

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

Teisipäeval, 15. märtsil 2016 kell 14.30–18.00

Orelisaal A-404

Tuesday, 15. March 2014 – 14.30-18.00

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

Organizers: Centre for Doctoral Studies, Estonian Academy of Music and Theatre, Tallinn
DocMus Doctoral School, Sibelius Academy, University of Arts, Helsinki

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

Chair: Prof. Toomas Siitan, Head of Department for Musicology

Sasha Mäkilä

„All roads lead to Rome”. Ideals and reality in preparing an orchestral performance

Kristi Kapten

A performer’s approach to the challenges in Ligeti`s etudes for piano

Anne Piirainen

Changing expressions in works for clarinet solo from Russia and the Soviet Union [1917](#)–1991

16.00-16.30

coffee break/networking in the foyer (IV floor)

16.30-18.00 A-402

Chair: Päivi Järviö, DMus, Head of DocMus, Sibelius Academy

Otto Tolonen

Tradition and innovation in European guitar music composed between 1955–1986

Age Veeroos

The impact of different playing techniques on harmonic spectrum of sound in bowed string instruments

Jorma Toots

Orchestration and piano playing. Description of a model of thinking

18.00-19.00 Estonian-Finnish informal networking with coffee C-209

Technical assistant: Hans-Gunter Lock. Coordinator: Margit Võsa

Abstracts

Sasha Mäkilä

„All roads lead to Rome”. Ideals and reality in preparing an orchestral performance

In my doctoral thesis, *Arriving at an interpretation of Leevi Madetoja's Symphony No. 1, op. 29 – a case study* my purpose is to study the manuscripts and early performing materials of Madetoja's first symphony together with his correspondence as far as it concerns editing or performing the said piece, and take notes on the effect that this wealth of information has in preparing for a new performance of the work.

This presentation serves as an introduction to what interpreting an orchestral piece consists of, seen from several different viewpoints. An orchestra conductor is probably one of the most misunderstood and mystified professions, and this title usually comes with great expectations. I will contrast this image with my experiences of conducting professional orchestras for the past thirteen years and with my discussions with teachers, mentors and colleagues. Scholarship is an important part of conducting profession, but how far can scholarship go in the daily grind of the entertainment machine that a symphony orchestra or an opera house ultimately is? How do you prepare for your next concert, when you don't have weeks but days to prepare? What can you do to compensate for the inevitable lack of rehearsal time to get the results you want?

Curriculum vitae

Finnish conductor **Sasha Mäkilä** is currently the Music Director of St Michel Strings – a chamber orchestra widely known for its adventurous programming. Prior to his appointment he served two years in the conducting staff of the Cleveland Orchestra under maestro Franz Welser-Möst, after completing a three-year tenure at Orchestre National de France as maestro Kurt Masur's assistant. Mäkilä's guest conducting schedule takes him across Finland where he regularly conducts the country's leading orchestras, Russia, the UK and other European countries, Asia, South Africa and the USA. He has recently collaborated with artists including Vadim Repin, Kyung-Wha Chung, Jian Wang, and Anneleen Lenaerts. In 2015 he made his Mariinsky Theatre conducting debut by the invitation of Valery Gergiev.

www.stmichelstrings.org

website: <http://www.sashamakila.com> blog: <http://blog.sashamakila.com>

Kristi Kapten

A performer's approach to the challenges in Ligeti's etudes for piano

György Ligeti's *Etudes for Piano* (1985–2001) are some of the most outstanding achievements in solo piano repertoire from the last part of the 20th century. My research concentrates on the aspects of interpretation and performance of the etudes. It gives an overview of the main compositional techniques and devices that are used in the pieces and explains what kind of pianistic challenges those create for the performer. The purpose of the research is to give an insight into the working process of a pianist by describing a variety of technical and mental practice methods that can be applied in approaching those complex compositions. The work focuses on reflections on my own practice, systemising the notes taken in my practice-sessions and master classes, as well as the ideas and experiences that have been shared on the same topic by other performers.

Curriculum vitae

Kristi Kapten is an Estonian pianist who has given recitals in numerous countries and won several prizes, including 1st prize in the 2nd Tallinn International Piano Competition. She has played in many prestigious festivals as a soloist and a chamber musician, and has performed with orchestras in Estonia and the UK. She has studied piano with Prof. Peep Lassmann at the Estonian Academy of Music and Theatre (EMTA) and with Prof. Fali Pavri at the Royal Conservatoire of Scotland in Glasgow, from which she graduated with a Master of Music degree with Distinction. Kristi is currently in her third year of Doctoral studies at the EMTA.

