

David Adamcyk
Simon Aldrich
Georges Aperghis
Mark Applebaum
Mira Benjamin
Denys Bouliane
Jean-Pascal Beintus
Luciano Berio
Parker Bert
Julien Bilodeau
Taylor Brook
Catharine Carew
Alain Cazes
Ewald Cheung
Chloé Dominguez
Eric Derr
Simon Docking
Ben Duinker
Aidan Ferguson
Sean Ferguson
Michael Gandolfi
Estelí Gomez
Vinko Globokar
Al Halavrezos
George Frederic Handel
Patrick Hansen
Chris Paul Harman
Akexis Hauser
Eitetsu Hayashi
Greg Ho
Aiyun Huang
Ermonela Jaho
Laura Kachurek
Mauricio Kagel
Christian Kesten
Julianne Klein
Carissa Klopoushak
Hank Knox
Agnieszka Kus
Sara Laimon
Jimmie Leblanc
Suzie Leblanc
Annie Lemay
Philippe Leroux
Stéphane Lévesque
Franz Liszt
Alain Louafi
Fabrice Marandola
Claire Marchand
Osao Matsushita
Mikah Meyer
Donatienne Michel-Dansac
Jana Miller
Kent Nagano
Niccolò Paganini
Liliana Piazza
Giacomo Puccini
Richard Raymond
Cairan Ryan
Ingrid Schmithüsen
Dieter Schnebel
Arnold Schönberg
Franz Schubert
Marlon Schumacher
Joseph Schwantner
Nola Shantz
Ana Sokolovic
Adam Spencer
Karlheinz Stockhausen
Anthony Tan
Aria Umezawa
Lorraine Vaillancourt
Rebecca Woodmass
Jonathan Woody

Musique Gestuelle Gestuelle Musicale

GESTURAL MUSIC – MUSICAL GESTURE
lundi - samedi, 1 mars - 6 mars

“Écrire au sujet de la musique équivaut à danser à propos de l’architecture!” Qui pourrait bien être l’auteur de ces lignes: Elvis Costello, Frank Zappa, Martin Mull, Laurie Anderson, Gertrude Stein, Friedrich Nietzsche? . . . Peu importe, continuons.

MusiMars s’interroge cette année sur le lien entre la musique et le geste. Y aurait-il musique sans le geste? Quand le geste lui-même devient-il *musical*? Le geste musical donne-t-il un sens à l’oeuvre? Que reste-t-il en notre mémoire d’une oeuvre musicale, ses simples contours?

Nous allons donc gesticuler! Est-ce que *gesticuler en musique* équivaudrait à *hurler en écrivant*, ou encore à *jongler en faisant l’amour*?

Mais une chose est sûre: “Sans musique, la vie serait une erreur” (celle-là est bien de Nietzsche!)

“Writing about music is like dancing about architecture!” Can you figure out who might have said this? Here are some choices: Miles Davis, Elvis Costello, Frank Zappa, Martin Mull, Laurie Anderson, Gertrude Stein, Friedrich Nietzsche? . . . Let’s just move on.

This year, MusiMarch explores the relationship between music and gesture. Could music exist without gesture? When does gesture itself become musical? Does musical gesture convey meaning? What remains in our memory from exposure to a musical work — anything more than its contours?

We shall therefore gesticulate! Would gesticulate musically equate to howling while writing, or juggling while making love?

Well, one thing is certain: “Without music, life would be a mistake” [This one is from Nietzsche!]

Denys Bouliane, directeur artistique

Patrick Hansen, metteur en scène

École de musique Schulich de l’Université McGill, producteur

Don McLean, doyen

EN PARTENARIAT AVEC:

CIRMMT (Centre for Interdisciplinary Research in Music, Media and Technology), Sean Ferguson, directeur

Input Devices and Music Interaction Laboratory (IDMIL); Sound Processing and Control Laboratory (SPCL), Philippe Depalle and Marcelo M. Wanderley, directeurs

Music and Gesture 3 Conference (MG3), Marcelo M. Wanderley, Jon Wild, Sha Xin Wei, coordonnateurs

Orchestre Symphonique de Montréal Kent Nagano, directeur artistique

Atelier de musique contemporaine de l’Université de Montréal
Nouvel Ensemble Moderne
Lorraine Vaillancourt, directrice artistique

