

Transmogrification

Dialogic Composition

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Introduction

Transmogrification is a research project interested in the transcendence of a creative practice as it happens in dialogue between performer and composer. My aim is to make artistic research, that is research fuelled and inspired by philosophy allowing abstract ideas to give life to musical approaches. As mentioned Transmogrification discusses dialogue between collaborators, a dialogue that is not restricted to the interactions between individuals that occupy the same space and time, but also a dialogue with and between material itself.

My project relies on a fundamental interest in the experimentation with the transformation of the music of another composer and the dialogue inherent in this. My passion for dialogue and metamorphosis has led me to the field of adaptation theory and the ideas pertaining to dialogue as developed by the Russian philosopher and linguist M. M. Bakhtin which supported the definition of my method: Transmogrification.

The original motivation behind my project comes from the emergence of an investigative performative practice as it was shaped in creative collaboration with Danish composer Per Nørgård. The way we would examine every sketch he composed for me and enter into a condition analogous to a laboratory as we experimented with ideas stemming from both of us slowly made me realise that there was a larger potential in such a coadjutant or symbiotic mode of working.

The way Nørgård opened up for the potential in a collaborative musical partnership and how he indirectly taught me arrangement, instrumentation and to some extent composition made me want to further pursue the inherent dialogue with him but also extend this to involve other composers.

This led me to want to investigate the following research questions:

- How can a transmogrification process open up a composer's work in order to allow for the transmogrifier to create a new composition based on the original?
- How far can the dialogical idea be taken so that the traditional creator-performer relation will be challenged?
- In what way will the dialogical practice influence the concept of the work as an absolute finite entity?

I will unfold my project with an introduction to adaptation theory and the emergence of the work concept in Western classical music and from this position continue with a presentation of the main theoretical component, the theories of Bakhtin as they pertain to the dialogic. This will lead to the philosophical expounding of my particular method of adaptation: Transmogrification which in turn will benefit from further philosophical perspective as represented by the thinking of Roland Barthes

and Michel Foucault. As a pathway out of the philosophical I will finally briefly discuss the concept of the work in the commercial world.

As a means to understand my particular place in the field of composer / performer collaborations I will elucidate my practice through comparison to select practitioners, namely percussionist Jennifer Torrence, guitarist Stefan Östersjö and violinist and violist Barbara Lüneburg who represent quite different approaches to creative collaboration. In addition I will delineate my work on musical adaptation through discussion of Hans Zender's version of Schubert's *Winterreise* and the tradition he represents as continued by Henrik Hellstenius in order to finally illuminate Eivind Buene's different approaches to adaptation.

This leads me to the presentation of my artistic work as I illuminate it through the prism of the theories and philosophy displayed which in turn will lead to my concluding statement.

Adaptation

My research revolves around my interest in being an active agent in the creative process involved in the production of music.

The main creative output of my research has taken the form of multifarious processes relating to the transformation of the music of another composer.

From the outset of my project I presented a term that could designate more creative reworkings of a given composer's music. I was dissatisfied with the commonly used term *transcription* as I felt it was much too unspecific to shed light on what the process and resulting product entailed.

To transcribe

a: to make a written copy of

b: to make a copy of in longhand or on a machine (such as a typewriter)¹

Taking a cursory look at some of the dictionary definitions of the word transcription we can quickly establish that the word does not satisfy my need for a term defining a creative and transformative process on a composer's music. Since one can argue for transcription being the verbatim copying of a source text literally from one page to another it loses all credibility as a denominator for more creative exploits. Transcription is the term I have most commonly heard used as an insignia for a wide range of transmediations of a work. However, according to music philosopher Lydia Goehr the term is in fact much more specific, it is: "strict, literal, objective; it seeks to unfold the original work as accurately as possible."²

As mentioned I was aware that I had to find terminology that would accompany my intention to transform a composer's work for the sake of transformation itself, and I suggested that the somewhat archaic word *transmogrification* could be used to coin a specific type of creative reworking.

This term which I have come to define in greater specificity through reflecting on my research will be treated in due time, but first I would like to introduce another term as the umbrella term which I will use as general appellation for different processes and resulting products: the term is that of **adaptation**. And so henceforth I will use the term adaptation to designate any process that deals with the transformation of musical material.

To adapt - to make fit (as for a new use) often by modification³

Adaptation can be understood as a process as well as a product. The process of adaptation deals with one or more objects that are reconfigured or transformed through their interaction with other elements.

¹ Definition as in Webster-Merriam Dictionary

² Alan Walker quoted in Lydia Goehr, *The imaginary Museum of Musical Works*. (Oxford University Press, 1992), 61.

³ Definition as in Webster-Merriam Dictionary

The product resulting from an adaptation process is the outcome or synthesis of the interacting elements.⁴

Why make adaptations?

The interest in reshaping the work of a composer is borne out of a wish to be more creatively involved in the music one performs. In the traditional performer role the composer can make use of the parameters they are interested in without considering the performer as an individual with particular interests and creative potential.

How do you as a performer become fully engaged and utilised through the work of a composer if the work isn't written specifically for you with painstaking consideration to every aspect of your musicality? This question turns everything upside down, by suggesting that the composer must convince the performer to consider their work. The performer can ask: 'why on earth should I perform your piece – it has nothing of me in it?' This leads to the question whether a performer can be allowed to be an artist, and by artist I mean a musical individual with particular interests and tastes.

Adaptation serves as a creative *opener* allowing the imbueing of ideas specific to the adapter to an existing work, so as such it serves as a tool for de-hierarchisation.

Fidelity in Adaptation

As my project revolves around an interest in finding a creative space for myself by trying to level the hierarchy between the composer and the performer, notions of fidelity become somewhat complex.

What can we be faithful to if we are dealing with a media transportation that explicitly wants to develop the source into something different?

The Emergence of *Werktreue*

According to music philosopher Lydia Goehr, the work-concept emerged around the beginning of the 19th century. She states that even if the ideals that would lead to the emergence of the work concept existed prior to 1800, the materialisation of the work concept as a force regulating a practice only truly surfaced around the turn of the century. Its inherent regulative nature as a force that governs firstly how we think and secondly how we act in our practice, brought with it the subcategory of *werktreue*.⁵ To embrace this ideal was to act with unconditional fidelity to the score of the composer.⁶ *Werktreue* represented an attempt to come to terms with a new strict division of roles. The performer was expected to be in total subservience to the composer and their work, which put the obligation on the composer to fully define or through-compose works, thereby eliminating any opportunity and responsibility for the performer to extemporise.

⁴ Timothy Corrigan, "Defining Adaptation," in *The Oxford Handbook of Adaptation Studies*, edited by Thomas Leitch, (Oxford University Press, 2017), 23.

⁵ Lydia Goehr, *The imaginary Museum of Musical Works*. (Oxford University Press, 1992), 113.

⁶ Goehr, *The imaginary Museum of Musical Works*, 231.

As a classically trained instrumentalist I have from an early age been brought up with both subliminal and more outspoken notions of *werktreue* and *texttreue*. It pervades our learning and for the entirety of my extensive studies as a cellist, this idea of subservience to a composer and their score has been preached and practiced without question.

If mention of this training is relevant to this dissertation it is to show how founded in fidelity the classically trained performer potentially is. However, when I have made adaptations the stance has not been from the position of performer but rather as a co-composer – a creative collaborator.

In the field of adaptation theory established thinkers such as Linda Hutcheon and Robert Stam subscribe to the problems inherent in notions of fidelity. As Stam points out: “The notion of fidelity gains its persuasive force from our sense that some adaptations are indeed better than others and that some adaptations fail to ‘realize’ or substantiate that which we most appreciated in the source.”⁷

Stam points out that the notion of fidelity takes for granted that there is an essence at the heart of a source which can be extracted and delivered by an adaptation, “a kind of ‘heart of the artichoke’ hidden ‘underneath’ the surface details of style.” He concludes that the source can be interpreted in a surfeit of ways and that the notion of a specific transferable core then isn’t palpable.⁸

However, since my adaptations are intra-medial, whether there is a core of understanding or not is not the issue. As the main objective of my entire research is to try to establish a position from which I can work as co-creator, the subservience to the composer and their work would be impracticable and so the very way of thinking inherent in the transferable core would be as regulative as the concept of *werktreue*.

It is important to mention here that whereas Stam mainly focuses on the adaptation of novel to film which represents an actual media-transformation (written words become moving images accompanied by spoken words and background music) my type of adaptation isn’t as such intermedial but rather *intra-medial*. This is a crucial difference to consider as the whole purpose for my involvement with the field of adaptation is to use adaptation as a gizmo that enables me to become a sort of co-composer. Thus, an idea of adherence to fidelity in the classical sense would defeat the purpose of my undertaking.

As mentioned my reason for wanting to work with adaptation has simply been to transform something, the wish for such a transformation comes from within me rather than from a work beckoning me to realize certain aspects of a composition. It is an issue of leveling the relation between myself and the composer by acting as a co-composer – taken to the most extreme one could go as far as to say it stems from the usurper’s wish to depose the composer.

However, my project has no intention to *dethrone* the work-concept, this is not my area of interest, as I myself consider my own compositions works. The only difference is that I look at works in a *non-canonical* way, so fidelity is a secondary trait that I work with in the most abstract sense.

⁷ Robert Stam, "Beyond Fidelity: The Dialogics of Adaptation," in *Film Adaptation* edited by James Naremore. (New Brunswick: Rutgers, 2000), 57.

⁸ Stam, "Beyond Fidelity: The Dialogics of Adaptation," 57.

An elaboration on my position in relation to the *canonical* as well as the specific approach to fidelity will be dealt with in the chapter ‘Transmogrification’.

Canonisation of the Work

The elevation of the musical work brought on a canonisation of dead composers.⁹

In the same fashion that works of art are put on exhibition the canonised composer’s work was objectified and conceived to enter the pantheon of the imaginary museum of musical works. It was thought that such works of canon deserved repeated performances in perpetuity.¹⁰ Through the conception of the imaginary museum composers could justify the peremptory insistence for complete fidelity to their scores.¹¹

The way to get around the notion of fidelity was to work derivatively.

Priority

The original and derivative use of a work emerged from the standardisation of the work-concept. Lydia Goehr describes how it was no longer appropriate for musical works to be recomposed and presented as originals, rather they would be declared derivative variants of a given work.¹²

The distinctions of original and derivative compositions became necessary as the enthusiasm for the elaboration on existing compositions continued. Further categorisation of derivative works emerged such as transcription, orchestration and arrangement. It was implicit that these subcategories were subordinately tied to the original. So even if it was still acceptable to make variations of another’s composition it was no longer acceptable to pass such a re-composition for an original work.¹³

To this day there still seems to be an underlying ubiquitous cultural assumption that an original is better than any adaptation. One of the major topics of adaptation theory in general is whether something derivative must necessarily be considered inferior as well as whether we must automatically base our evaluation of an adaptation on a comparison with the original.

Adaptations can be based on a web of influences such as prior adaptations as well as the original itself. So this urge to hierarchise based on priority – that whatever came first was necessarily borne out of creative genius and that any subsequent version in consequence must be less original and important is insubstantial. To add to this comes the possibility that a feeling of priority towards an adaptation could stem from experiencing this version prior to being acquainted with the first source. When we are aware of multiple sources for the same idea we will experience a constant oscillation between these. Each time we experience a new adaptation it influences the way we experience any original or other adaptation that we know. In this sense “oscillation is not hierarchical.”¹⁴

⁹ Goehr, *The imaginary Museum of Musical Works*, 247.

¹⁰ Goehr, *The imaginary Museum of Musical Works*, 205.

¹¹ Goehr, *The imaginary Museum of Musical Works*, 229.

¹² Goehr, *The imaginary Museum of Musical Works*, 220.

¹³ Goehr, *The imaginary Museum of Musical Works*, 222-3.

¹⁴Linda Hutcheon, *A Theory of Adaptation*. (Abingdon: Routledge, 2013), XVII.

And in fact my own work on Nørgård's *Remembering Child* has proven this point to me as I have adapted the same source into two different settings, and have changed certain choices in my first adaptation after experiencing new possibilities through the process of making the alternative adaptation, as will be illuminated further in my reflection on the adaptation of solo parts.

Therefore, to only consider adaptations as adaptations is to place them ever in the shadow of the originating work, however we have a choice here – it is possible to appraise an adaptation as an autonomous work, to let it stand alone and thus test its worth on its own merits. Whether this strikes us as logical or not to a large extent depends on how closely the adaptation resembles the original.

If the world of Western classical music implicitly embraces the regulative force of the work-concept, the current climate of adaptation theory arguably agrees with Linda Hutcheon when she says: “to be second is not to be secondary or inferior; likewise, to be first is not to be originary or authoritative.”¹⁵ If a superior work of art comes out of an adaptation process we cannot submit it to the hierarchy which values the originating source as the authoritative – the product of an adaptation process can lead to a new work in its own right. In other words the field of adaptation theory serves as a potential counter-argument to our entrenchment in the canonisation of the originating source-work.

Nevertheless an impediment to my argument is that as I work intra-medially the information of musical notes that we are transporting remain musical notes, so comparing an adaptation to the work from which it has derived seems inevitably natural. The fact that verbatim transportation is possible instigates a potential challenge in my process. The creative problems inherent in adapting for instance a Shakespeare play into a computer game are nonexistent in an intra-medial process. When you can transfer notes from one setting to another, to do something transformative doesn't necessarily come from a practical need but rather from an artistic urge. So the relation to the original is that we are deliberately searching for ways to remove ourselves from the source, rather than try to stay close to it.

In two of my adaptations, *Nocturnal Improvisation* and *Nocturnal Cadenza*, I have either forced a foreign object into an existing work in order to make verbatim transportation impossible or the source has not been in the shape of a completed work. These instances have proven to be more creatively fruitful as the inherent obstacles in the process have served as possibilities for creativity.

In my research I have found inspiration in this discussion just as I have found further argumentative weaponry in the thoughts relating to the dialogic as presented by Russian linguist and philosopher M. M. Bakhtin.

Dialogue

Introducing Bakhtin and Dialogism

The dialogic is a fundamental position for Bakhtin running as a red thread through his theories, however, he never fully defines the dialogic – such a definition would go against the constantly moving, the dynamic and open inherent in his idea. So the dialogic is an attitude to life for Bakhtin – his theories are neither specifically linguistic or literary but rather a combination gyrating around a

¹⁵Linda Hutcheon, *A Theory of Adaptation*, XV.

nucleus, a dialogic space containing a me and a you, and as such the dialogic pervades every plane of human behavior.¹⁶ “The word is a two-sided action. It is determined both by the person whose word it is as well as by the ‘who’ to whom it is addressed. The word is common ground for both sender and receiver, for the speaker and his addressee.”¹⁷

Dialogic relations entail a minimum of two poles or voices to be considered dialogic and not monologic as its polar opposite is called – the core of the dialogic theory is always the interaction between a ‘me’ and a ‘you’.¹⁸ In this wise any text intrinsically exists on the threshold between two cognizances, between two entities, and all texts are dialogically related with other texts. In fact understanding is dependent on this very interrelation.¹⁹

Monologism on the other hand is the traditional hierarchical representation of the world where one entity or consciousness dominates. Bakhtin not only believed novels written from this perspective to be one-dimensional, he furthermore believed communication was an ongoing dialogue which could have no definitive word or end.²⁰ A dialogic aspect of the monological is that every reply is a monologue if seen by itself, but every monologue takes part in a larger dialogue.²¹ In Bakhtin’s own words: “Inherent in every word lies a response which is what creates a dialogue.”²² So even a single word is connected to the world by the notion of the implicit response.

A subcategory of the dialogic pertains to Bakhtin’s thoughts on dialectal speech or heteroglossia as he calls it.

Heteroglossia

Heteroglossia means differentiated speech²³ and is a key term in Bakhtin’s description of the complex stratification of language in genres, jargons and dialects. Bakhtin discusses how the centralising forces (also called centripetal forces) insist on a unitary language – simply explained the unitary forces are a deliberate hindrance to the verbal development of dialects.