Anne Elisabeth Piirainen

Changing expressions in works for clarinet solo from Russia and the Soviet Union 1917–1991

Clarinet solo compositions are nowadays a common part of the clarinet repertoire. However, the history of concert works for the clarinet as a solo instrument is relatively young. The three pieces by Igor Stravinsky from 1918/19 are a remarkable exception, and this work has influenced various later clarinet compositions. In the former Soviet Union composers turned to compose for clarinet solo mainly in the late 1960's and 1970's only, especially the group of composers around Edison Denisov, so-called "Khrennikov Seven". In this presentation I will examine the developments in clarinet techniques, along with the changes in affects and expressions in these compositions through a clarinetist's view - my own artistic experiences of performing these works.

Curriculum vitae

Finnish-German clarinetist **Anne Elisabeth Piirainen** is an active soloist, chamber musician and teacher, currently undertaking doctoral studies (artistic research) at the DocMus Doctoral School of Sibelius Academy. Her vast musical education includes the Concert Soloist (postgraduate) degree from the Royal Antwerp Conservatory, Belgium, and Master of Music degrees from the Rotterdam Conservatory, the Netherlands, and the Moscow State Tchaikovsky Conservatory, Russia, respectively.

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Otto Tolonen

Tradition and innovation in European guitar music composed between 1955–1986

In my doctoral studies I'm researching European guitar music composed between the years 1955–1986. In the five doctoral concerts I'm performing modern guitar music which partly is influenced by the tradition of western art music and partly looks forward in innovative ways. In the lecture I'll give examples of Tristan Murail's spectralism, Alvaro Company's notation and Hans Werner Henze's neoclassicism and avantgardism.

In my doctoral thesis I'm focusing on Henze's guitar notation in his second Royal Winter Music sonata. I'm also preparing an edition of this works manuscript version which is kept at the Sacher Archive in Basel, Switzerland.

Curriculum vitae

Otto Tolonen, one of the most successful Finnish classical guitarists, won between 1995–2009 prizes in twenty international competitions, all over the globe. The locations of the competitions ranged from Tokyo to San Francisco and from Australia to Jyväskylä, Finland.

Among these are the first prizes of the Andrés Segovia Competition, Herradura, Spain and the Markneukirchen Instrumental Competition, Germany.

He graduated from Sibelius Academy in Helsinki from the guitar classes of Jukka Savijoki and Timo Korhonen. He also studied with Raphaella Smits in Belgium, with Thomas-Müller Pering and Jürgen Ruck in Germany and with Oscar Ghiglia in Italy.

Tolonen is currently an assistant at the Docmus Doctoral School in Sibelius Academy, Helsinki, where he is also pursuing a Doctoral degree on the guitar works on European guitar music of the latter part of the 20th century.

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Age Veeroos

The impact of different playing techniques on harmonic spectrum of sound in bowed string instruments

My research concentrates on changes that take place in harmonic spectrum of sound while applying certain playing techniques in bowed string instruments (violin, viola, cello, double bass). The structure of partials can be affected to such an extent that the strength of the partials decreases and the amount of noise increases. The purpose of my research is to analyze the changes in regularity of harmonic spectrum of sound, both partial as well as extreme, when a specific playing technique is applied. The first case would include an “obscuring” of sound as much as the fundamental or first partials lose their strength at a cost of noise. The second usually refers to domination of irregularity (noise elements) over regularity the harmonic partials become unidentified to such an extent that the pitch is not heard clearly anymore.

Curriculum vitae

Age Veeroos works as freelance composer and teaches electroacoustic composition in Heino Eller Music School of Tartu. There are compositions for several ensembles and soloists, including few opera projects among her works. She studied composition with Helena Tulve, Eino Tamberg (Estonian Academy of Music and Theatre) and Wolfgang Rihm (Musikhochschule Karlsruhe), attended master class of Salvatore Sciarrino, summer course for composers of IRCAM, workshop with Arditti Quartet in Acanthes etc. Her recent compositions are *Aither & Hemera (Päev)* for ensembles, *Amfora* for bassoon.

Jorma Toots

Orchestration and piano playing. Description of a model of thinking

Many pieces which belong to the repertoire of symphony orchestras can also be found in the repertoire of piano duets. My presentation will discuss the differences and connections between those parallel versions of similar musical content, and describe an imaginative tool that allows pianists to compare piano scores with orchestra scores and thus obtain some new colors to their sound palette.

Curriculum vitae

Jorma Toots is an Estonian pianist and music teacher. He graduated from Estonian Academy of Music and Theatre as a soloist and chamber musician. Currently he continues his doctoral studies at EAMT, focusing on interpretational problems of piano duets. Jorma Toots is active in the field of chamber music and jazz. He teaches piano at Tartu Heino Eller Music School and University of Tartu Viljandi Culture Academy.