Toca Loca, Greg Ho, Aiyun Huang, directeurs

INVITÉS

Georges Aperghis (France), compositeur

Julien Bilodeau, (Montréal), conférencier

Jean-Pascal Beintus (France), compositeur

Philippe Leroux (Paris-Montréal), compositeur

Chris Paul Harman (Montréal), compositeur

Eitetsu Hayashi (Japon), percussionniste Taiko

Christian Kesten (Allemagne), vocaliste

Agnieszka Kus (Allemagne), mime-danseuse

Suzie Leblanc (Montréal), soprano

Alain Louafi (France-Suisse), mime-danseur

Donatienne Michel-Dansac (France), soprano

Ingrid Schmithüsen (Cologne-Montréal), soprano

Dieter Schnebel (Allemagne), compositeur

Ana Sokolovic (Montréal), compositeur

ENSEMBLES de MCGILL

Opera McGill; Patrick Hansen, directeur

McGill Baroque Orchestra; Hank Knox, directeur

McGill Contemporary Music Ensemble; Denys Bouliane, directeur

McGill Symphony Orchestra; Alexis Hauser, directeur

McGill Digital Composition Studios; Sean Ferguson, directeur

McGill Wind Symphony; Alain Cazes, directeur

McGill Chamber players

McGill Percussion Ensemble; Aiyun Huang, Fabrice Marandola, directeurs

CIRMMT Group; Sean Ferguson, directeur

SOLISTES DE MCGILL

Simon Aldrich, clarinette

Mira Benjamin, violon

Parker Bert, percussion

Catharine Carew, mezzo

Ewald Cheung, violon

Chloé Dominguez, violoncelle

Eric Derr, percussion

Ben Duinker, percussion

Aidan Ferguson, mezzo

Estelí Gomez, soprano

Aiyun Huang, percussion

Julianne Klein, soprano

Carissa Klopoushak, violon

Hank Knox, clavecin

Sara Laimon, piano

Stéphane Lévesque, basson

Claire Marchand, flûte

Mikah Meyer, contre-ténor

Jana Miller, soprano

Liliana Piazza, contralto

Richard Raymond, piano

Cairan Ryan, bariton

Nola Shantz, soprano

Rebecca Woodmass, soprano

Jonathan Woody, basse



Musique Gestuelle Gestuelle Musicale

GESTURAL MUSIC – MUSICAL GESTURE

lundi 1 mars au samedi 6 mars

SALLES POLLACK, REDPATH & TANNA SCHULICH

www.music.mcgill.ca/musimars

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Schulich School of Music
École de musique Schulich

LUNDI 1 MARS

14h00-15h30
Tanna Schulich Hall
Lecture on her Work
Ana Sokolovic

16h00-18h00
Tanna Schulich Hall
Composition Masterclass
Philippe Leroux

MARDI 2 MARS

10h30-12h30
Tanna Schulich Hall
Composition Masterclass
Georges Aperghis

15h00-17h00
Tanna Schulich Hall
Lecture on his Work
Chris Paul Harman

20h00
Concert 1: Wilfrid Pelletier Hall
Gestes Min'yo et Shinto, d'est en ouest / *Min'yo and Shinto Gestures, from East to West*

Orchestre Symphonique de Montréal; Kent Nagano, Conductor
Chris Paul HARMAN / *Silver thread among the Gold* **

Jean-Pascal BEINTUS / *Onna-no-ko no uta* **
Suzie Leblanc, soprano
Intermission

Giacomo PUCCINI / *Madama Butterfly* [excerpts]
Ermonela Jaho, soprano

Isao MATSUSHITA / *Hi-ten-yu, 1994* *
Eitetsu Hayashi, solo
Taiko drums

MERCREDI 3 MARS

10h30-12h30
Tanna Schulich Hall
Lecture-Presentation on
Stockhausen's Inori
Alain Louafi

13h00-14h30
Place des Arts
Demonstration /
Workshop on Taiko Drumming
Eitetsu Hayashi

15h00-17h00
Tanna Schulich Hall
Lecture on his Work
Georges Aperghis

20h00
Concert 2: Pollack Hall
Sauts, poses, spiccati, séduction et strip, appétits et dépendances, calligraphie et modèles aériens, esprit lunaire et décollation / Jumps, Poses, Spiccato, Seduction and Strip tease, Greed and Addictions, Calligraphy and Aerial Models, Lunacy and Beheading
(Concert staged by Patrick Hansen)

Dieter SCHNEBEL / *Poem für einen Springer* * [excerpt from *Zeichen-Sprache, 1987-89*]
Christian Kesten, performer

Georg Friedrich HÄNDEL / *Agrippina* [excerpts]
Opera McGill; Patrick Hansen, dir.
McGill Baroque Orchestra; Hank Knox, dir.