This concept is a subcategory in the dialogic and revolves around how language naturally develops in different social strata unless controlled by this centralising force. This term opens up for the discussion as to whether a composer’s *language* can be allowed to have minor dialects develop and will be relevant in the discussion related to the composition of cadenzas as well as Hellstenius’ work *Rift*. Can we treat a composer’s musical language as we treat the development of ordinary language?

¹⁶ Nina Møller Andersen, *I en verden af fremmede ord*. (Akademisk Forlag, 2002), 34.

¹⁷ Mikhail Bakhtin, *Problemy tvortjestva/poetiki Dostojevskogo*, 87 cited in Andersen, *I en verden af fremmede ord*, 35.

¹⁸ Andersen, *I en verden af fremmede ord*, 35.

¹⁹ Andersen, *I en verden af fremmede ord*, 39.

²⁰ Andrew Robinson, “In Theory Bakhtin: Dialogism, Polyphony and Heteroglossia,” *Ceasefire Magazine*, July 29, 2011. Accessed March 18, 2018. <https://ceasefiremagazine.co.uk/in-theory-bakhtin-1/>

²¹ Andersen, *I en verden af fremmede ord*, 35.

²² Mikhail Bakhtin, “Discourse in the Novel,” in *The Dialogic Imagination - Four Essays by M.M. Bakhtin*, edited by Michael Holquist, translated by Caryl Emerson and Michael Holquist (The University of Texas Press, 1981), 279

²³ Andersen, *I en verden af fremmede ord*, 80.

Another way of describing heteroglossia is to call it another's speech in another's tongue which befits the unfolding of a cadenza in another composer's language – one aims to speak the language but with a personal dialect.

Bakhtin describes the historical process of linguistic unification and centralisation as the adversary of the natural heteroglossic development in language. The idea of the unitary force draws obvious parallels to the work-concept in that both are centralising regulative concepts. He continues that a unitary language isn't a given, it is suggested or, as Lydia Goehr would likely say, the ideal is *projected*.

The unitary concept is in direct opposition to what Bakhtin calls the reality of heteroglossia and so by its very nature is a force for overcoming heteroglossia actively limiting its development; thus ensuring a universal understanding of language.²⁴ In this sense it is not difficult to see the argument, both for letting heteroglossia have free reign or contrarily support the centripetal idea of the regulative and consensus striving unitary language.

Polyphony

Another subcategory of the dialogic is Bakhtin's concept of polyphony which naturally is borrowed from the world of music. Through his analysis on Dostoevsky's work, Bakhtin developed the idea of polyphony, the notion that each of Dostoevsky's characters had their own distinctive voice separate from the author's. According to Bakhtin these distinctive voices aren't merged into a single perspective nor are they voicing Dostoevsky's own opinion. In this sense it is as if Dostoevsky's novels were written by multiple people, multiple separate consciousnesses each representing their own worldview. In this way the reader does not see a single uniform reality represented, but rather how reality appears to each character as they speak their own mind. This multiplicity of points of view changes the position of the author – he does not try to impose his opinion on the reader.²⁵

This idea of allowing multiple voices and points of view has its application in my work on adaptation. If a musical use of heteroglossia, as mentioned, could be to speak in the language of a composer albeit in one's own dialect, the notion of allowing multiple voices and multiple points of view in a composition would be another level of adding one's own voice to a composer's work.

The Grotesque Body

Further to Bakhtin's ideas about the dialogic is the concept of the grotesque body.

As we now know, to Bakhtin everything is connected by dialogue and his view of the grotesque body is another subspace of this understanding. “[T]he artistic logic of the grotesque image ignores the closed, smooth, and impenetrable surface of the body and retains only its excrescences (sprouts, buds) and orifices, only that which leads beyond the body's limited space or into the body's depths.”²⁶

²⁴ Bakhtin, “Discourse in the Novel,” 270.

²⁵ Andrew Robinson, “In Theory Bakhtin: Dialogism, Polyphony and Heteroglossia.”

²⁶ Mikhail Bakhtin, *Rabelais and His World*. (Bloomington: Indiana University Press, 1984), 318.

To Bakhtin the grotesque body is a dialogic state in direct opposition to the idea of the canonical which he describes as something unnaturally closed off to the world. The grotesque body connects with the world around it and like Bakhtin's concept of dialogue it can never be completed, it is ever evolving, ever developing new forms by rejecting this closed exterior surface. It preserves the outgrowths that both inwardly and outwardly transcend the body's limited space.²⁷

Propounding an analogous representation of Bakhtin's concept of the grotesque body Dennis Cutchins offers a balloon as an example, reasoning that the meaning and definition of a balloon is inherently bound to its surface.²⁸ Bakhtin's concept is about transformation through connection and the space where such connections take place are on the boundaries, on the surfaces that interconnect with other bodies. Imagine a text or composition that is in constant development, it can only stop such evolutionary processes by shutting itself off from the world. Bakhtin calls this state canonical and we are again tempted to draw a parallel to the canonised work as its counterpart in the musical world.

If a text or cultural domain, as Bakhtin also calls it, becomes separated from these boundaries that enable it to interconnect with other domains, it loses its purpose for being and so "becomes vacuous, arrogant; it degenerates and dies."²⁹

Bakhtin's understanding of the monologic as something not addressed towards anyone, a something that doesn't expect an answer fits perfectly with his idea of the canonical text. The canonical text is the antithesis to the grotesque body.³⁰ So to Bakhtin, the grotesque body is the preferred state and suggests that the more natural position of a text is to be in dialogue with other texts connecting through what he calls the body's excrescences. One interpretation of these excrescences could be to think of something overlapping and would lead us to think of the concept of intertextuality.

In this sense Bakhtin proposes that there is a natural interconnectedness between things when in a grotesque state – an author's text or a composer's score will encourage the viewer to envision connections to other *bodies*.³¹

The imperfect and constantly emergent text is the argument for adaptation – seeing a text as incomplete invites us to discover and perceive potential protrusions with which to enter into an adaptation process. Imaginary or not, it is the perceived imperfection that enables us to transport a text to another destination: "The grotesque image reflects a phenomenon in transformation, an as yet unfinished metamorphosis, of death and birth, growth and becoming. [...] [I]n this image we find both poles of transformation, [...] the beginning and the end of the metamorphosis."³²

²⁷ Dennis Cutchins, "Bahktin, Intertextuality, and Adaptation," in *The Oxford Handbook of Adaptation Studies*, edited by Thomas Leitch (Oxford University Press, 2017), 82

²⁸ Cutchins, "Bahktin, Intertextuality, and Adaptation," 79

²⁹ M.M Bakhtin cited in Cutchins, "Bahktin, Intertextuality, and Adaptation," 79.

³⁰ Andersen, *I en verden af fremmede ord*, 35.

³¹ Cutchins, "Bahktin, Intertextuality, and Adaptation," 82.

³² Bakhtin, *Rabelais and His World*, 24.

Transmogrification

Transmogrification – to change in appearance or form, especially strangely or grotesquely.³³

If my project should harbour any radical or rebellious notions, I believe I by now have made it clear that they are not to do with an intent to abolish the practice of thinking of works as *works*. At the outset of my research I stated that I intended to be creative inside the framework of each composition while staying true to the style of a given composer.

Reflecting on my work I can retrospectively see that the notions I had at the beginning of my research have needed development. I have come to think of the fidelity I feel towards a composer as belonging to their general oeuvre. I am aware that this is very unspecific, but that is in fact the crux of the matter. To be able to shape something based on another composer's source-material will be very restrictive unless the idea of fidelity is general rather than work specific.

Prerequisite to Transmogrification – a Method Into the Composer's Language

How do I prepare for a creative process which necessitates that I know a composer's style so well that I can convincingly produce new music and pass it for that of the composer?

Much like we can have thoughts in a foreign language that we know well, the particular yet abstract idea of fidelity incorporated into my method lies in the notion that fluency in a language, whether linguistic or musical, must come from thoroughly internalised input. Eloquence demands a certain subconscious level of proficiency.

By internalisation I mean that an intuitive fluency has been achieved so that one can hear music in that particular language and further elaborate on this through for instance notation. However, a more analytical and conscious study of the composer's oeuvre is of course also an integral part of the preparation for transmogrification.

There are five processes that have helped me gain such a feeling of fluency, and all serve the same goal of internalising the music of a composer. These five steps are generic and can be undertaken by other transmogrifiers as a means to make their own adaptations. The first four steps are interchangeable whereas the fifth step ought to be the final one.

- 1) **Immersion through study and performance:** When you study a piece on your instrument by a given composer, the physical act of having had all the constituent elements literally in your hands and to afterwards perform the work leads to internalisation.
- 2) **Immersion through listening:** By listening both consciously and subconsciously (while tending to other things) a process quite similar to the process of performance takes place – it is the auditory experience of listening and absorbing.
- 3) **Personal dialogue:** Particular to my relation to the composers of my research is that I know each of them personally and so have engaged in an abundance of aesthetic dialogues – this

³³ Definition as in Webster-Merriam Dictionary

helps me understand in which direction an adaptation can be taken. Furthermore the human relational element that is part of every such discourse, instinctively knowing how your collaborator thinks and feels about aesthetic issues is paramount.

- 4) **Adaptation:** Another hands-on way of working with the elements of a composition is to transport these from one instrumentation to another. Even what we could call a mere redistribution of the musical components will serve us well and is analogous to the act of studying a piece on our instrument – the almost tactile process of working with each element. Additionally, in adaptations that need more creative solutions one will learn a lot from the composer's reaction to the suggestions, something which will serve well later when transmogrifying.
- 5) **Looking for an opening:** There is a right and a wrong time to suggest out of the established norm creative exploits, and knowing when is tricky. Even in the dialogue between performer and composer itself one needs to find such an orifice, an opening in the composer's canonical defenses that allows the performer to successfully suggest this type of *transgressive* creative work. So before one even gets to search for the orifices and excrescences in an agreed work, the transmogrifier needs to convince the composer of the idea. Successful or not, such a dialogue will be balancing on the knife's edge with muse like stimulation on the one side and manipulation on the other.

Intrinsic to the design of transmogrification is the duality, that it embraces the notion that works exist, while representing that which changes a work.

In this sense transmogrification partly accepts the yoke of the work-concept while being the very force that enables a work to become something different. The justification for the term transmogrification gains traction from its unusual combination of seemingly arbitrary forces, the compulsion for illimitable creative freedom coupled with scrupulous devotion to a composer's language. The fidelity constitutional to the concept of transmogrification is neither directed towards the composer nor the composer's work but rather to what we could call the subconsciously absorbed general output of the composer. The process of transmogrification brings a work out of its monologic state and into a dialogic process; a dialogue with the work that is, not necessarily a dialogue with the composer. So to sum it up, the fidelity is to the composer's oeuvre whereas the dialogue is with the work itself.

The word grotesque is interpreted through Bakhtin's ideas of the grotesque versus the canonical. In this sense a transmogrification process epitomises Bakhtin's concept of the grotesque body, by searching for the possible excrescences; situations where the work isn't a perfectly closed entity. So in response to Lydia Goehr when she states that "[w]ork-orientated musicians can effectively choose to regard music in terms of works if they believe they can,"³⁴ we could posit that transmogrification inclined musicians can choose to see excrescences in a work if they believe they can. The transmogrification process aims to find and utilise such potential openings temporarily

³⁴ Goehr, *The imaginary Museum of Musical Works*, 255.

before succumbing to a more canonical state – it is a temporal state of *grotesque* openness, a means to open up a work and take it in a new and less obvious direction.

Defining Transmogrification as a Method and a Process – Not an Outcome

If transmogrification as a tool opens up an otherwise closed entity, whether one decides to close a particular object after having undertaken a transmogrification process or not is less important. If you are able to transmogrify you have the understanding and perhaps even more importantly the belief needed to open a given object at any time. After the active transmogrification process the object automatically closes to become what we generally consider a work, so from the transmogrifier's perspective a work is potentially as transitory as the transmogrification process itself.

In this way a piece of music can go from being considered a work through a grotesque process of transmogrification that again results in a new work that again can be transmogrified ad infinitum. So in other words, one can argue that to a *transmogrifier* a work is always susceptible to process, even when in a state falling under the work-concept.

To take this philosophical idea to its extreme conclusion, to a transmogrifier there are no works, there are simply different states in constant oscillation:

- The **active** state of transmogrification
- The **passive** state of a work

This recondite position is mirrored in Bakhtin's idea of the grotesque body: "The grotesque body, [...] is a body in the act of becoming. It is never finished, never completed; it is continually built, created, and builds and creates another body."³⁵ This is very much in accord with Roland Barthes and his ideas about the relationship between work and text. Barthes suggests that "it is the work that is the imaginary tail of the Text; or again, *the Text is experienced only in an activity of production*. It follows that the Text cannot stop (for example on a library shelf); its constitutive movement is that of cutting across (in particular, it can cut across the work, several works)."³⁶ Thus transmogrification to all effects seems akin to Barthes concept of *text* as both represent something transitory, something in motion; to arrest either process results in the concept of the *work*. So let's re-formulate the oscillating states:

- The **universal** state of text and transmogrification
- The **arrested** state of a work

The invigorating aspect of this is that it strongly supports the impulse to allow any material to be developed, to be interconnected and elaborated on.

During my 15 years of working with Per Nørgård that preceded my research I always imagined that his music was alive and in movement, as something that simply is, simply exists and needs to be captured with or without Nørgård. This view of a composer's music, which isn't unproblematic, gains ground if we take a look at a concept developed by Michel Foucault in his essay *What is an Author?*.

³⁵ Bakhtin, *Rabelais and His World*, 317.

³⁶ Roland Barthes, "From Work to Text," English translation: Stephen Heath (1977). Appears in the anthology *Image-Music-Text* (1977), 2.

The concept in question is that of transdiscursiveness. “It is easy to see that in the sphere of discourse one can be the author of much more than a book - one can be the author of a theory, tradition, or discipline in which other books and authors will in their turn find a place. These authors are in a position that I will call ‘transdiscursive’.”³⁷ Foucault calls such authors “founders of discursivity” and as will be brought to light in the chapter pertaining to *Nocturnal Cadenza*, this concept fits exceedingly well with the development of this particular adaptation. Swedish guitarist and researcher Stefan Östersjö seems to indirectly support my claim that Nørgård could be such a founder of discursivity as he states: “Considering the position that Nørgård holds in Scandinavian music today, as perhaps the only composer in the 20th Century to have built a ‘musical universe’ of his own.”³⁸

If we embrace that a composer has founded something larger than their specific works and person, we have created a loophole through which we are permitted to further evolve their ideas. However, with Foucault’s idea that the composer’s oeuvre represents a foundation of discursivity it is as if we have achieved the state where we do not need to destroy the old kingdom and depose the king. As such transdiscursivity is the ultimate non-violent overthrow of the author. This reading of the word transdiscursive takes away the need for deicide as otherwise suggested by Barthes: “we know that to restore to writing its future, we must reverse its myth: the birth of the reader must be ransomed by the death of the Author.”³⁹

Transmogrification in this sense corresponds with Barthes notion of the text, if we feel we can look at the contents in a composition as text, then we can transmogrify it, develop it and keep it in discourse with other texts and the world in general. Again we are reminded that we can look at something as a text if we believe we can, it is an attitude to art and life. The hierarchy between the composer as a creative author God on the one hand and the performer often as nothing more than a tool or instrument in extension of the composer, is one that is difficult to overthrow. As Foucault puts it: “the author function is linked to the juridical and institutional systems that encompasses, determines, and articulates the universe of discourse.”⁴⁰

So the empowerment one feels after going through the above philosophical discussion – the freedom to act – is immediately shut down by what Bakhtin would call the unitary force, which is part of established society from music publishers to record labels.

The work concept in the commercial world

There is a schism between the progressive philosophical thinking prevalent in the literary discourse as presented above and the way in which the commercial institutions that legally govern the music industry behave, what Bakhtin would call the unitary forces.

