



**Joint Research Conference of the Institute for Advanced Studies
And the Israel Science Foundation**

Bezalel Academy of Arts and Design

The Jerusalem Academy of Music and Dance

VISIBLE SOUNDS

**Interrelationships among Music, the Visual Arts
and the Performing Arts**

Jerusalem

February 21-25, 2010

Abstracts, Speakers and Performers

Sunday, February 21

**15:00-18:30: Feldman Building, Room 130, The Hebrew University of Jerusalem,
Givat Ram Campus**

Greetings

Prof Eliezer Rabinovici, Director, Institute for Advanced Studies, Jerusalem

Prof. Arnon Zuckerman, President, Bezalel Academy of Arts and Design, Jerusalem

Prof. Ilan Schul, President, The Jerusalem Academy of Music and Dance

Prof. Menachem Zur, The Jerusalem Academy of Music and Dance

PHILOSOPHICAL MATTERS / Chairman: Yael Kaduri

Lydia Goehr
Ruth HaCohen
Michal Grover-Friedlander

Lydia Goehr

Pictures at an Exhibition: On the Possibility of Musical Ekphrasis

My lecture considers a range of related questions. My Mussorgskian title interestingly relates to what Hegel writes at the end of his **Phänomenologie des Geistes** regarding the relation between the experience of art and the acquisition of knowledge. By reference to a history extending from Antiquity to the present, I ask in what manner, if any, music relates to poetic images beyond traditional ideals of mimesis or musical accompaniment. Is musical ekphrasis more than musical mimesis? Is musical evocation more than imitation? I also consider whether it makes sense to distinguish ekphrasis by the art of music and musical ekphrasis, given how the concept of musicality extends beyond the musical medium. Finally, I ask whether it is possible for music to describe or evoke an image that exists, no longer exists, or never existed? In this matter, I pay specific attention to the curious reference to Wagner's reference to the non-existent painting of Albrecht Dürer, according to which David slew Goliath.

Lydia Goehr is Professor of Philosophy at Columbia University. She is the recipient of Mellon, Getty, and Guggenheim Fellowships, and in 1997 was the Visiting Ernest Bloch Professor in the Music Department at UC Berkeley, where she presented a series of lectures on Richard Wagner. In 2002-3 she was the visiting Aby Warburg Professor in Hamburg and a fellow at the Wissenschaftskolleg zu Berlin. In 2005-6 she delivered the Royal Holloway-British Library Lectures in Musicology in London and the Wort Lectures at Cambridge University. In 2008 and 2009 she was a visiting professor at the Freie Universität, Berlin (Cluster: "The Language of Emotions") and in the SFB "Theater und Fest." She is the author of *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music* (1992; second edition with a new essay, 2007); *The Quest for Voice: Music, Politics, and the Limits of Philosophy* [essays on Richard Wagner] (1998); *Elective Affinities: Musical Essays on the History of Aesthetic Theory* [essays on Adorno

and Danto] (2008), and co-editor with Daniel Herwitz of *The Don Giovanni Moment: Essays on the Legacy of an Opera* (2006). With Gregg Horowitz, she is series editor of *Columbia Themes in Philosophy, Social Criticism, and the Arts*, Columbia University Press. She has written many articles, most recently on the work of Theodor W. Adorno, Maurice Merleau-Ponty, and Arthur Danto. Her research interests are German aesthetic theory, and in particular the relationship between philosophy, politics, history and music. She is currently writing a book on the contest of the arts.

Ruth HaCohen

Between Generation and Transfiguration: Modernist Conceptions of Audio-Visual Correspondences

Modernist artistic experimentation focused on innovative modes of dissecting and combining cross-sensory elements. This paper will discuss two such modes— dynamic visualization of music and “static” musicalization of images, termed, respectively, generation and transfiguration. The first mode comprises articulation of musical unfolding through visual animation, accentuating the role of gesture in both media. The second mode focuses on transfiguring vision into sound, and gaze into voice. The paper will analyze the aesthetic and cultural underpinnings of both options, and exemplify them through modern and postmodern works.

Ruth HaCohen holds the Artur Rubinstein Chair of Musicology at The Hebrew University of Jerusalem. In her work she seeks to explicate the role played by Western music and related art forms in shaping and reflecting wide aesthetic and cultural processes, extending from baroque to modern music. Among her main publications is the volume: *Tuning the Mind: Connecting Aesthetic Theory to Cognitive Science*, Transaction, 2003 (with Ruth Katz). Her last book, *Vocal Fictions of Noise and Harmony: The Music Libel against the Jews*, is forthcoming at Yale University Press. Prof. HaCohen served recently as the Head of the Honors Program for PhD Students in the Humanities and has been a visiting professor and research fellow in various institutions in Europe, USA and Israel.