Aria (Pallante): *La mia sorte fortunato* (from Act I)
Cairan Ryan, baritone (Pallante)
Recitativo (Agrippina, Narciso) Aria (Narciso): *Volo pronto* (from Act I)
Mikah Meyer, counter-tenor (Narciso)

Recitativo (Agrippina) Aria (Agrippina): *L'alma mia fra tempesta* (from Act I)
Estelí Gomez, soprano (Agrippina)

Dieter SCHNEBEL / *Kopfschütteln* * [excerpt from *Schau-Stücke, 1995-99*]
Christian Kesten and McGill players:
Aria Umezawa, Laura Kachurek
Al Halavrezos, Adam Spencer

Niccolò PAGANINI / *Caprice No.1 in E minor*
Ewald Cheung, violin

David ADAMCYK / *Open* (hommage à Kagel) **
Toca Loca: Aitun Huang, perc;
Gregory Ho and Simon Docking, keyboards
DCS/CIRMMT

Intermission 1

Anthony TAN / *Re:Pose* **
Toca Loca: Aitun Huang, perc;
Gregory Ho and Simon Docking, keyboards
DCS/CIRMMT

Georg Friedrich HÄNDEL / *Agrippina* [excerpts]
Opera McGill; Baroque Orchestra
Aria (Poppea): *Fa quanto voi* (from Act I)
Jana Miller, soprano (Poppea)

Christian KESTEN / *Zunge lösen* * (Free Tongue)
Christian Kesten and McGill players:
Aria Umezawa, Laura Kachurek
Al Halavrezos, Adam Spencer

Georg Friedrich HÄNDEL / *Agrippina* [excerpts]
Opera McGill; Baroque Orchestra
Aria (Claudio): *Io di Roma* (from Act III)
Jonathan Woody, bass (Claudio)

Dieter SCHNEBEL / *Redeübungen für Hand und Mund* * [excerpt from *Laut-Gesten-Laute, 1984-85*]
Christian Kesten and McGill players:
Aria Umezawa, Laura Kachurek
Al Halavrezos, Adam Spencer



Georg Friedrich HÄNDEL / *Agrippina* [excerpts]
Opera McGill; Baroque Orchestra
Aria (Nerone): *Come nube* (from Act III)
Emma Parkinson, mezzo (Nerone)

Niccolò PAGANINI / *Caprice No.5 in A minor*
Ewald Cheung, violin
Intermission 2

Philippe LEROUX / *Voi(Rex)*
Nouvel ensemble moderne;
Lorraine Vaillancourt, dir.
Donatienne Michel-Dansac, soprano
DCS/CIRMMT Collaboration

Arnold SCHÖNBERG / *Pierrot Lunaire*
Claire Marchand, fl; Simon Aldrich, clar;
Sara Laimon, pn; Carissa Klopoushak, vl and vla;
Chloé Dominguez, vc; Ingrid Schmithüsen, soprano

JEUDI 4 MARS

10h30-12h30
Tanna Schulich Hall
Video Conference with Dieter Schnebel

15h00-16h30
Tanna Schulich Hall
"Inori, œuvre axiale"
Julien Bilodeau

20h00
Concert 3: Pollack Hall
Calques et filtres, cardios et les phénomènes originels / Layers and filters, Cardios and the Primal Utterances
Joseph SCHWANTNER / Percussion Concerto *

McGill Symphony Orchestra;
Alexis Hauser, dir.
Ben Duinker, soloist
Luciano BERIO – *Franz Schubert / Rendering* *
McGill Symphony Orchestra;
Alexis Hauser, dir.

Intermission

Georges APERGHIS / *Sextuor - L'Origine des espèces* *
Rebecca Woodmass, soprano 1;
Nola Shantz, soprano 3;
Catharin Carew, mezzo;
Liliana Piazza, contralto;
Chloé Dominguez, cello;
Donatienne Michel-Dansac, soprano 2;
Annie Lemay, pianist-coach [special collaboration from Patrick Hansen]

VENREDI 5 MARS

9h00-18h30
Tanna Schulich Hall
MUSIC AND GESTURE 3
Conference (MG3)
Marcelo M. Wanderley, Jon Wild,
Sha Xin Wei, Coordinators

9h00
Highlighting Structural Issues in Musical Performance with Optical Finger Tracking
J. MacRitchie, N. J. Bailey, G. Hair

Performers' Body Motion and Phrase Structure: The role of velocity magnitude
B. Buck, N. Bailey, J. MacRitchie, R. Parncutt

Facial expressions in speech and singing
S. R. Livingstone, C. Palmer,
W. F. Thompson, M. M. Wanderley