In a project like mine where my role fluctuates between different states of creativity, one obvious question is: ‘who did what?’, ‘who is the creator of this adaptation?’ which immediately leads to the

³⁷ Michel Foucault, “What is an Author?” This essay is the text of a lecture presented to the Société Française de philosophie on 22 February 1969. The translation by Josué V. Harari has been slightly modified, 10.

³⁸ Stefan Östersjö, “SHUT UP ‘N’ PLAY: Negotiating the Musical Work” (Ph.D. diss., Malmö Academies of Performing Arts, 2008), 120.

³⁹ Roland Barthes, “The Death of the Author,” English translation: Richard Howard. Originally in French *Manteia* no. 5 (1968) and later in his anthology *Image-Music-Text* (1977), 6.

⁴⁰ Foucault, “What is an Author?” 9.

question of ownership. And there is no escaping this question when collaborating with published composers.

In the following I will briefly discuss how the work concept manifests in the contemporary world of publishing. From the publisher's point of view the work is a commodity that in a much less philosophical way can and must be evaluated. Whereas Goehr talks about original and derivative, the publisher talks about an axis with original at one end and craftsmanship at the other.

When deciding whether to forgo royalty shares or not to an arranger, Edition Wilhelm Hansen uses two axes to try to pinpoint where an adaptation places itself. The most important aspect is that of originality. We are talking about the level of originality in something derivative – how original is the adaptation of the original work? Only if the adaptation is judged original and compositional will the publisher deem the relinquishment of royalties possible. Something like orchestration will classify as craftsmanship and so wouldn't result in the renunciation of a share of the royalties.

Barthes can say that no-one can claim authorship and thus ownership of a work, but the material world and the laws that govern us will counterclaim that this is only a philosophical statement or exercise with little hold in reality. So hierarchies persist, we cannot do whatever we like to a composer's music, it needs to be mandated for each instance.

Locating Spaces of Creativity

There seems to be a ubiquitous aspiration in today's contemporary classical performers for a shift in the established role which is moored to a highly stratified and unequal relation between composer and performer. Looking at other movers in the field it quickly becomes apparent that I am not alone in wanting to carve out a new position and relation to the composers with whom I engage. The methods and the directions taken by different performers are as unique as they are interesting and are in my opinion testament to the need for the individuality of the performer to be part of the musical work. In this section I will look at different ways of collaborating with composers highlighting the different notions of where the creativity and dialogical content reside. As my paradigm example in my research is Nocturnal Cadenza, most of my contextualisation revolves around this successful example of transmutation.

The performing researchers through which I have chosen to contextualise my work each represent their own direction in collaboration, each experiencing a certain transcendent shift as a result of their practice.

Jennifer Torrence, percussionist

The starting point for Jennifer Torrence's artistic research project, *Percussion Theatre: A Body in Between*, is to work from what she calls a *flattened hierarchy*. From the outset of her project she manages to establish a level hierarchy between herself and the composers with whom she works, meaning that the collaboration on co-composition is growing from a fertile position. Torrence is perhaps the one who most radically changes her former performance practice from the get go of her

project as indicated by the title of its main chapter: *The Foregrounded Body: a mutation from executing musician to co-creating performer*. Torrence launches her research project by insisting on a fully democratic and egalitarian power structure in collaboration with composers and other co-composing musicians who embrace this notion. Moreover, she casts aside her percussion instruments in order to use her very body as the instrument from which her new practice unfolds.⁴¹

Stefan Östersjö, guitarist

In his academic doctoral thesis *SHUT UP 'N' PLAY*, Steffan Östersjö sets out to examine how a musician navigates stylistic plurality in contemporary music, he further looks at the transmission of traditions and questions of authenticity. His research, much like my own, led him to expand his area of study to look at the concept of the musical work as well as contemporary collaborations leading to new methodologies. I will focus on his close work with Per Nørgård where he extensively over many years explored the numerous guitar compositions that are written by the composer. He explains how his understanding of Nørgård's music expands as he begins to understand the musical language better, and thereby aims to cement this newfound understanding in newer versions of the score. In this section I will discuss how the editorial practice and a profound understanding of the musical language have dominated both of our practices; while at the same time leading me to break with a strong fidelity to the composer and begin to transmogrify Nørgård's works.⁴²

Barbara Lüneburg, violinist and violist

Barbara Lüneburg builds her academic doctoral research project around the notion that creativity abounds from the moment of the conception of a concert through every process that eventually leads to the very performance itself. In this fashion Lüneburg is fascinated by every *pocket* of potential creativity that surrounds the music making from commissioning new works from composers to the communication with the venue and the destination: the audience. Connection with the audience is an integral part of her research and she draws on theories from theatre and psychology to develop a practice that aims to help the performer present themselves with charisma radiating what she calls the 'concert aura' as inspired by the theories of Walter Benjamin. Lüneburg presents several case studies that shed light on the spaces of creativity in which she works in collaboration with living composers.⁴³

Working Within a Level Hierarchy

In *Rethinking the Performer: Towards a Devising Performance Practice* percussionist Jennifer Torrence displays theories taken from the world of theatre and applies them to her creative work with living composers, firstly as a means to shed light on a spectrum of different modes of performer-composer collaborations, as well as through this co-composing practice to suggest a path

⁴¹ Jennifer Torrence, "The Foregrounded Body: a mutation from executing musician to co-creating performer," *Journal for Artistic Research* (2019), Accessed October 15, 2021.

<https://www.researchcatalogue.net/view/533313/533314>

⁴² Östersjö, "SHUT UP 'N' PLAY: Negotiating the Musical Work."

⁴³ Barbara Lüneberg, "A Holistic View of the Creative Potential of Performance Practice in Contemporary Music" (Ph.D. diss., School of Arts, Brunel University London, 2013).

towards a level and nonhierarchical association. She describes this spectrum as follows: “In various collaborative situations the performer can assume the role of acting as an interpreter and executor of a score on behalf of the composer, as an adviser to the composer, and/or as an equal and co-creating deviser. These roles can be more than mere tasks taken up in a single generative process, they can, through repetition, represent the artistic practice of the performer.”⁴⁴ A general thread running through Torrence’s research is the interest in how such practices shape or – to use the term favoured by Torrence – how they *mutate* the practice of the performer. She considers the evolution that she undergoes in her practice as the formation of a new and transdisciplinary approach that transcends her percussion practice by placing her body as the focal point in the development of new compositions created in collaboration with composers.

This metamorphosis inherent in the developed method of collaboration with a composer shapes a new identity and practice for herself as she becomes the co-composing performer: “I have experienced a blending of the skills associated with making and doing. I am beginning to compose and contribute to the conceptual frames that build a work, and the composers are increasingly performing alongside me. In other words, a mutation is occurring on both sides of the old dichotomy of performer and composer.”

One major difference between Torrence’s work and mine is how her project takes its starting point from what she labels a flattened hierarchy and so from the outset she has established this nonhierarchical foundation from which she works with her composers.⁴⁵ So Torrence’s project differs greatly from mine in how the composers with whom she has collaborated have agreed to the equalised hierarchy of a joint composition practice. As such Torrence’s project offers a stark contrast to the restraints under which I try to find creative freedom in part due to the fact that I work on existing works.

This seems to suggest an inherent difference of culture within the fields inside contemporary classical music in which we operate. Further one might argue, and with good cause, that the cultural difference partly is a generational one – the composers with whom I work in this research project range from approximately 60 to nearly 90 years of age whereas Torrence’s partners are from younger generations. Moreover, I have chosen the composers with whom I wanted to collaborate based on my deep interest in their work as the primary reason only to attempt to create a level hierarchy afterwards. In addition Torrence not only works with a different generation of composers but also in a more performatively inclined field that has very different traditions for collaboration.

Thus she has picked composers who fit into the mould of the method she is working to develop, whereas the composers from my project have shown interest in co-creativity, although from a very different and more traditionally stratified position.

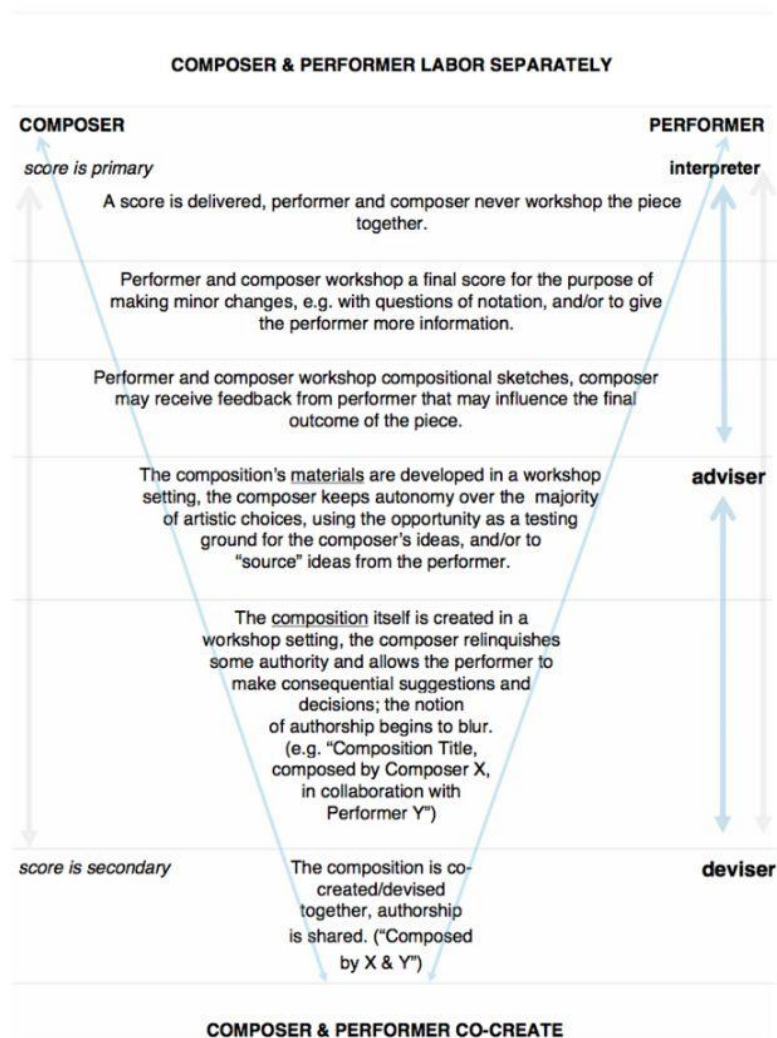
In *Rethinking the Performer: Towards a Devising Performance Practice*, Torrence displays a diagram (see figure 1 below) presenting a spectrum of collaboration from what she calls **interpreter** through **adviser** to **deviser**. The interpreter position represents the traditional division of roles where the

⁴⁴ Jennifer Torrence, “Rethinking the Performer: Towards a Devising Performance Practice,” *Journal for Artistic Research* (2013), Accessed October 15, 2021. <https://www.researchcatalogue.net/view/391025/391476/25/26>

⁴⁵ Torrence, “Rethinking the Performer: Towards a Devising Performance Practice.”

composer brings a score for the performer to interpret. Here the score inhabits a primary and highly hierarchical position. Torrence describes this interpreter role with the following text: “A score is delivered, performer and composer never workshop the piece together.” and as such illustrates the performative position she wishes to transcend through her new practice: The further away one gets from the score as primary force, the more co-composition is enabled. The middle point represents the *adviser* role which Torrence describes in the following way: “The composition’s materials are developed in a workshop setting, the composer keeps autonomy over the majority of artistic choices, using the opportunity as a testing ground for the composer’s ideas, and/or to “source” ideas from the performer.”⁴⁶ At the bottom extreme of her chart we have the role Torrence calls the deviser-role which is when two individuals co-compose (devise) on equal footing with a resulting shared authorship. In this case the score achieves a secondary status.

APPROACHES TO COMPOSER-PERFORMER COLLABORATION



Jennifer Torrence, Figure 1: *Approaches to Composer-Performer Collaboration*. Source: Torrence - “Rethinking the Performer: Towards a Devising Performance Practice.”

⁴⁶ Torrence, “Rethinking the Performer: Towards a Devising Performance Practice.”

I find the above chart highly useful, however Torrence's chart fails to incorporate any adaptational practice as a possible avenue for co-composition and in turn she neglects to consider the entire field in which I work. Due to the fact that the score occupies a primary position in transmutation it has no place on Torrence's spectrum. Nonetheless the score is the source for my work regardless of the particular process I undertake, and it could be argued that one cannot easily engage in co-creation as the score itself is a finished monologue. The only way to carve out a fully creative and autonomous role will be to act in a monological way so that the dialogical element between composer and performer only has traces of dialogue by participating in a larger dialogue. This type of collaboration is what I think of as a monological relay of composition as the creativity does not actually happen simultaneously in interaction between two agents, but rather as solitary statements one after the other. This is associated with the dialogue one can have with a dead composer and as such connects with Barthes' suggestion that the reader's (the creative adaptor's) birth necessitates that the author is (considered) dead.

In a co-collaborative project Torrence works closely and co-creatively with different composers and takes the drastic stance that in the co-creative process with her composers she will not work from one of her percussion instruments. Rather, she decides to use her body as an instrument at the beginning of collaboration. Visual and performative aspects of performance lie outside my field of interest, as such I belong to a different environment than Torrence who explains that much of the percussion repertoire stems from the 20th century and theatrical experimental practices.⁴⁷

So even if my aim, like that of Torrence's, is to level the hierarchy between myself and the composers, it proved difficult to match the level of equality presented in her work. Indeed, to Nørgård, with whom I had collaborated for years, the notion that we could be actual equal interpreters of each other (as was one of my original research questions) was a perplexing suggestion that I think hardly registered. Therefore, I would argue that whereas Torrence works from level ground I worked with a universal obstacle – I had to find out how I could possibly locate the opening in the a priori established hierarchy between myself and each of the composers. So not only was I looking to open up a work, I was also looking for ways to successfully break open the established relation and try to suggest something co-creative that would be embraced by the composers. Although I had worked in a myriad of creative situations with Nørgård all our projects, such as the co-composition *Secret Voices* (2004), were things that naturally and gradually unfolded through conversation, and a departure from this approach where more formal framework would be set in place so as to launch a new direction for our collaboration simply seemed impossible. Torrence has found composers who fully engage with her idea and interest in co-composition so the interest is more in what they produce together as opposed to my project where the Gordian knot is to do with how and whether I actually manage to position myself in an autonomous way.

The Apprentice – the Closing of the Work

Östersjö's extensive practice with Per Nørgård echoes my early collaboration with the composer – the experience of being in a mentor and apprentice relation. “[T]he interplay between Per [Nørgård] and me is characterised by a clearly hierarchic mentor - mentee relation.” Östersjö further elaborates “In

⁴⁷ Torrence, “Rethinking the Performer: Towards a Devising Performance Practice.”

the work undertaken by Per and myself, the process of transformation from this top-down relation found its seeds in our first session together.”⁴⁸ Östersjö relates how the relationship evolves into one of collegiality during their collaboration and again corresponds with my initial working relationship with the composer.

However, as much as I feel Östersjö and I have had a similar experience, my research project has made me see these early beginnings and that type of relation in a very different light. Even if our human relationship had become one of friendship, Nørgård was still the composer on whose music we would collaborate and I was his apprentice, and as such the hierarchy prevailed.

Östersjö and I both represent a younger generation which one could label 2nd generation collaborators. We have both delved into works that Nørgård has previously developed through his collaboration with other performers, and in our very detail-oriented approach we have been instrumental in causing the composer to change aspects of these existing works. The reason for such changes in works that predate our practices is probably to do with our fastidious attention to the smallest question and detail in the score. However, it is likely that it furthermore attests to a trait in Nørgård himself – that he, insisting on freedom in his approach to his own notated music, cannot stop unfolding these pieces in new directions when opening them up during collaborations. For Nørgård, to collaborate intensely with performers carries a potential creative aspect – a latent Bakhtinian grotesqueness of body.