Michal Grover-Friedlander

Opera's Unbelievable Sightings

My talk centers on the Disney cartoon, *A Whale Who Wanted to Sing at the Met* (1946), as a radical case of an afterlife of the operatic voice created by employing an analogy of the visual and the acoustic. Using this example, my talk introduces the peculiar affinity of vocal and visual elements. The piece opens a region that borders on the more established world of opera, whose conditions are anchored in the realm of operatic singing. In such a situation a breach occurs in the meaning of operatic singing, and there is dissociation between the character's life trajectory and his or her singing. It is a situation in which singing takes on an afterlife after of the death of its carrier. The case study I have developed exemplifies this misalignment between singing and its meaning, and opens up an entire array of new and unique possibilities of visualizing voice.

Michal Grover-Friedlander is the head of the Musicology Program at the Buchmann-Mehta School of Music at Tel Aviv University. She teaches in the Musicology program and the Interdisciplinary Program in the Arts at Tel Aviv University. She has also taught in the music department at Princeton University (2002). In 2004-5 Grover-Friedlander received the E.T. Cone fellowship for membership at the Institute for Advanced Study (Princeton), and in 2005-6 was a visitor at Princeton University. Grover-Friedlander has co-edited, with Vered Lev-Kenaan, an interdisciplinary book about the voice and the gaze (2002, in Hebrew). In 2005 her book, *Vocal Apparition: The Attraction of Cinema to Opera*, was published by Princeton University Press, and was listed by *Choice* magazine as one of the outstanding academic titles for 2005. Her new book, *Operatic Afterlives*, is scheduled to be published (2011) by Zone books, New York. Grover-Friedlander has won the *Yad Hanadiv* Humanities Fund Award, a grant from the Institute for Advanced Studies the Israel Science Foundation Grant, and the Kurt Weill Foundation grant. Since 2005, Michal Grover-Friedlander has been directing opera in Italy, Germany and Israel.

19:30-20:30: Navon Hall, The Younes and Soraya Nazarian High School and Conservatory Building

Evening Performances

Anat Pick

Sound text performance

Pick uses a variety of speech techniques to highlight the acoustic aspects of language. She freely plays with the raw material of language, referring to texture and rhythm rather than content. Her innovative performances are based on a phonetic mixture of Eastern and Western languages.

Stephen Horenstein

***Signs and Wonders* for Eb Baritone Saxophone, Live Electronics and Images**

Composed and Designed by Stephen Horenstein; Text by Laszlo Moholy-Nagy

Instead of extending our milieu, as the primitive man was forced to do, combining as he did in one person, hunter, craftsman, builder, physician, etc., we concern ourselves with one definite occupation leaving other faculties unused.

The piece takes as its point of departure the notion of cacophony and stretching the human limits of hearing and vision. The solo instrument, transformed into a “hyper-instrument” through interaction with computerized live electronics, will dialogue with an array of projected images of various informational complexities. The goal is to experiment with degrees of informational saturation and the “stopping” of psychological time.

Josef Sprinzak

Text Sound Performance

The performance is based on vocal interpretations of narrative texts through articulation, the use of various vocal techniques and the unique musicality of speech intonations. The deconstruction of the texts creates a polyphony of voices, meanings and points of view.

Monday, February 22

**9:30-13:00: Feldman Building, Room 130, The Hebrew University of Jerusalem,
Givat Ram Campus**

VISUAL MUSIC / Chairman: Menachem Zur

**Rajmil (Yerach) Fischman
Bret Battey
Menachem Zur**

Rajmil (Yerach) Fischman

The Origins of Visual Music

Beginning with Kandinsky and the birth of abstract visual art, one can find roots of contemporary visual music composition. Early-modernist interests in cross-modal relationships and the search to organize images in musical terms (and vice versa) has persisted. This lecture will provide a capsule overview of this rich and fascinating history, providing glimpses of the thought and work of early- to mid-century innovators such as Hans Richter, Viking Eggeling, Oscar Fischinger, and the Whitney brothers. Current directions and areas of activity in the field will also be described.

Bret Battey

Isomorphism of Complex Gestalts: The Audio-Visual Composition Autarkeia Aggregatum

This paper provides a perception- and practice-based analytical perspective on the relationship between abstract moving image and sound. In particular, it investigates the challenge of understanding and developing audio-visual relationships comprised of extended, continuous isomorphism between mediums, formed with careful attention to higher-order, emergent dynamics of each medium in relationship to rhetorical unfolding. To this end, it investigates the applicability of selected conceptual frameworks and analytical approaches arising from electroacoustic music studies. The approach promotes the idea of relating the two mediums, not by mapping one to the other, but by considering both as manifestations of underlying temporal dynamics (tensions, implications, and rhetorical relationships) that are not, in their essence, either sonic or visual.