Coordination of facial muscle activation, intraoral pressure and mouthpiece force during trumpet playing: preliminary findings
V. Fréour, T. Bianco, I. Cossette,
F. Bevilacqua, R. Caussé

11h10
Coordination of Musical Performance and the Role of Gesture Between Co-Performers
N. Romano, S Brennan

Actual versus perceived embodiment of a rhythmic pulse
G. Luck, P. Toiviainen,
M. R. Thompson

Choreo-musical Space Frames and Implications of Multi-channel Audio in Dance Performance
P. V. Swendsen

14h20
The Fingerboard Instruments: Reframing Lutherie without Strings
A. Freed

Constructing a Personalizable Gesture-recognizer Infrastructure for the K-Bow
R. Fiebrink, M. Schedel, B. Threw
Concurrence and Counteraction in Musical Gesture and Form
D. A. Stewart, J. Malloch

Enphonic Graphomania
P. H. Harrop

16h30
Keynote 1: Prof. Brian Rotman, Ohio State University



20h00
Concert 4: Redpath Hall
Langage du corps, humanoïdes et Mephisto: s'amuser jusqu'au geste ultime, ¡Olé! / Body Language, Humanoids and Mephisto: We entertain to the Final Gesture; ¡Olé!
Vinko GOLOBOKAR / Corporel
Aiyun Huang, soloist

Michael GANDOLFI / *Vientos y Tangos*
McGill Wind Symphony;
Alain Cazes, dir.

Taylor BROOK / *MotorMan* **
McGill Wind Symphony;
Alain Cazes, dir.

Mark APPLEBAUM / *Straitjacket* †
Aiyun Huang and McGill Perc Ensemble
Intermission 1
Franz LISZT / *Valse Mephisto*
Richard Raymond, piano

Mauricio KAGEL / *Dressur*
McGill Perc Ensemble: Eric Derr,
Ben Duinker, Parker Bert
Intermission 2

Georges APERGHIS / *Le Corps à corps*
Aiyun Huang, soloist
Marlon SCHUMACHER / *De Vive Voix II*
Julianne Klein, soprano
DCS/CIRMMT

Mauricio KAGEL / *Finale*
Contemporary Music Ensemble;
Denys Bouliane, dir. [special collaboration from Patrick Hansen]

SAMEDI 6 MARS

9h00-18h30
Tanna Schulich Hall
MUSIC AND GESTURE 3
Conference (MG3)
Marcelo M. Wanderley, Jon Wild,
Sha Xin Wei, Coordinators

9h00
Dmitri Shostakovich's deformational sonata-form gestures and the interpretive implications
S. Reichardt

Heightened Harmonic Gesture in Wagner's Music Dramas
D. H. Smyth

Defaulting to Gesture: How Listeners Extract Meaning in the Absence of Cognitively Accessible Musical Organization
R. S. Hatten

Whither Gestural Analysis?
P. McCreeless

11h10
Gesture and Agency in Responsive Media
X. W. Sha

Movement Prosody - Emergence of Collective Action
S. P. Gill

Computer evaluation of musical gesture in sound structure
C. Dobrian

14h20
Key-postures and trajectories in music-related gestures
R. I. Goday

Analysis of musical gestures using Empirical Mode Decomposition
P. Toiviainen

Study on Gesture-Sound Similarity
B. Caramiaux, F. Bevilacqua, N. Schnell

Encoding emotion: how performers manipulate tempo locally to convey affect
M. Swoboda, M. Wagner

16h30
KEYNOTE 2: Dr. Anthony Gritten, Middlesex University



20h00
Concert 5: Pollack Hall
Figures performatives, corde raide, déanchement d'anche, du son à l'invocation / Performative Figures, Tightrope, Reedy Demeanor, from Sound to Invocation
Jimmie LEBLANC / *J'ai pilé sur la nuit et elle est toute noire de frayer* **

Contemporary Music Ensemble;
Denys Bouliane, dir.
Georges APERGHIS / *The Only Line* *
Mira Benjamin, soloist
DCS/CIRMMT

Ana SOKOLOVIC / *Concerto pour basson et sept cordes graves*
Contemporary Music Ensemble;
Denys Bouliane, dir.
Stéphane Lévesque, soloist
DCS/CIRMMT [special collaboration from Patrick Hansen]

Intermission

Karlheinz STOCKHAUSEN / *Inori* **
CME et Atelier de musique contemporaine de l'UdeM;
Lorraine Vaillancourt, dir.
Alain Louafi, Agnieszka Kus;
solo mime-dancers
DCS/CIRMMT

** Création
* Création canadienne
† Création montréalaise
≈ Création nord-américaine