I have spent years returning to Nørgård to play the same works for him over and over again, trying to get deeper and deeper into his music as a means to find my own space for expression. As such I distinctly remember playing the composer’s 2nd Solo Sonata to him on multiple occasions and reveling in the very different prisms through which Nørgård would offer his responses on each occasion. Obviously the first such sessions we would have on a particular piece would focus on the general understanding of the work, the singular interpretational vision of the piece. However, I for instance recall the day when Nørgård shared an entirely different and more metaphorical reading of the first movement (Solo Intimo) presenting it to me as the relationship between light and darkness. Much like Östersjö, Nørgård and I undertook the editing of his entire output for solo cello, and in some cases existing printed versions containing grave mistakes benefitted from this process. My intention was to get as close to Nørgård’s author meaning as possible but I also retrospectively suspect that I was trying to imprint his music with my presence and personality, that to some extent I was attempting to imbue his printed music with my ego. We shared a comprehensive practice on this work and it was a great pleasure to be able to suggest additions like sung notes in his 3rd Solo Sonata, or even an added note at the very end of the main movement titled Outcry, and so it is easy for me to relate to Östersjö’s joy when he states: “For a performer, the quest to learn a new style, to take one’s first insecure steps in an unknown world and then bit-by-bit learn how to crawl, and walk, and eventually run on one’s own, can be a great experience.”⁴⁹

⁴⁸ Östersjö, “SHUT UP ‘N’ PLAY: Negotiating the Musical Work”, 139-140.

⁴⁹ Östersjö, “SHUT UP ‘N’ PLAY: Negotiating the Musical Work”, 125.

However, one could argue that it is exactly this practice that I have been wanting to transcend in my research project. The artistic collaborative practice can easily be reduced to the focus on questions about the exact contents of the score; nonetheless, I believe that Nørgård's creativity goes beyond this also when he himself relates to his own score as exemplified by his seemingly pervasive use of rubato even when playing the most complicated rhythms. Östersjö seconds this view of Nørgård's free use of rubato: "Now, how much *rubato* is 'too much' [...]? If one considers the radical change of tempo that Per achieves when performing [...], the style of *rubato* of his performance on the piano, one may without exaggeration characterise it as a performance style that for a long time has existed only on old audio recordings made before the Second World War! Indeed, I think the question should be shifted into 'how little *rubato* is too little?'"⁵⁰

I am trying to ascend to another position where what I call indirect ego-imprinting and subsequent feeling of ownership over a composer's work through scrutinous editing of their scores is not part of the discourse. The editorial process that Östersjö and I have been doing in parallel strikes me as very similar and has served several purposes such as teaching each of us about Nørgård's performance practice as well as help rid the printed scores of ambiguities. In retrospect, however, I perceive a potential pitfall in editing to be to over-annotate the score with instructions that will in fact limit the possibilities of interpretation. Östersjö worked arduously with Nørgård on the adding of specific tempi and describes one such situation as follows: "Tempo markings have been a part of the editing work, ever since the first rehearsal. [...] I most often bring the question up. [...] There are many examples of markings that give a contradictory idea of the tempo in Nørgård's music. [...] I bring up the subject of metronome markings, suggesting that it could be useful to give [specific] metronome markings in addition to the vague and perhaps sometimes even misleading character markings."⁵¹

I find that Nørgård's composition and notation has two categories, one is the clear cut and specific, the other is wonderfully ambiguous. I have often heard his publisher complain that Nørgård has a tendency to revise his pieces ceaselessly, but what can we make of that? Is it that the composer is unable to figure out how or what he wants to say, or is it rather that the music is in dialogue even inside Nørgård himself, it lives a grotesque life and there is not only one single unequivocal pathway or meaning? So the irony is that the editorial process that Östersjö and I have both spent so much time on, in its essence, is the antithesis to how I perceive Nørgård as a musician and person. So have Östersjö and I inadvertently become instruments of the unitary forces that reject the multiplicity of meaning? It is that very multifariousness of possibilities that in my experience characterises Nørgård. My point is that through example Nørgård potentially shows the way for different approaches to the same – I propose that he does not see his music in a singular way and not only can he give different inspirational readings of his own music, if we were to revisit his work multiple times (as I know first hand) we would have multiple revised editions. It is in his nature to interpret his own music, and less so to freeze it in a one-dimensional reading. Granted, he will go through a process with Östersjö and myself playing the role of the author God suggesting his intent in response to our questions, but seen from a larger perspective Nørgård embodies a dialogical element that does not fit this canonised form.

⁵⁰ Östersjö, "SHUT UP 'N' PLAY: Negotiating the Musical Work", 127.

⁵¹ Östersjö, "SHUT UP 'N' PLAY: Negotiating the Musical Work", 140-1.

So as much as I think our generation has brought a perfectionist and scrupulous attention to the detail in Nørgård's scores which have offered a cleaner reading, we are simultaneously limiting this reading of his work. The result is that the next performer has a score with less excrescences, the score has been closed further and potentially with interpretational decisions stemming from Östersjö or Kullberg. So that raises another question: Is that interesting to the next performer? The process Östersjö undertakes through his discussion with Nørgård is to temporarily open the work somewhat, however the editing results in a work that has fewer orifices, fewer interpretational openings. So as mentioned the editorial exploits are empowering the author God and in turn both Östersjö and I potentially acquire a little of this power.

The younger generation that Östersjö and I represent had to find ways to engage Nørgård without new works being written (at least to begin with), so the obvious starting point and way to get Nørgård's attention was to try to outdo the former generation much like one sees in the world of athletics.

Another such aspect of apprenticeship to Nørgård that Östersjö and I share is our experiences with collaborative adaptation (he uses the term *transcription*). Östersjö has adapted two different Nørgård compositions for 10-string guitar in creative dialogue with the composer and he lends support to the notion of intertextuality in Nørgård's oeuvre in his inspirational essay 'Transcription: interpretation and construction' as he states: "Nørgård's deeply original compositional strategies do not exclude new versions of the basic material. On the contrary, his larger production is an example of how material from earlier pieces can constantly yield new works for other constellations. (...) for Nørgård, transcription is always a form of further deepening and exploration of his own material."⁵²

My interest in my project stems from the wish to be free to express myself in another's language, and so understanding another's *scripted speech*, or composition as it were, on a deep level in order to reproduce that particular statement is not in fact what I am aiming for; even if that ability is an integral part of the early stages of achieving fluency in a composer's language. Rather I seek to achieve such an affinity with another's language that I can begin to form my own musical narrative while still speaking the language. This presupposes that the composer with whom I am working is the Foucauldian *founder of discursivity*, or at least it necessitates the postulate that one can approach a composer with this notion. So it is not my intention to try to deliver a composer's score, rather it is my intention to be so fluent in a composer's language so as to transcend to a state where a level of transdiscursiveness is possible – a level in the creative practice that enables me to be myself while delivering a personal statement in another's tongue. And this is where my research project takes its departure from Östersjö's position or perhaps I should say transcends to the state of transmogrification.

The obvious difference between Stefan Östersjö's collaboration with Nørgård (as mirrored in my own past practice) and myself is that where his aim is to acquire the understanding of Nørgård's music in order to perform it, my aim is to learn how to recompose and reshape the work. Although Östersjö has made truly original adaptations of Nørgård's music his foremost position is still that of a **performing interpreter**, whereas I am aiming for the position of **re-composing or adaptional interpreter**.

⁵² Stefan Östersjö "Transcription: interpretation and construction," *Dansk Musik Tidsskrift* 5 (2005), 2*.
*Please note that the specified page numbers are from the English translation of the article.

In conclusion I will attempt to place Östersjö's collaborative practice with Per Nørgård on his solo guitar works on the chart presented by Torrence (refer back to Jennifer Torrence, Figure 1). I believe that it corresponds with the second category from the top which states: "Performer and composer workshop a final score for the purpose of making minor changes, e.g. with questions of notation, and/or to give the performer more information." Obviously Torrence's intention is to show different levels of collaboration related to the composition of a new work and the chart still works even if the Östersjö/Nørgård collaboration revolves around existing works. However, when it comes to Östersjö's adaptations for 10-string guitar of Nørgård's *Libra* and *In Memory Of*, Torrence's chart fails to deliver an explanation and position of the collaboration.

From Performer to (Co-)Composer

Barbara Lüneburg's project *A holistic view of the creative potential of performance practice in contemporary music* is a thorough and systematic investigative research project centering on the possibilities for a fruitful joint creative practice between performer and composer. Her interest lies in a comprehensive understanding of every aspect that goes into making what she calls "the performer's artwork, the specific, unrepeatable and unique concert."⁵³ As such she speaks about 'the total work of art', or *Gesamtkunstwerk*, which encompasses the entire process from "commissioning compositions, programming, collaborating, practising, developing a concert setting and finally performing."⁵⁴ In other words Lüneburg aims to understand the creative aspects of an entire processual scope of activities, presenting a wide array of contemporary composers.

The unusual aspect of Lüneburg's research lies in this holistic view of creativity. Her perception of creativity as an omnipresent potential in an entire process from birth of an idea to its realisation contrasts my practice which in comparison has a very narrow focus on creativity as something that could be reduced to a process happening to and in a score. Like Torrence, Lüneburg operates within a field that encompasses theatrical and conceptual music. Whereas Torrence, as previously mentioned, engages her co-composers in a completely nonhierarchical power structure as a firmly established bedrock to collaboration a priori, Lüneburg approaches her composers with the intention to investigate to which extent they are willing "to share authority and authorship more readily and to a deeper level, giving performers a more active role in the compositional process."⁵⁵

As such Lüneburg's starting point is not unlike mine in that the potential failure on the composer's side to allow for her greater creative involvement in the collaboration is possible – it still depends on the composer's willingness to embrace the notion of shared authorship. I propose that her position in relation to the composers begins from a hierarchy similar to the one I have experienced in my project. The potential leveling of this stratified relation depends on the ability for each of her collaborators to relinquish part of their authority, their interest in participating in a more level and co-creative process.

⁵³ Lüneburg, "A Holistic View of the Creative Potential of Performance Practice in Contemporary Music", 14.

⁵⁴ Lüneburg, "A Holistic View of the Creative Potential of Performance Practice in Contemporary Music", 11.

⁵⁵ Lüneburg, "A Holistic View of the Creative Potential of Performance Practice in Contemporary Music", 15.

In this way it is as if Lüneburg finds herself somewhere in the middle between Torrence's level position and my hierarchical practice and that each of her collaborations are placed differently along these two opposite poles of collaboration. Lüneburg is purposely working with a wide palette of composers as she wants to be the instigator of "a broad range of new repertoire in terms of style and use of electronics" and is furthermore not only collaborating with composers she already knows but also initiating new collaborations.⁵⁶ In this way Lüneburg has a more generalised interest in collaboration than I do as I hone in on 4 composers that work in the exact same field.

In my practice there is a *staggered* dialogue not only when being in the type of process I call the dialogical composition relay, but also in how my practice has been shaped from the start. It began with a long-term study of a composer's music – a specialisation – that eventually allows for a more creative practice. So as such there is a relay of process and I believe this might be the reason that I yearn for autonomy in my transmogrification practice. Having studied under a composer in order to master their language can arguably be a restraint, and this is likely why I am quite content with the relayed method of collaboration.

So in a sense I have an interest in transcending the collaboration so as to be free to roam which differs greatly from Lüneburg's focus as she states: "I do not strive for the performer to become a composer, rather that the performer be encouraged to actively share compositional processes with composers, challenge, inspire, offer critical input and creative solutions, and reflect from a different perspective."⁵⁷ I find that this is perhaps one of the biggest differences between our research interests: I have developed a particular method which allows me to become a co-composer and possibly even composer inside another composer's work and style – so there is this transcendent attribute to my practice. One can argue that ultimately I am not looking for collaboration, that like every apprentice I must come of age and make it in the world on my own. It is a relayed position to the composer.

From the beginning of both Lüneburg's as well as my own collaborative practice, a common structural understanding was lacking, as she goes on to explain: "I lacked the practical-contextual ability to transmit my needs to Croft and find a model of collaborating that would have satisfied us both." Her experience mirrors mine when she elaborates: "at that point of my research, these basic structural issues of collaborative work were not clear to me."⁵⁸ However, as I hope to have demonstrated above, had I had the necessary structures when I suggested the level hierarchy to my composers it would not have mattered much. Something which Kaija Saariaho as a composer attests to in a recent conversation I had with her: "For me always, collaborating with musicians needs to be completely intuitive. [...] Any kind of rules, I don't think it changes anything. It needs to be a communication and that communication, part of it is also empathy and you understand a little bit the other person's reactions and needs. I would also find it quite awkward to make some kind of rules."⁵⁹

What is clear from my interaction with the composers from my project is that I could never have collaborated with them based on a set of rules. Saariaho has made as much distinctly clear in action during our project as in statement in my recorded conversation with her. Lüneburg refers to the

⁵⁶ Lüneburg, "A Holistic View of the Creative Potential of Performance Practice in Contemporary Music", 105.

⁵⁷ Lüneburg, "A Holistic View of the Creative Potential of Performance Practice in Contemporary Music", 15.

⁵⁸ Lüneburg, "A Holistic View of the Creative Potential of Performance Practice in Contemporary Music", 109.

⁵⁹ Kaija Saariaho, Skype interview by Jakob Kullberg, Unpublished (2021).

evasiveness in one of her collaborators and I believe I have experienced something like this albeit less specifically evasive simply because the hierarchy was so clearly established. “Any attempt I made to discuss the compositional material, its potential for the instrument, electronics or the form of the composition, was met with evasion and indirect resistance. The comments I was allowed to make were ignored, so compositional mistakes in the instrumental writing were repeated in each version anew. I would not describe this as collaboration.”⁶⁰

Interestingly the likely point of critique or problem with this entrenched hierarchical collaboration is also what potentially validates transmogrification as a method. My project demonstrates the argument that regardless of inspiration from philosophy, close relationships and good intentions one cannot insist that every composer one engages with will embrace a flattened power structure as Lüneburg has also experienced. Due to this evidence transmogrification becomes a way to engage with exactly this ilk of composers who still very much believe in the work and especially the position of the canonised composer.

Interpretation

Torrence suggests that “[i]f one primarily plays pieces by dead composers, the proximity between the composer and the performer is so distant that the music-making process inevitably becomes one of interpretation. If one primarily plays music written in close collaboration with a (living) composer, the musician’s practice will become one built on some degree of collaboration.” It is an interesting query as it opens up for a discussion about our perception of the idea of interpretation, the interpretation of interpretation if you will. Torrence’s claim indirectly proposes that one cannot have a fruitful collaboration with a distant or long dead composer. As I have hinted at above, to have this dialogical composition relay is potentially to (temporarily) work on a score as if the composer was dead, with the only difference being that one can eventually consult the living composer for approval. I experience this mode of creative practice to be thoroughly satisfying and find that Torrence in her statement neglects an entire field of creative practice.⁶¹ German conductor and composer Hans Zender stands as a central figure in the field of musical adaptation. He coined the term ‘composed interpretation’ as a label for his particular method and his version of Schubert’s *Winterreise* represents a significant contribution and reference.

Hans Zender: *Schubert’s Winterreise*

Zender’s practice was firmly rooted in the belief that the only way to stay true to a composition was by the adaptational through-composition of a canonised work.⁶² The notion of fidelity that he engages with is not directed towards a historically informed performance of the written work itself, but rather to the idea and effect of the given work on the audience. Hans Zender’s *Schubert’s “Winterreise”* is one of his first and most well-known examples of the so-called composed interpretation. The interpretation of the song cycle stays mainly true to the written content but reworks the performative aspects which include timbre, phrasing and dynamics.⁶³

⁶⁰ Lüneburg, “A Holistic View of the Creative Potential of Performance Practice in Contemporary Music”, 41.

⁶¹ Torrence, “The Foregrounded Body: a mutation from executing musician to co-creating performer.”