Bret Battey (b. 1967) creates electronic, acoustic, and multimedia concert works and installations. He has been a Fulbright Fellow to India and a MacDowell Colony Fellow, and has received recognitions and prizes from Austria's *Prix Ars Electronica*, France's *Bourges Concours International de Musique Electroacoustique*, Spain's *Punto y Raya Festival*, *Abstracta Cinema* of Rome, and *Amsterdam Film experience* for his sound and image compositions. He pursues research in areas related to algorithmic music, digital signal processing, image and sound relationship, and expressive synthesis. He is a Senior Lecturer with the Music, Technology, and Innovation Research Centre at De Montfort University, Leicester, UK. <http://www.BatHatMedia.com/>

Menachem Zur

White Noise by Dennis Miller

White Noise by Dennis Miller is an excellent example of visual design that possesses the abstract qualities of music. The visual component corresponds to the electro-acoustic sound design but maintains enough independence to enable true counterpoint between the two entities. The variety and contrasts along with an overall homogeneity of the two entities enable the viewer/listener to experience clear phrases, sections, cadences, transitions, and development of motive. A special magic is experienced by following the technique of modulation and morphing of each entity. The presentation will begin with the uninterrupted projection of the ten-minute piece, followed by explanations aided by power-point slides along with a repeat of portions of the work. The analysis aims to explore our ability to perceive the syntax of both the music and the audio of *White Noise*.

Menachem Zur was born in Israel in 1942. He has composed over 100 works, including chamber, vocal, symphonic and electronic music, and one full-scale opera. He has been awarded many prizes, including a Guggenheim Fellowship.

Menachem Zur is a professor at the Jerusalem Academy of Music and Dance. He has taught at Queens College, CUNY, and New York University. He served as the chairperson of the Israel League of Composers. He is a graduate of The Jerusalem Academy of Music and Dance, and studied in the United States at the Mannes College of Music, Sarah Lawrence College, and Columbia University, where he was awarded a

D.M.A. in Composition in 1976. Among his main teachers are Carl Schachter in analysis and Mario Davidovsky in composition and electro-acoustic music.

Rajmil (Yerach) Fischman

From Time to Space

The introduction of recorded sounds provided composers with hitherto unavailable timbral possibilities. Their potential to immerse the listener in a virtual sonic reality opened new semiotic channels, contributing to the conception and reception of music from a spatial, quasi-visual perspective and suggesting the possibility of extending music's field of action to include other media, notably visuals. Thus, composers converged with visual artists who were concerned about time articulation. This paper will consider these issues within the context of the author's own experience as a composer, including general examples from the repertoire as well as his own output.

Rajmil (Yerach) Fischman is Professor of Composition at Keele University, UK, where he established the MA/MSc in Digital Music Technology and the Computer Music Laboratory. He was artistic director/principal conductor of the Keele Philharmonic Society. He studied at the National Conservatory of Lima, Rubin Academy - Tel Aviv, York University (PhD, 1991). In addition he studied composition with Abel Ehrlich, John Paynter and Richard Orton. He obtained a BSc in Electrical Engineering from the Israel Institute of Technology.

His activities focus on instrumental, electroacoustic and audiovisual composition, electroacoustic music theory, and music software development. His works are performed and broadcast worldwide. His writings have appeared in international publications.

**15:00-18:30: Feldman Building, Room 130, The Hebrew University of Jerusalem,
Givat Ram Campus**

THE BRAIN / Chairman: Roni Granot

**Vered Aviv
Zohar Eitan
Rafael Malach
Jonathan Berger
Assaf Talmudi**

Vered Aviv

What Does the Brain Tell us about Abstract Art?

Based on recent brain imaging studies, I speculate that abstract art enables us (our brain) to experience, and attend to, the initial (deconstruction) stages of visual processing -- namely, to the basic building blocks of vision: lines, colors and location in space. Thus, abstract art “liberates” our brain from the inevitable automatic process of categorizing the visual information into meaningful objects (faces, landscapes), as representative art does. Being “free” of the need to match visual information with known physical objects enables an active reflection and a dialogue of the viewers with his/her inner world; this process apparently invokes positive emotions in the viewers’ mind.

Vered Aviv completed her doctorate studies in the field of neuroscience. She studied drawing with the painter Josef Hirsch and movement with professor Amos Hetz. For more than a decade she has been a faculty member at the Jerusalem Academy of Music and Dance and the Bezalel Academy for Art and Design. Vered Aviv teaches and researches the subjects of neuroesthetics, the human brain and the senses, visual perception, motor skills, and human anatomy and kinesiology. She is a painter and her works have been presented in various solo as well as group exhibitions in Israel and abroad.

