879–1945). From the archival materials in The Estonian Theatre and Music Museum – concert programs and reviews – comes to light an active concert life, into which violinists Vladimir Alumäe (1917–1979), Hubert Aumere (1913–1976), Evald Turgan (1909–1961), Zelia Aumere-Uhke (1919–1998), Carmen Prii (1917–1991), Evi Liivak (1924–1996), Herbert Laan (1907–1988), Villem Ōunapuu (1917–2007) and others made a considerable contribution. In this presentation I mainly concentrate on the analysis of the performed repertoire and introduce the concert programs from Vladimir Alumäe and Zelia Aumere-Uhke, while searching an answer to the question – what kind of repertoire was played and performed during the 1930s by professor Johannes Paulsen’s violin students and what conclusions can be drawn about their repertoire and violin playing abilities? I give short musical examples in the presentation: Vladimir Alumäe’s recording (1939) of Artur Lemba’s (1885–1963) „A love poem“ („Armastuse poem“) and Zelia Aumere-Uhke’s recording (1941) of Niccolo Paganini’s (1782–1840) Violin Concerto No. 1 (first movement).

*Naiara De La Puente*

### **The accordion; instrument of the 20th century. Accordion meets composers**

The 20th century brought a new instrument to the contemporary music panorama, a versatile and rich, polyphonic wind instrument, which became an experiment laboratory for many composers. “A small colorful orchestra” compressed in an instrument, which fascinated the new and old generation of composers.

The accordion; instrument of the 20th century. Accordion meets composers” lecture brings out a concert accordion. The accordion as an instrument is relatively new, and so is the music composed for it, as well. Within the past forty years the accordion has experienced a huge development as a musical instrument, and as an instrument, which has been taken into account in the field of professional music. In artistic research, musical practice is fundamental for both the experimentation and exploration of the piece of music and its performance. In her doctoral project Naiara De La Puente, as a professional accordionist specialized in contemporary music, explores the fresh and surprising roles the accordion takes in the context of contemporary accordion repertoire. She focuses on the following research questions: what kind of roles does the accordion have in contemporary chamber music? In what ways do composers tend to use the accordion in an ensemble? What kind of aspects of performance practice are there related to the accordion in relation with the other, diverse instrumental families?