⁶² Håvard Enge, “Music Reading Poetry - Hans Zender’s Musical Reception of Hölderlin” (PhD diss., University of Oslo, 2010), 122.

⁶³ Enge, “Music Reading Poetry - Hans Zender’s Musical Reception of Hölderlin,” 123.

In his notes on *Winterreise*, Zender points out that he tried all his life to write a “textgetreue Interpretation”, i.e. that he was working with an ambition of fidelity towards an original. Accordingly, his aspiration was not to develop an “original interpretation” from the *Winterreise*, but instead he aimed to rejuvenate it. This is no slight towards Schubert's work and should not be taken as an indication that the original is outmoded, but rather that the adaptation offers new perspectives on Schubert's composition.⁶⁴

Working under the guise of fidelity Zender argues that we cannot perceive Schubert's music as it would have been at the time of its composition as “our listening habits and our ears have changed too much, and our consciousness is too influenced by music composed since Schubert's time.”⁶⁵ So Zender works with a process akin to transmutation in that the original work is transformed or transported. His intention is to bring Schubert's original into our present by updating certain aspects of the work. Further to this he continues that even if some would accuse him of falsification he himself would call this creative transformation. “My interpretation of *Winterreise* does not seek a new expressive meaning but makes use of the freedoms that every composer intuitively allows himself.”⁶⁶ By not seeking a new expressive meaning Zender indirectly implies that his stance is still one of faithfulness, however it is easy to imagine that believers of the canonisation of works and its implicit complete adherence to the score would object to Zender's machinations. We are reminded of one of Goehr's notions that I have referenced earlier: “Work-orientated musicians can effectively choose to regard music in terms of works if they believe they can.”⁶⁷ In other words belief or conviction are keywords integral to the discussion relating to *werktreue* and the canonisation of works. Zender's approach differs from transmutation in how his notion of fidelity is centered on the specific work whereas transmutation aims to stay true to the oeuvre and style of a composer. Zender's method arguably results in a polystylistic work with elements of Schubert and contemporary music. In his analysis of Hans Zender's motivic work Andreas Behme suggests that if one was to experience the first 53 bars of Zender's *Schubert's “Winterreise”* separate from the rest of the work one would experience “two different works, from two different times.”⁶⁸

In the example below we see how Zender interprets Schubert's Wanderer motif by use of a sand block on the Tom-Tom. Zender interprets the footfall originally illustrated by Schubert in the left hand of the piano and evokes images of footsteps falling on snow. Believing that he is promoting Schubert's original he uses techniques anachronistic to Schubert. In other words he works with different tools than Schubert did as a means to update Schubert and bring him into our present.

⁶⁴ Translated into English from Andreas Behme, *Hans Zenders Orchesterversion von Schuberts Winterreise*. (Akademikerverlag, 2013), 33.

⁶⁵ Hans Zender liner note to *HANS ZENDER: Schubert's Winterreise*, Christoph Prégardien, Klangforum Wien, Sylvain Cambreling (KAIROS Music Production), 1999.

⁶⁶ Hans Zender liner note to *HANS ZENDER: Schubert's Winterreise*, (KAIROS Music Production, 1999).

⁶⁷ Goehr, *The imaginary Museum of Musical Works*, 255.

⁶⁸ Translated into English from Behme, *Hans Zenders Orchesterversion von Schuberts Winterreise*, 26.

Schuberts „Winterreise“

Hans Zender, 1993

Nr. 1: Gute Nacht

♩ Mäßig, in gehender Bewegung ♩ = 57

mit Hand: schnelle Wisch Bewegungen (Impulse); Akzente mit Sandblock

Tom Tom

pp (wie Schritte) *pasos* pp

Flöten, Oboen, Klarinetten, Horn und Trompete treten erst im Verlauf der Nummer 1 auf.

Violine I

Violine II

Bratsche I

Bratsche II

Violoncello

c. l. batt. sul G mp mf

c. l. batt. sul G mp mf

l. H. dämpft c. l. batt. sul G mp mf

alle Saiten ab! c. l. batt. sul G mp mf

c. l. batt. sul G mp mf

c. l. batt. sul A mp

* Stegschlüssel: die Notenköpfe symbolisieren die Position der Anschlagstelle des Bogenholzes auf der Saite zwischen Nähe Steg (oben) und Griffbrett (unten).

Hans Zender, *Schubert's Winterreise* - Example 1: Bars 1 - 8

So whereas Zender's explicit aim is to support the contemporary but faithful reading of Schubert it can be argued that parts of his treatment are absolutely alien to the original. To embrace Zender's work on *Winterreise* one has to be open to a media transformation where notes are interpreted metaphorically through the use of contemporary techniques.

So as much as one can argue that Zender's introduction is derivative of Schubert's material and that he merely uses the techniques of his time to illustrate the core of Schubert's ideas, we can just as well argue that the material connection is abstract and therefore speculative.

As in my adaptation of Sørensen's Nocturne, Zender uses juxtaposition apposing his contemporary introduction, a composed interpretation derived from Schubert's material with a more stylistically faithful rendition of Schubert's song (from bar 54 onwards) and thus creates a dialogic relation across time.

My intention behind the above example is to consolidate my point that notions of fidelity are highly subjective. So the real question seems to be whether one believes in the value and possibility of adaptation or not. I proffer that a personal notion of fidelity inherently represents a particular methodology which in turn can be seen as a manipulation, a means to justify adaptation. I have no doubt that Zender genuinely and respectfully tries to serve Schubert, however any claim of fidelity seems constitutionally biased.

As I have claimed in the Transmogrification chapter I also work from a stance of fidelity, a firm belief that you can be true to the composer's language as represented by their oeuvre, but again it is easy to imagine a counterclaim which would accuse me of manipulation.

Zender is true to his own concept of fidelity, however whether Schubert would agree to Zender's notion of fidelity is speculative – we shall never know. He is in a dialogue with Schubert's original score with a Bakhtinian polyphonic adaptation as a consequence.

If we retrace our steps, I read Torrence's pronouncement to mean that she finds the collaborative creativity resident in the meeting between two individuals to be the most fruitful and dare I say dialogical. If you interpret the word *interpretation* as Zender does, as composed-interpretation, it opens up to a hugely creative collaboration between two composers albeit across the centuries. On their own the statements might be monologic, however, these two monologues are nevertheless dialogically connected. As discussed previously; a dialogic aspect of the monological is that every reply is a monologue if seen by itself, but every monologue takes part in a larger dialogue.⁶⁹ Zender believes he is interpreting Schubert, but I would venture that the distinction he has coined simply carves out his unequivocal method of adaptation. And this leads me to the next point of discussion as sparked by Torrence's statement. From my experience the creative process and potential dialogue one has with an indisposed composer can be as artistically fruitful as one we have with a living partner. Although if a notion of fidelity should accompany such a collaboration one needs to have learnt and fully grasped the language of the composer. We can argue that Zender's understanding of Schubert transcends the original and that it is through his deep respect and understanding of Schubert that he can help Schubert into the future. I would argue that Zender's version of *Winterreise* is a transdiscursive take on Schubert's music delivered through Zender's method of adaptation, the 'composed interpretation'.

Henrik Hellstenius – Schumann's *Dichterliebe*

It seems clear that Hellstenius' intention with his adaptation of Schumann's *Dichterliebe* is one of interpretation of the original. As such his approach is in line with Zender's in the way he brings Schumann to life in our time and for instance allows certain instrumentational and harmonic tropes stemming from our age to be meshed with Schumann's language. His adaptation of Schumann's *Dichterliebe* is launched with a short introduction emulating a reversed *time-stretch* in the opening bars of the song *Im Wunderschönen Monat Mai*. This compositional technique is common in the electronic processing of sound, however in Hellstenius' version this is done manually through instrumentation which in turn is performed acoustically. In the song called "Die Rose, Die Lilie, Die Taube" it is as if Schumann's original begins to disintegrate as Hellstenius substitutes Schumann's harmony with a repeated spectral chord that gradually becomes more and more complex and dissonant. All the while the singer continues with the original line as composed by Schumann thus creating a polyphonic tension between the two composers and their times.

In general Hellstenius uses instrumentation as a subtle way of changing the interpretational atmosphere beginning with strings in the first song only to switch to winds in the next movement. In this fashion he discreetly adds his voice to Schumann's and for much of the time stays inside the form of the original songs consolidating the feeling that the intention isn't to topple Schumann as much as it is to add an extra voice or character to the original. While the *time-stretched* brief introductory prologue to purists can seem like a somewhat drastic difference to Schumann's original, I would argue that it is very much in the Zender vein as he utilises modern day expressive techniques to support his interpretation of Schumann's original. In addition I would in fact further conjecture that Hellstenius starts off with a tiny subliminal nod to Zender, the father of the composed-interpretation.

⁶⁹ Andersen, *I en verden af fremmede ord*, 35.

Eivind Buene – Song Adaptations

Norwegian composer Eivind Buene works with shifting notions of fidelity in his many and varied adaptations.

In his composition *Schubert Lounge*, Buene has adapted Schubert's lieder into pop-songs accompanying his own singing on a Fender Rhodes electric piano. In *Mahler Mixtape* for singing cellist and guitar, he likewise adapts the original songs into popular music. About the Mahler adaptation as well as his version of Brahms' *Vier Ernste Gesänge*, both composed for me in 2020, he explains that his notion of fidelity is directed towards "the essence of the original image of the song whilst keeping in line with the textual style of popular music."⁷⁰ He adapts both melody, harmony and text until he achieves what he calls a "singer/songwriter expression".

In these adaptations of German songs he decided to change the lyrics into English in order to stay true to what he calls the *esperanto* of popular music. Buene's notion of fidelity is very different to that of both Zender and myself: "When it comes to werktreue I do not have a fixed position. However, as a ground rule I find anything goes and I do not give any consideration to authenticity when the material begins to live its own, delirious life. On the other hand there is an aspect of fidelity in my choice of a Fender Rhodes piano in *Schubert Lounge* as well as in my way of singing – however here it is fidelity towards the singer/songwriter-tradition. If it doesn't function as a pop song it cannot be used."⁷¹

Eivind Buene: *Johannes Brahms Klarinetten Trio*

In a completely different take on adaptation Buene decides to experiment with performative aspects of chamber music using one of the most important works from the clarinet canon, Brahms' Clarinet Trio in A minor, op. 114. What is interesting is that Buene's interest primarily lies in an intervention of the performance itself. However, as a consequence of Buene's extra-musical stratagem we end up with a dialogic intertextual work almost as an incidental product. The resulting adaptation is a radical reading of Brahms' Clarinet Trio.

He distances himself from Zender's method as he states: "I advocate that it is not an act of *interpretational composition* in Hans Zender's sense. If it is an interpretation, it is of chamber music performance itself, not of Brahms's score. The score is of course not randomly chosen, but it is first and foremost a vessel to get in touch with the energies and expectations surrounding a classical chamber music performance. Rather than being my interpretation of a Brahms piece, it is a new piece staging the intervention of a Brahms performance."⁷²

Whereas Zender claims that he "does not seek a new expressive meaning but makes use of the freedoms that every composer intuitively allows himself."⁷³ I suggest that Buene's intervention is related to Zender's approach even if Buene manipulates different aspects of the original composition and with a sounding result that is more abstract.

⁷⁰ Email correspondence with Eivind Buene translated from Norwegian.

⁷¹ Email correspondence with Buene translated from Norwegian.

⁷² Eivind Buene, "Delirious Brahms - Investigating in the Music Chamber," *Journal for Artistic Research*, 4 (2013), Accessed January 26, 2021. <https://www.researchcatalogue.net/view/23627/23628/0/0>

⁷³ Zender, liner note to *HANS ZENDER: Schubert's Winterreise*, (KAIROS Music Production, 1999).

Each composer uses a method that produces a profound reading of an original work. Where Zender and Hellstenius claim faithfulness to Schubert's and Schumann's original, Buene simply claims he isn't interpreting Brahms' work. I suggested to Buene that his focus on the intervention of a performance with the consequence of sounding music as a by-product could be taken as his distinct method of bypassing issues of fidelity and *werktreue* to which he responded: "I think it is a good reading of the Brahms piece. [...] as a main conclusion you are right: Situation/intervention really takes priority over material, and as such it is a way of getting around the concept of *werktreue*."⁷⁴ The thing that seems to bind Zender, Hellstenius, Buene and myself together is that we each have a conviction and devotion to our particular methods. It can be argued that each of us reject the idea of the untouchable canonised work, but that we all subscribe to the general idea of the work-concept. We each claim faithfulness to the music through our personal perception of the concept of fidelity and do as we artistically please in the name of this concept.

Dialogic Collaborations

I carefully pick the composers with whom I engage in collaboration. I have to be absolutely head over heels with fascination and interest for a composer's music in order to want to enter into a long-term collaboration, and short-term collaborations do not interest me as the investment needed in the beginning of such an association is too big to want to only work together once. Out of the four composers from my project I have already collaborated with three of them for a long time prior to my research fellowship which meant that a trusting and respectful personal relationship was already firmly established. Broadly speaking my interest isn't to collaborate with many different composers, as I like to specialise and delve deep in a few long-term associations.

Henrik Hellstenius – Rift for string trio

Rift is the only piece composed for me during my research fellowship which met my expectations for a less traditional composer and performer collaboration.

The basic premise for the commission was for Hellstenius to adapt a work for string trio called *Imprints* which he had originally composed for a dance performance, and to incorporate improvisation in the violin and cello parts. We had discussed how he could open up his composition to further my interest in experimentation with a more expressive freedom for the performer.

Rift is a fascinating piece to elucidate by use of Bakhtin's ideas. It is a published completed work and we have learnt from Bakhtin that as such it is to be considered closed and so monologic. At least this is what we might think about any published work as its state of completeness in the Bakhtinian sense makes it closed to the world and any possible interconnections.

⁷⁴ Email correspondence with Buene translated from Norwegian.

In the following I will try to expound a dialogic reading of Hellstenius' work and shed light on instances that are interesting to this discussion. I will follow a certain interpretation of Bakhtinian logic positing that through-composed passages are monologic in nature, that they represent the composer's monologue.

Hellstenius' *Rift* is launched with stratified communication. One layer consists of a composer-monologue manifesting two voices in the violin and the viola who develop a dialogue between them. Juxtaposed, the cello improvises over material offered by the composer and enters into a dialogic relation with Hellstenius' monologue – the dialogue of the violin and viola (see example 1 below).

Henrik Hellstenius, *Rift* - Example 1: Bars 1-4

This sets the stage for the unfolding of the piece as a pervasive polyphonic infrastructure – I construe the relationship between the improviser and the through-composed material as a dialogic connection. In this sense there is an inherent dialogism on two levels, first of all Hellstenius manages to bring an element of openness into his work by allowing first the cellist to improvise (even if on specified material) thereby renouncing control over one of the voices and thus assenting to Bakhtinian-polyphony – the different voices of the composer and the improviser enter into a dialogue. Secondly, the dialogue between violin/viola and cello is latent.

Between letter C and bar 55 we once more have a through-composed passage, another composer-monologue (see example 2). This time all three instruments have predetermined material which displays a written out triologue weaving in and out.

own dialect of the composer's language. Due to the freedom inherent in the improvisation the music goes between the feeling of a monologic and unreactive viola surrounded by two voices that sometimes speak like one voice, sometimes like two. At times the two improvised voices intercommunicate, sometimes they communicate with the viola as one voice, at other times they sounds like three distinct voices in trialogue (see example 4).

The image shows a musical score for three instruments: Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The score is divided into two sections. The first section, starting at bar 92, is in 5/4 time. The second section, starting at bar 94, is in 4/4 time with a tempo marking of $\text{♩} = 60$ and a 'Sord.' (Sordano) instruction. The Viola part is marked 's.p.' (sordano playing) and 'sfz/pp' (sforzando/pianissimo). The Violoncello part is marked 's.p.' and 'pp' (pianissimo). The Violin part is marked 'mfpp' (mezzo-fortissimo/pianissimo). Two text boxes provide instructions: 'Improvise combination of ascending, descending lines and material from the piece.' for both the Violin and Viola parts in the second section.

Henrik Hellstenius, *Rift* - Example 4: Bars 92-94

In letter N we have a rare moment of unity (example 5) – three voices speaking like one. On all levels it is the composer's monologue.

The image shows a musical score for three instruments: Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The score starts at bar 138 in 5/4 time and moves to 4/4 time at bar 140. A large 'N' in a box is placed above the score, indicating a moment of unity. The notation is highly unified across all three parts, with many notes and rests shared between them. The Violin part is marked 'gliss.' (glissando) and 'f' (forte). The Viola and Violoncello parts are marked 'ord.' (order) and 'sfz > pp' (sforzando > pianissimo). The final bar (141) has a 's.t.' (sordano playing) marking.

Henrik Hellstenius, *Rift* - Example 5: Bars 138-141

The very last bar is a moment of complete heteroglossia and polyphony. Each player has their own voice, singing their own dialect of the composer's language (example 6).

ca. 20 sec.

Henrik Hellstenius, *Rift* - Example 6: Bar 142

Reflection on Hellstenius' *Rift*

In relation to the performance of the improvisation sketches supplied by the composer he states: "All improvisations should be strictly kept inside the framework of the written material." The curious thing about improvisation is that it is hard to control, its very nature is as Bakhtin's grotesque body, it wants to catch the moment and utilise any opening. I understand why Hellstenius provides material as the basis for the improvisation, but to feel spontaneous while having to inhabit the language offered isn't such an easy task. To feel that one is expressing oneself through the improvisation isn't in fact so different to how one feels when interpreting through-composed lines.

And here is the dilemma: If Hellstenius had simply written "improvise to your heart's content" he would lose the ability to control the outcome and thus fully allow for Bakhtinian polyphony in the sense that the improviser might be voicing an opinion in potential opposition to Hellstenius' point of view. Since he demands that the improvisations stay inside the framework of his sketches he limits the dialogue to heteroglossia. In this sense he lets the musicians speak with their own dialects but there isn't room for an opinion that contradicts his material. So full polyphony is not in fact achieved. However, if the performers are still improvising within an environment regulated by the composer, the dialogic element from a certain vantage point is still only a subspace underneath the umbrella of the composer-monologue.

Rift was recorded with Hellstenius present and the fact that he was there with us gave us the option to feel a little freer with the improvisations than the score actually suggests. I believe my trio and I are not always in complete accord with the relatively strict framework of the score, but given the fact that he was there coaching us through the recording session nevertheless means we are in accord with him – even when we add a little of our own material in the improvisation.

There are several layers of dialogue. The fact that he could give us feedback during the recording enabled us to somewhat break with the framework of the composition, however on reflection it strikes me that the dialogic process was relatively limited. If everything in a dialogue is mandated by one individual, then how much dialogue do we really have. At the same time if the idea of freedom was allowed to be taken to its extreme, how could a composer present any material to the performers?

I am wondering if any dialogue is inherently hierarchised whether we acknowledge it or not?
One way of interpreting the role of Hellstenius is to think of him as the unitary force that for better or worse controls how far the heteroglossia and polyphony is allowed to be taken.

Instrumental Parts

An immersive aspect of my process lies in the work on the solo-parts for Nørgård's 1st Cello Concerto as well as the twin adaptations of Remembering Child and Three Nocturnal Movements. The process of this simpler adaptational work has served to get me deeper into Nørgård's music as a precursor to actual transmogrification.

I have prepared a score combining Three Nocturnal Movements with the cello solo-part for Remembering Child as a means to make comparison comfortable. Whereas Three Nocturnal Movements have the additional movement called Nocturnal Cadenza, the cello version of Remembering Child has a cadenza which is placed at the very end of the score.

Nørgård's 1st Cello Concerto, 'Between'

The main work on Nørgård's 1st Cello Concerto lay in its opening cadenza (see example 1). The overtones that the composer asks for are highly unstable when played in the low positions of the cello. So I prepared alternative suggestions which for the most part had to do with playing certain harmonics in their *loco* position high up on the string. I have juxtaposed my adaptation of his cello-part with a simplified notation of Nørgård's original (he uses 4 staves for one cello-part!) so as to make comparison easier. In the example below I have gotten around this issue in two different ways, first by use of a glissando (bar 2) and in the second instance by playing all the harmonics in high positions (bar 3).

I was relatively frustrated in my work on Nørgård's 1st Cello Concerto, as the work is long, extremely difficult and in places such as the very beginning downright impractical.

My reason for presenting Nørgård with an alternative arrangement of the solo-part for the opening bars was that it simply wasn't realistic to produce the harmonics he wanted.

Violoncello solo

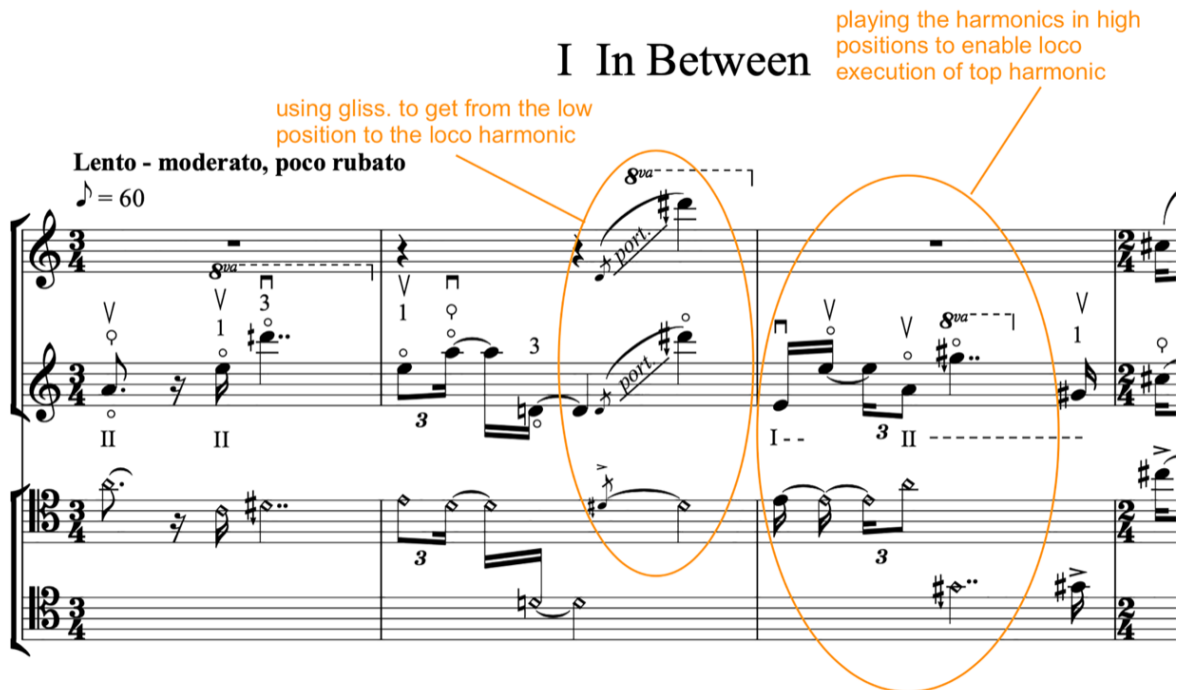
BETWEEN

I In Between

playing the harmonics in high positions to enable loco execution of top harmonic

using gliss. to get from the low position to the loco harmonic

Lento - moderato, poco rubato
♩ = 60

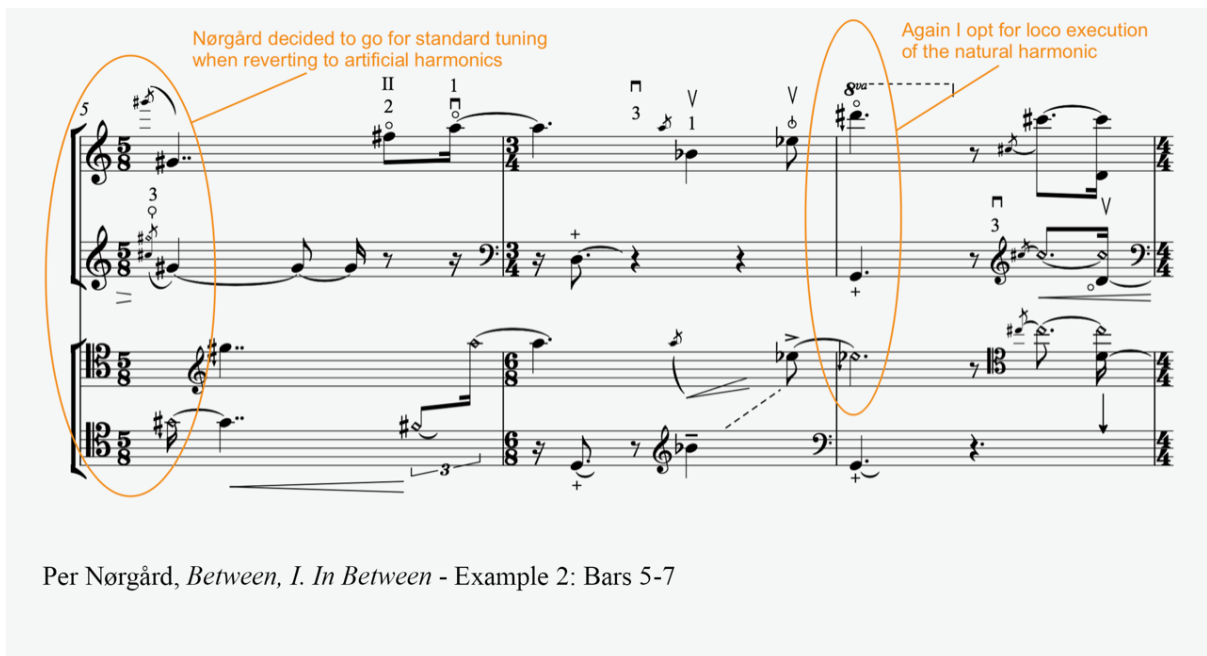


Per Nørgård, *Between, I. In Between* - Example 1: Bars 1-3

I was relieved when I worked through my suggestions and he and I settled on a solution which was possible to execute. In the example below my solution for the practical execution of the G-sharp harmonic is to employ an artificial 5th-harmonic (example 2). Nørgård and I discussed if I should aim for the slightly flat G-sharp when playing the artificial harmonic, but the conclusion was that it might as well be in standard tuning, hence the difference between the artificial option and Nørgård's original.

Nørgård decided to go for standard tuning when reverting to artificial harmonics

Again I opt for loco execution of the natural harmonic



Per Nørgård, *Between, I. In Between* - Example 2: Bars 5-7

While the differences in the solutions are subtle they are the very choices that make the satisfactory execution possible. In the example below the general idea behind the solution is the same as in the previous examples with the exception being that the sliding up the string in bar 10 (see example 3) happens on the adjacent string – what Nørgård calls portamento.

2 Violoncello solo

Nørgård distinguishes between portamento (on adjacent string) glissando (on the same string)

Per Nørgård, *Between, I. In Between* - Example 3: Bars 10-11

Three Nocturnal Movements & Remembering Child

Linda Hutcheon talks about the oscillation between different adaptations and how new versions will influence how we perceive a prior iteration. I have experienced this first hand in my work on Nørgård’s *Remembering Child* where my “double-concerto” adaptation called *Three Nocturnal Movements* has made me revisit decisions I had made in my first draft of the cello version. In the example below you see the version I am currently playing when performing *Remembering Child* for solo-cello. It does not correspond with the recording I made with Sinfonia Varsovia in that I skip an octave between bars 119 and 120 (example 1) which is inspired by how well the last two bars worked on the cello in the *Three Nocturnal Movements* adaptation.

Bar 117

Per Nørgård, *Three Nocturnal Movements, 1st movement* - Example 1: Bars 117-121

In bars 6-7, I was particularly satisfied with how the A in the cello sounds together with the violin's G and F-sharp, so in the version for cello I have added my voice to the underlying G and A in the harmonics thus creating a beautiful blurry chord, a solution I find even more interesting than the one employed in the double concerto (example 2).

Per Nørgård, *Three Nocturnal Movements, 3rd movement*
(which is the same as *Remembering Child, 2nd movement*) - Example 2: Bars 2-7

Of the four prerequisite processes I mention in the transmogrification chapter, the tactile but simple work of developing a solo part from viola to cello has enabled me to absorb Nørgård's material and helped me develop the possibility for my own personal dialect. Regarding the unfolding of the double concerto parts Nørgård had previously taught me how to expand a single line when we adapted his solo viola piece into a violin and cello duo – it was as if he had prepared me for exactly this work.

Dialogue with Saariaho

Cadenzas

I composed two cadenzas during my research, one for Kaija Saariaho's 2nd Cello Concerto, Notes on Light, the other for my adaptation for cello of Nørgård's viola concerto, Remembering Child. During my research fellowship I developed an inspiring creative rapport with Saariaho that blossomed as I composed a movement on Nørgård's fragments (more on this composition in the chapter dedicated to Nocturnal Cadenza), and it is this supportive dialogic collaboration that served as the foundation for the work on both cadenzas. After having a fruitful and creative dialogue with Saariaho on the composition of the cadenza for her concerto, I decided to further consult her when composing the cadenza for Nørgård's concerto. The reason being that she and I were in regular contact via Skype regardless of our geographic locations, and we had already discussed my other creative work on Nørgård's music as mentioned above. My dialogue with Nørgård, which had been the catalyst for the conception of my research project, was greatly challenged due to his health problems as well as the fact that he could only be consulted if I flew to Copenhagen to meet in person. So it felt artistically sound to continue my dialogue with Saariaho on my work on the cadenza for Nørgård's piece, it was a natural continuation of my dialogue with her.

Cadenza for Saariaho's *Notes on Light*

The interest of working with derivative and heteroglossic composition is to see if you can surprise a little by composing something you believe the composer wouldn't have, while staying true to their general language – in other words not straying too far from the beaten path.

In the example below (example 1) we see a lyrical line that clearly elaborates on the material from Saariaho's concerto (see example 1.5), however I have never seen her compose such a long uninterrupted lyrical line.

Kaija Saariaho, *'Notes on Light' Cadenza* - Example 1: Bars 156-159

Kajia Saariaho, *'Notes on Light' III. Awakening* - Example 1.5: Bars 3-6

A distinctly interesting phrase and one that I am particularly fond of combines my understanding of Saariaho's musical language with harmonics specific to Nørgård. In bar 154, I quote Saariaho verbatim in the first two groups of sextuplets (see example 2) after which I introduce the 7th harmonic as I know it from Nørgård's oeuvre, a partial not commonly used by Saariaho. In this way I am playing on the motivic material from the concerto's opening phrases of the cello (example 2.5) and through the derivative adaptation process I create a dialogic connection to Nørgård. It is as if I speak Saariaho's language with my version of Nørgård's dialect. It is subtle so one has to know Saariaho's idiom exceedingly well to take special note of the unusual in the employment of the 7th harmonic – through this process I become the *grotesque* medium that interconnects the languages or dialects of the two composers.

153

Vc.

loco

15th

N. hesitante

tornando al tempo

6

III 6 II III

Nørgårdian harmonics paraphrasing
main motif from 1st movement

154

Vc.

Saariaho - Quote

loco

6

8th

6

Kajia Saariaho, 'Notes on Light' Cadenza - Example 2: Bars 153-154

Violoncello Solo

molto espr.

mp più dolce

più intenso

N.

S.T.

mf

II III

3

Kajia Saariaho, 'Notes on Light' I. Translucent, secret - Example 2.5: Bars 1-6

When contemplating the composition of a cadenza for Notes on Light, I discussed its potential placement with Saariaho. There was one place that was so obvious that it almost felt fated – in her composition Saariaho has placed a fermata on a general pause as the music has gradually come to a stand-still. We agreed this was the perfect aperture in which to insert the cadenza.

Cadenza for Nørgård's 'Remembering Child'

Having adapted Remembering Child for violin and cello I was influenced by Bakhtin's idea of the grotesque body as an unfinished metamorphosis, consciously aiming to legitimise the additional version for cello through new connections and elaborations.

Finding the Bakhtinian orifice, the opening for a potential cadenza in Nørgård's concerto was relatively easy by now. I knew Remembering Child inside out, and in fact I saw several potential openings for such a cadenza as I discussed with Saariaho. My first proposition was to substitute the hellishly difficult through-composed cadenza-like passage at the end of the 2nd movement (bars 136-155 (see excerpt below)) with a cadenza in my Nørgårdian dialect, my heteroglossic paraphrase.

Per Nørgård, 'Remembering Child' Cadenza - Example 1: Bars 149-152

Saariaho objected to this idea saying that it wouldn't be right to alter his work, not least as I was having this communication with her and not Nørgård himself. I could have asked Nørgård and I could possibly have convinced him, but there was a moral dilemma involved here. As I was less certain about Nørgård's ability to survey a musical situation I felt there was a potential level of manipulation involved if I went to him with this suggestion, so I decided to heed Saariaho's advice.

Obviously she operates within the concept of *werktreue* and the canonised sacrosanct work and as such is governed by notions of unconditional fidelity to the score of the composer. In retrospect it is extremely interesting to see the forces at play here: on the one hand we have Bakhtin's idea of the grotesque body, the notion that the natural state of being is to let things interconnect and to develop through a metamorphosis or transmogrification, on the other hand we have Saariaho as a representation of the reverent attitude towards the canonised work. As such Bakhtin constitutes the heteroglossia, the centrifugal force, and Saariaho the centripetal or unitary force that inhibits the realities of the natural development of dialects. According to Bakhtin the idea of the unitary language or force is never something given, it is something posited⁷⁵, so Bakhtin might argue that Saariaho chooses to embrace the unitary language of the canonised work; that she has a choice.

I decided to place the cadenza when Nørgård's piece seems to disintegrate into a monologue (see example 2 below) and to take over this monologue through a more introverted section than I would have if my initial idea had manifested.

⁷⁵ Bakhtin, "Discourse in the Novel," 270.

Per Nørgård, 'Remembering Child' Cadenza - Example 2: Bars 108-109

I discovered that the first movement of Remembering Child is largely based on the octatonic scale and decided to make use of this in the cadenza. By having a scale at my disposal it was possible to make derivative phrases that had a polyphonic element in the Bakhtinian sense – I could speak with my own voice albeit in his language. I am particularly fond of the pizzicato passages where we see my dialect retelling Nørgård's narrative in my own voice (see example below of the scale and its use in the cadenza).

The octatonic scale derived from Remembering Child

Per Nørgård, 'Remembering Child' Cadenza - Example 3: a) Octatonic scale and b) Bars 5-7

As I reflect on the experience of the composition of cadenzas one thing is crystal clear to me. The process of immersion is an absolutely necessary step for me as I prepare to compose a cadenza. While preparing to record Saariaho's 2nd Cello Concerto with BBC Philharmonic Orchestra, I realised that I was too much into the piece as I practiced, to have the ability to see the work from the outside. This caused a bit of a complication, as I finally decided that I was unable to combine the process of practicing the execution of Saariaho's concerto and thus see the work in a canonical way, while also imagining the possible interconnection and the notion of an ongoing metamorphosis.

I find this fact as fascinating in retrospect as I found it frustrating at the time. I decided to compose the cadenza after having had the first edit of my recording of the concerto for months and having listened to the work over and over. The cadenza was eventually composed during the course of 10 days, and came to me with relative ease.

I could focus on the work with the eyes of a transmogrifier and imagine excrescences, orifices, metamorphoses etc.

I fully embraced this method when I composed the cadenza for Nørgård's Remembering Child – the realisation that I cannot embody a canonical role of performer and Bakhtin's grotesque role as originator simultaneously.

Bent Sørensen – Nocturnal Improvisation

Nocturnal Improvisation was in development for quite some time during my research.

The piece is based on Bent Sørensen's Nocturne no. 11 for solo piano which I orchestrated for windband, vibraphone and double-bass for a performance at the Louisville New Music Festival in the Fall of 2014. Going through the process of orchestration served as an important process for me not only in relation to Sørensen's *Nocturne* but also as a preparation for the Nocturnal Cadenza that I later composed based on Nørgård's fragments, as I had never before orchestrated for wind instruments. So the performance in Louisville served as my preparation for the more creative aspects that were to be incorporated into my re-orchestration for sinfonietta and solo-cellist.

Nocturnal improvisation structure:

Bars	Originating material
1-27	Nocturne No. 11 – Orchestrated by Jakob Kullberg from Sørensen's Nocturne No. 11 for piano
28-56	Guided Improvisation – based on material from Jakob Kullberg
56-85	Nocturne No. 11 – Orchestrated by Jakob Kullberg from Sørensen's Nocturne No. 11 for piano

Adaptation process

Sørensen had not been able to live up to his intention to compose a cello concerto for me during my research fellowship as he was behind on other commissions, so any creative collaboration he and I could have would have to come from my adaptation practice.

After having made different orchestrations of Sørensen's Nocturne No. 11 as preparatory exercises I was intent on finding a way to engage more creatively with the work.

With transmogrification in mind, I decided to try something that could be considered grotesque by forcing musical material which had absolutely no relation to Sørensen into his composition. The excuse for this atrocity I found in how the word transmogrification is described as a transformation of grotesque proportions – still being somewhat under the thrall of *werktreue* I felt this was daring if not outright grotesque. Having read Bakhtin during my fellowship I realised that his idea of the grotesque as a natural state of openness and connection would fit perfectly with my still not fully defined concept of transmogrification. Bakhtin's positive use of the word grotesque would reconcile the inherently negative in the notion of a grotesque transformation.

In March 2014 I gave a concert at the University of Syracuse, New York, where I was asked to improvise. The improvised middle section of Nocturnal Improvisation has a number of cue phrases that are transcriptions of my improvised lines from this concert (see example 0.5). These cue phrases serve as signals to the conductor that we are moving to the next section and are not intended to be

played exactly as notated. The idea behind the cue phrases was to make an intertextual apposition between the orchestrated version of Sørensen's nocturne and this external material originating from me.

Bar 43

Soloist improvises

Cue for conductor to give the sign for 3rd fermata

Vc.

Bent Sørensen, *Nocturnal Improvisation* - Example 0.5: Bars 43 - 49

The improvised lines were originally a fifth lower than in the example above, however, as an assuaging attempt to successfully unite Sørensen's original with my transcribed lines, I transposed it so it could be considered a natural elaboration on Sørensen's main theme even if in point of fact wasn't. So I had a convoluted agenda as I on the one hand wanted to import a foreign musical body into Sørensen's work as a means to ensure that my improvisation wouldn't be derivative of his original, but as a mitigating gesture I was on the other hand happy to unite the material in a believable fashion that could be perceived as derivative.

Dialogic reflection on Nocturnal Improvisation

As established, the orchestrations I made of Sørensen's Nocturne No. 11 were one of the ways I could immerse myself in Sørensen's piano piece. The reason that I perceive them as preparation is that I have worked with a quite strict notion of *werktreue* or fidelity to the composer's original. In the orchestration I have tried to serve Sørensen's work by imagining how it would sound if orchestrated, as opposed to deliberately trying to take the piece in a subjective direction.

We could argue that the orchestrated version speaks Sørensen's language with the instrumentation itself representing a dialect of this language and as such there is a level of dialogue between me and Sørensen's original.

It becomes interesting to further analyse Nocturnal Improvisation through Bakhtin's prism. I see the orchestration for sinfonietta and solo-cello of Nocturne No. 11 as the composer's monologue albeit with the flavour of another's orchestrated heteroglossia. However, the moment an improvisational section is apposed into the middle of Sørensen's work in bar 28, a section that has absolutely no relation to his nocturne, it is as if the adaptor finally enters the stage with his personal monologue. On the structural level the improvised section is a monologic response to Sørensen's opening monologue and is reminiscent of how German composer Hans Zender early in his practice experimented with pairing excerpts from modern works such as by Schoenberg or Webern with the music of Bach.⁷⁶

We have several strata here as the musicians of the orchestra have been speaking Sørensen's language with my dialect (heteroglossia) in the first section, but in the improvised section they now speak my language. However, they are able to take it a step further than merely speaking my language with their

⁷⁶ Enge, "Music Reading Poetry - Hans Zender's Musical Reception of Hölderlin," 121.

own heteroglossia, as the material provided for their improvisation is vague enough to allow the musicians to have an opinion or voice.

From the collaboration with Hellstenius on his string trio I took with me the notion that framing improvisation is complicated. The intention behind the suggestions for the improvisation was to aid the musicians in a way that didn't accidentally hinder the very freedom I was trying to facilitate. The reason I to a large extent ended up using words as for instance in bar 43 (see example 1 below) in the framing for the improvisation was that it forced the musicians into an adaptation process of their own, as the information given necessitated an abstract and creative translation or transmediation from words to sounding pitches and noises. They were compelled to speak with their own voices, so whereas the Sørensen sections of the work consist of Sørensen's monologue with my heteroglossia as stated above I would interpret the improvised section as my monologue accompanied by a choir of other voices, a monologue with a polyphonic substratum.

Play slow high pitched pianissimo legato-lines together with Cor Anglais and Clarinet (take initiative - they will follow like a flock of birds in slow motion mimicking your movement)

Fl. Play slow high pitched pianissimo legato-lines together with Flute and Clarinet (follow the Flute like a flock of birds in slow motion mimicking its movements)

C. A. Play slow high pitched pianissimo legato-lines together with Flute and Cor Anglais (follow the Flute like a flock of birds in slow motion mimicking its movements)

Cl. 2

Bent Sørensen, *Nocturnal Improvisation* - Example 1: Bars 43-45

If we read further into this we can say that the improvised sections embody Bakhtin's idea of the grotesque, the entire improvisation is layer upon layer of dialogic interconnections between the conductor and the musicians – there literally are so many potential dialogic relations that I will refrain from depleting all of these through analysis. The improvisation exemplifies the grotesque body as “in its extreme aspect, it never presents an individual body; the image consists of orifices and convexities that present another, newly conceived body. It is a point of transition in a life eternally renewed, the inexhaustible vessel of death and conception.”⁷⁷

So, what then is Sørensen's work in my orchestration? Due to the high level of fidelity with which I have approached the orchestration, one could well argue that I have treated Sørensen's original as one would a canonised work and this fits with the idea that my orchestration is derivative; it clearly is. So

⁷⁷ Bakhtin, *Rabelais and His World*, 318.

in other words the strict sections of Nocturnal Improvisation are canonical not only in the sense Lydia Goehr talks about but also in the sense Bakhtin discusses. The orchestration is evidence of my inability to find orifices or excrescences in Sørensen's original. My preparatory process of orchestration did not lead to a creative solution, I had to impose a creative aspect on Sørensen's canonical work thereby compelling it into the grotesque.

The further development of the improvisation through the addition of the slow-motion quartet (example 2) was in the spirit of the truly dialogic, the unfinished and ever evolving, and was performed at the KLANG Festival in Copenhagen.

Bent Sørensen, *Nocturnal Improvisation* - Example 2: Appendix for Improvisation

I had not involved Sørensen when I worked on the first version of Nocturnal Improvisation, first of all because he had given me *carte blanche* to do anything I liked to his music, stating that I could abuse his music any way I liked, but secondly because by setting me free to do as I saw fit he implicitly likewise set himself free – he wouldn't necessarily have to take part. He made it clear to me that once the music was out of his hands it could have a life separate to him.

Nevertheless, it was satisfying to have him take part in rehearsals on the second installment of the Nocturnal Improvisation so that I could experience his reaction to what I felt was a less faithful adaptation of his work. The forceful and rebellious apposition of external material came out of a failure on my part to find a meaningful way to adapt Sørensen's work in anything less than a canonical fashion.

As mentioned, Hans Zender worked with juxtaposition of contemporary and historical works early in his adaptation practice but eventually decided that such a curation of material was too simplistic and crude⁷⁸ and on reflection I am partially in agreement with this. The difference in his approach and mine is however that I employ improvisation which potentially could allow for a stronger meshing of the two types of material.

I nevertheless find that should I perform Nocturnal Improvisation again, I would like to set forth an adaptation in which the cello soloist improvises throughout the entire work, both over Sørensen's material and during the improvised section. In this way a red thread would run through the entire adaptation as a potential analogy to Zender's through-composed interpretation, a through-improvised interpretation. Through attempts at bringing works of old into the future Zender concluded that through-composition was necessary.

⁷⁸ Enge, "Music Reading Poetry - Hans Zender's Musical Reception of Hölderlin," 121.

Per Nørgård – Nocturnal Cadenza

Nocturnal Cadenza is best understood through an intertextual lens. If any work in my project is truly interconnected, and not just metaphorically so, it will be this movement.

When Nørgård due to ill health had to renege on his intention to compose a double concerto for violin, cello and chamber orchestra, I again found myself in a situation where the only options for collaboration lay in transmogrification.

By coincidence I had several hours of recorded audio of Nørgård playing fragments for unfinished compositions on his piano, which were made on three occasions over the course of ten days.

Process – Immersion Through Listening

The early process consisted of rummaging through these recordings and choosing material that would serve as the basis for a composition. The motifs that I called Nocturnal Motifs 1-4 became the bedrock of the Nocturnal Cadenza.

Each of these motifs one can argue are *sprouts* and end in what Bakhtin might call excrescences or outgrowths, none are finished as they trail off into openness.

Structuring something on fragments could seem potentially fraught with difficulty. However, Nørgård's body of work is full of compositions that keep returning to rephrase or adapt the same material – a form which he has called organic. Therefore, allowing these fragments to be continually built seemed like a plausible method for my adaptation (Solo in Scena for solo cello, String Quartet no. 6 and the 2nd movement of his 8th Symphony are such examples).

The following is a link to what I think of as a pedagogical score. It offers an overview of the similarities between Nørgård's piano playing as transcribed by me and my orchestration of the same material. It furthermore affords the visitor the opportunity to hear both Nørgård's playing of the relevant phrases as well as hear these in their recorded version with the Bergen Philharmonic Orchestra. Finally the online score shows certain intertextual connections:

<https://jk6999.wixsite.com/my-site>

Nocturnal Improvisation vs. Nocturnal Cadenza

The problems I faced in the beginning of the process were the polar opposite to the problems I faced when working on Sørensen's Nocturnal Improvisation. Whereas the problem when working on Sørensen's original was that I had difficulty finding *orifices* that would invite me to open up his work, the issues I tackled relating to the birth of the Nocturnal Cadenza were how to successfully close the work and make a coherent whole out of the scraps of unfinished material. In Sørensen's Nocturnal Improvisation the canonical aspect, the closed and completed state it was in, was what caused me problems. In contrast, with Nørgård it was as if I had the vestiges of a lost Nørgård composition that I had to make whole again.

It is interesting to consider the differences in the approach to the notion of fidelity.

In retrospect it is clear to me that I was strongly influenced by virtues of *werktreue* and that I implicitly embraced the notion of the canonised work as I began orchestrating Sørensen's nocturne. It was as if this approach further entrenched his work in a state of closedness, Bakhtin's canonical state. So it was through *infidelity* to Sørensen's work and his oeuvre that I finally managed to collaborate creatively first with his work and later with Sørensen himself. Contrarily in my approach to Nocturnal Cadenza it was through the transmogrifier's abstract idea of fidelity to the composer's oeuvre that I entered into a dialogue with Nørgård and his material.

Decanonisation

Early in my practice, Nørgård showed me how a piece could be through-composed to completion in several different ways depending on the day. In 2006, while he and I were working on his 4th Solo Sonata, I asked him if he would adapt his piano-piece called *Tango Orango* into a cello solo piece. He sketched it out and gave me the assignment to finish the adaptation, however when I saw him just a few days later and hadn't yet come around to doing this, he said that he had been unable to help himself and that he had completed it. The melody alone was now completely different rhythmically and some harmonies had also been changed. A few days later as we met again Nørgård, presented me with a third version of *Tango Orango*, again with what I then considered somewhat radical differences to the previous two versions. What Nørgård showed me was that it is an illusion to think that a given piece could only exist in one particular iteration. In the end I never adapted *Tango Orango* because Nørgård beat me to it, but the lesson I took from the experience was eye-opening – he decanonised his work right in front of me.

A Foucauldian look at Nørgård

In his seminal essay *What is an Author*, Michel Foucault examines what he calls the author function. One of his points is how one can be the author of more than just a text, book or work. One can be what he calls 'a founder of discursivity'. "[W]hen I speak of Marx or Freud as founders of discursivity, I mean that they made possible not only a certain number of analogies but also (and equally important) a certain number of differences. They have created a possibility for something other than their discourse, yet something belonging to what they founded."⁷⁹

Per Nørgård can arguably be said to be such a founder of musical discursivity and in several ways at that. By coining the principles such as his concept of "golden rhythms" taking their form from the Fibonacci sequence as well as his infinity series which has been employed by other composers, Nørgård has certainly created something which extends beyond himself. But on a less theoretical and mathematical level he has moreover shown by example the way as to how one can reshape his material. Throughout his work Nørgård constantly reshapes snippets of motivic material that will usually trail off in a new direction while at the same time affording the loyal Nørgård listener, like a musical wink, a tiny anchor in a new sea.

⁷⁹ Foucault, "What is an Author?" 11.

If one embraces Foucault's idea of the founded discursivity one can argue that it is only natural that music derivative of Nørgård can unfold in a particular way that the composer never imagined. If one sees Nørgård's oeuvre as transdiscursive, to use Foucault's term for such a contingent development of another's work, the most natural state is that the next generation takes his ideas and music in a new direction.

Dialogue

The dialogue I had with Nørgård during my process on Nocturnal Cadenza was challenged for two reasons. Firstly I lived in Oslo and he was in Copenhagen and he wasn't using media such as Skype to communicate. Secondly he was in a lot of pain at the time which was the whole reason he couldn't compose the double concerto in the first place. I flew to Copenhagen on two occasions to show him my work and we did have a fruitful communication on the material I brought, but his stamina was low due to pain and on one of the occasions he literally fell asleep in front of me while smoking a cigarette.

The dialogic rapport with Nørgård in the present was in other words sparse, however, as we had collaborated together for so many years, I often imagined that I knew what he would do and say in a given situation. The memory of our extensive partnership served as a meta-dialogue displaced in time where I could consult our past conversations to find solutions to current musical questions.

Another dialogue crucial to my work was the one I had with Kaija Saariaho who followed my entire process on Nocturnal Cadenza – in this sense I had a real dialogue in the present and an imagined dialogue in the past and both were integral to the process of shaping Nocturnal Cadenza.

A sublayer of the dialogue with Nørgård was the conversations he and I had while I recorded the audio sketches. On the three occasions that I came to his house there was one particular theme which he subtly developed in between our meetings. The motif is the one we've named Morning which I have employed in its slightly more twisted version which uses the quarter-sharp F-sharp – on composition Nørgård has often said to me: "look for the crooked things" and in a small way I believe this is an example of what we could call a *crooked* development (example 1).

The development of the 'Morning motif'

Meeting #1 Meeting #2 Meeting #3

Piano

Per Nørgård, *Nocturnal Cadenza* - Example 1

It is the relationship between my specific choices from the audio recordings and Nørgård's Remembering Child that I would like to give some examples of in the following.

The particular notion of fidelity that I mention as an inherent trait of transmutation becomes more tangible if we draw attention to particular instances in Nocturnal Cadenza. In bars 15-16 the first nocturnal motif seems to trail off in a deadlock between D-flat and D-natural (example 2), almost like our composer is at a musical impasse.

Per Nørgård, *Nocturnal Cadenza* - Example 2: a) Excerpt of 1st Nocturnal Motif b) Bars 13-16

Drawing on my knowledge of Nørgård's oeuvre there seemed to be a possibility of taking this suggested musical impasse a step further by using one of Nørgård's well-known techniques: the beat-tone. The following example from *Secret Voices*, 3rd movement 'Singing', shows just that (see example 3 below).

Per Nørgård, *Secret Voices*, 3rd movement - Example 3: Bar 24

From bars 17-20 of Nocturnal Cadenza we see the continuation of the idea latent in the minor second as it develops into the interference caused by beat-tones, which eventually finally resolve on a unison D (example 4).

Per Nørgård, *Nocturnal Cadenza* - Example 4: Bars 17-20

Analysing the first 20 bars of *Nocturnal Cadenza* it consists of several layers of dialogue: Nørgård is in dialogue with Nørgård through my mediation, an intertextual dialogue between his musical material from different sources. But through my curation I am in dialogue with Nørgård and through my instrumentation for violin and cello we also have a polyphonic manifestation on more than one level. There are two soloists speaking my particular dialect of Nørgård's language each imbuing my dialect with their own sub-dialects. If heteroglossia is another's speech in another's tongue, then what we have here is even further stratified. The way my colleague, the violin soloist, would relate to me regarding *Nocturnal Cadenza* was like a performer to a composer, after all I obviously was the originator of the piece.

I chose the motif dubbed 'Morning motif' due to its material connection to *Remembering Child* (see example 4,5 for Nørgård's examples)

Per Nørgård, *Remembering Child* - Example 4,5: a) 1st movement Bars 59-61
b) 2nd movement Bars 93-94

In bars 37-38 of the cello we see a variant of motivic material which permeates *Remembering Child* (example 5). This intertextual proof of the connectedness in Nørgård's oeuvre was exactly what I needed in order to connect *Nocturnal Cadenza* with the surrounding movements in my adapted version of the viola concerto called *Three Nocturnal Movements*.



Per Nørgård Morning motif



Poco allegro ♩ = 120

Poco più mosso

Vln. *mp* *gliss.* *gliss.* *accel.*

Vc. *p* *accel.* *f*

Db. *pp*

Per Nørgård, *Nocturnal Cadenza* - Example 5: a) Per Nørgård Morning motif b) Bars 36-38

I further developed Nørgård's chromatically descending motif consisting of pairs of major thirds in bars 39-40 as a means to connect to the motif called 'Skoven', and placed a low C in the double bass as a connecting thread running through bars 36-41 (see the abridged score of bars 39-41 below).

Andante tranquillo ♩ = 96

poco rit. *Meno mosso*

A. Fl. *mf* *p cresc.*

C. A. *mf* *p cresc.*

Cl. *mf* *p cresc.*

ABRIDGED SCORE

Db. *poco rit.* *Meno mosso* *dim. al niente*

Per Nørgård, *Nocturnal Cadenza* - Example 6: Bars 39-41

One of the more pivotal moments in *Nocturnal Cadenza* is the nexus of intertextuality that occurs around bars 82-87. As the 3rd Nocturnal Motif comes to an end in bar 82, I have deliberately kept what could be described as an interrupted attempt from Nørgård's side to start yet another nocturnal motif. If we take a look at the entry which begins upbeat to 83 the interrupted nocturnal fragment

serves as the intertextual glue which introduces a quote (in blue) taken from Remembering Child. In this sense the unsuccessful attempt from the audio recording to launch another nocturnal motif connects the 3rd Nocturnal Motif with the quote from the concerto (example 7).

The image displays a musical score for Example 7. At the top, a piano score shows an "interrupted nocturnal attempt" in blue, with a circled section. Below it, an excerpt from Per Nørgård's "Remembering Child, 1st movement, bars 118-119" is shown, featuring a violin solo with the instruction "grazioso" and a dynamic marking of *p*. The main score below is for a string quartet (Violin I, Violin II, Viola, and Double Bass) starting at bar 80, marked "Calmo" with a tempo of ♩ = 80. The score includes dynamic markings of *p* and performance instructions: "dolce, sereno e illuminare" for the strings and "tenebre" for the double bass. A circled section in the string quartet score corresponds to the circled section in the top piano score, indicating the intertextual connection.

Per Nørgård, *Nocturnal Cadenza* - Example 7:

- a) Excerpt from 3rd Nocturnal motif
- b) Excerpt from *Remembering Child*, 1st movement, Bars 118-119
- c) *Nocturnal Cadenza*, Bars 80-84

The web of interconnections continues as we superimpose the 4th Nocturnal Motif underneath the already launched quote from the viola concerto in the vibraphone in bar 85.

Nørgård's Grotesque Body

Nocturnal Cadenza is like a prime example of Bakhtin's idea of the grotesque body as it entirely consists of connections, excrescences and orifices, it is entirely dialogic in all its forms and shapes. Is it a work? The resounding YES is a nod to Lydia Goehr as it really is a question whether we subscribe to that idea or not. From a transmogrifier's point of view it is temporarily held together in the shape of a work, and seen with such eyes it is almost impossible not to immediately see the possibilities for a very different unfolding of the material with different interconnections to Nørgård's oeuvre.

An abstract notion I have always held to is that Nørgård's music has a life of its own. I have always been drawn to the level of interconnectivity that Nørgård works with, the way he never quotes himself verbatim but how he very often paraphrases himself. The way he relates to himself and in fact to his oeuvre almost like it is separate to himself has attracted me, one always wants to hear how the latest

reference develops and how it connects with new material. As Dennis Cutchins would say: “A significant degree of the meaning and even some of the pleasure we derive from any adaptation is the result of seeking out and recognizing this interplay between texts.”⁸⁰

Nocturnal Cadenza is proof that Nørgård’s music can have a life without its composer, the same musical germs can be ever connected, ever developed and transmogrified. I enter into the work and oeuvre of a composer, learn their language through association, and from this position I aim to create something, looking for an opening, a way into the composer’s work and in turn a way out, a way away from the composer to do my own thing as they have prepared me to do. And it is this way away from the composer that manifests the idea of transdiscursiveness.

Conclusion - The Grotesque Cellist

The discussion relating to *werktreue*, canonisation and adaptation is essentially one of ideology. What individual ideology shapes each person’s practice, in what do we believe? I would venture that we can argue for the strict canonised sort of fidelity if we are so inclined but that we likewise can argue that the natural state of affairs lies in the dialogic theories of Bakhtin with his idea of the grotesque body. I have equipped myself with munitions appropriate to the defense of my particular ideological stance through the field of adaptation theory as well as the ideas of Bakhtin which obviously advocate for open-mindedness and for the natural connection between things.

As I have illustrated in the contextualisation chapter definitions of fidelity vary depending on the personal belief of individual authors. Like Bakhtin’s concept of the unitary force, the canonised sacrosanct work as described by Goehr is not something given, it is something posited. Moreover, the necessity for considering notions of fidelity is equally *ungiven* as I propound one can extract from the approach of Eivind Buene. Just like there are infinite subspaces of dialogue there are potentially infinite concepts of fidelity harbored by individual composers and performers.

Through each instance of adaptation one can extricate a method and each method will in turn represent an ideology. My particular method of adaptation has been transmogrification, but my process on Nocturnal Improvisation breaks with my own definition of this concept. It is fascinating to see that there is an intrinsic connection to the grotesque of Bakhtin when looking at my own practice as well as that of others in the way subcategories can develop, or should I say metamorphosize, ad infinitum. I couldn’t completely reconcile my approaches to Nocturnal Improvisation with my definition of transmogrification as I either worked too closely bound by subliminal restraints of *werktreue* or conversely worked completely freed of the particular notion of fidelity that defines transmogrification. So should I categorise Nocturnal Improvisation I would consider it as resident of a

⁸⁰ Cutchins, “Bakhtin, Intertextuality, and Adaptation,” 81.

subspace of transmogrification – we could call it transmogrimalgamation, a transmogrification that works with a foreign element that it absorbs, or perhaps I should call it transmogri-juxtaposition? Definitions if allowed can hinder natural development of concepts, the heteroglossia in the concept.

Dialogue

My project from its conception and to its conclusion has undergone a radical shift in the relation between myself and the four composers with whom I have collaborated. As I can see in hindsight this shift has largely been instituted by necessity of circumstance as the main focus originally set forth by myself revolving around the birth of compositions by Hellstenius, Nørgård, Saariaho and Sørensen didn't pan out as projected. The transmogrification process which was intended to be a preparatory process to dialogical composition completely took the vanguard since as previously mentioned two of the four composers couldn't fulfill the commitment to create new works in close dialogue with me. Moreover, one composition made for me during my research had a too traditional division of roles to be relevant to my research interest and so in retrospect I have drawn the conclusion that my original notion of a mutual specialisation between composer and performer is a little unrealistic. At least I generally did not feel an interest from the composers to go to such an *extreme* in our collaborations with the possible exception of Hellstenius.

As the work on adaptation was propelled to the forefront, my role as performer transcended into a position simulating the role of composer and so I would to a diminishing degree relate to my four composers like a performer. In other words performative aspects took the backseat as my main concern became to adapt works and as can be gleaned from my illumination of these different adaptations the dialogic wasn't always manifested through contact with the composer whose work I was developing. To a great extent my work on the adaptation of Sørensen's Nocturne no. 11 for instance was work I did on my own, only to finally enter into a brief dialogue with Sørensen when I believed my orchestration was complete. In this sense the move to a more compositional function influenced my way of thinking so that I began working with more autonomy in my adaptations of others' work.

This composition procedure is what I have previously referred to as a monologic-composition-relay and in a sense is comparable to Zender's relation to Schubert as my increasingly self-governing work mode at times wasn't that far removed from the dialogue one has with a dead composer's score. Surprisingly the most equal relation between performer and composer ended up relying on the two separate individuals having the responsibility for the shaping of the material at different times, and so this process of composition and subsequent adaptation which could potentially continue ad infinitum has proven fruitful. We are reminded that according to Bakhtin every monologue takes part in a larger dialogue as is the case with the monologic-relay.

Transmogrification

I find that the monologic-composition-relay as a method is a relevant subspace in the art of transmogrifying but in fact it could well be used without the inherent notion of fidelity special to transmogrification. The benefits of a creative relay is that each party potentially can have unhindered creative sovereignty before entrusting the score to their collaborator.

As a process, transmogrification can be used simply as a tool for understanding a composer's work and this was indeed how I initially conceived of the concept – as an implement for gaining further insight. That it ended up as much more than a preparatory process has been a satisfying surprise, which means that we have gained twofold. We have a procedure which as a mere process immerses a performer more deeply into the material of a composer in turn moulding the performer to become a champion of the composer's music. By the same token transmogrification can also lead to the more equal role of co-composer.

Transcendence

The curious thing that has happened to me during my research fellowship is how the experience of adaptation and more specifically transmogrification has impacted my general outlook. Having opened my eyes to the grotesque possibilities of Bakhtin and the interconnectedness of all things comes at a price. The role of performer when practicing for a performance necessitates the elimination of options, it represents a single-mindedness of purpose which stands in complete opposition to his grotesque way of thinking.

A pivotal point for me was when I had to step up and make an adaptation of Nørgård's Remembering Child for violin, cello and orchestra for a key performance with the Bergen Philharmonic Orchestra. This experience forced me to come into my own creatively, and as I look back I can see that it wasn't only the music of Nørgård that was adapted through Nocturnal Cadenza – I adapted, I was in a sense transmogrified. Much like Zender's professional path largely started from the perspective of performer only to later blossom into an increasing activity as composer I similarly have undergone a migration in my focus.

Can I still relate to the role of a performer of another's music? I will say that it has less appeal to me now – even a Beethoven sonata is seen through *grotesque* eyes. So a word of caution to a fellow performer is: tread carefully, the road of adaptation leads to unfathomable possibilities and you might not find your way back! Whether I do, only time will tell as I currently experience a transcendence that I am not sure can be reversed, I have become the grotesque cellist.

The urge for freedom that kick-started my project has not been quelled, rather it has gained momentum.

Jakob Kullberg, Copenhagen, November 1st 2021

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