Zohar Eitan

Cross-Modal Interactions and the Meanings of Music

Converging lines of research – psychophysical, cognitive, and neuropsychological – strongly suggest that auditory parameters such as pitch and loudness interact perceptually and associate cognitively with aspects of vision, motion and touch. Thus, for instance, sounds higher in pitch are almost consensually associated by listeners with higher elevation, smaller size, lighter color and a smooth surface. Moreover, such ubiquitous cross-modal mappings are often implicit, automatic, and applied independently of verbal usage. This paper presents recent findings concerning the cross-modal mappings of auditory parameters, and suggests that such mappings serve, often implicitly, an important role in constituting music's connotative meanings and its relationships to visual and performance artistic media.

Zohar Eitan is an associate professor at The Buchmann-Mehta School of Music, Tel Aviv University, specializing in music perception and cognition. His research topics include cross-modal interaction, the perception of motivic similarity in music, the perception of large-scale musical structure, and implicit absolute pitch. Eitan's cross-modal research examines, using converging empirical methodologies, how listeners (musicians and non-musicians, adults and children) associate auditory parameters such as pitch and loudness with aspects of vision, motion and touch. His recent work has been published in *Music Perception*, *Musicae Scientiae*, and *Empirical Musicology Review*. His book, *Highpoints*, was published by the University of Pennsylvania Press.

Rafael Malach

The Painter Within Us: How Do We Create the Visual Images that We See

The visual images that we see are not simple reflections of the external physical environment, but rather a creation of the human brain which often deviates and even contradicts the external reality.

Recent developments in human brain research have begun to outline putative theories linking brain cell activity to the generation of visual images. Such research points to a complex interaction between hierarchical, automatic processes, and reciprocal cooperative activity within groups of nerve cells, as critical in determining the content

and quality of a conscious visual percept. Interestingly, the recent discovery of an intrinsic self-related system of brain areas reveals that the role of the "observing self" is often antagonistic to the emergence of a visual sensory percept in the mind of the observer.

Rafael Malach is Professor of Neurobiology and the Morris and Barbara Levinson Professor of Brain Research at the Weizmann Institute of Science. Professor Malach received his PhD from the Department of Physiological Optics at UC Berkeley and went on to do postdoctoral research at MIT. He has focused his initial research on mapping the patterns of system organization and interactions in the primate cerebral cortex, with particular emphasis on the visual cortex. More recently he is employing imaging techniques (fMRI) in healthy human subjects as well as single cell and intra-cranial electrode recordings in patients. His research approach has been to combine these methods in revealing the spatio-temporal activity patterns of the human cerebral cortex at the system, area and columnar level during sensory stimulation as well as during spontaneous activity.

Professor Malach's overall research goal is to define the brain mechanisms underlying the emergence of a sensory percept in conscious awareness. For a full list of publications see <http://www.weizmann.ac.il/neurobiology/labs/malach> .

Jonathan Berger

Perceptual Correlates of Color and Texture in Image and Sound

Recent experiments and examples of inter-media installations, and musical works featuring the auditory display of complex data, and the mapping from image to sound are presented. Together with recent advances in visualization, auditory display has, in many respects, proven to be a useful tool for representing and interpreting multi-dimensional information – particularly data with a temporal dimension. Recent work in mapping gestural motion to sound is described.

Among the limitations of these dynamic image and sound transformations is the lack of a consistent, intuitive and perceptually valid mapping paradigm. A number of possibilities are described and illustrated, and perception experiments aimed at validating perceptual correlates of sound and image mapping are discussed and proposed.

Jonathan Berger is a composer of orchestral, chamber, vocal, and electro-acoustic music. His violin concerto, *Jiyeh*, was recently performed in Spain, Toronto, Banff and San Francisco. Current commissions include a piano trio for Trio Voce, a work for San Francisco based Earplay, and a work for Ensemble Meitar. Berger's recent CD of string quartets, *Miracles and Mud* (Naxos Records), has received wide critical acclaim. In addition to composing, Berger has authored over seventy papers in music cognition, auditory display, acoustics, and digital signal processing. He is the Denning Family Provostial Professor in the Arts at Stanford University, and founding Co-Director of the Stanford Institute for Creativity and the Arts.

Assaf Talmudi

The Way Sounds Make Up Their Minds: Scientific and Artistic Explorations of Music as Extended Computation

The talk will present two routes of exploring the idea of musical extended computation. The first route is that of experimental music. A piece by the author, exploring the emergent complexity of neural computational models and mechanical sound production will be presented. As an example of the second route, that of scientific research, the author will present his ongoing research dealing with the rhythmic entrainment, or spontaneous synchronization, in groups of artificial neural network-controlled drumming robots. It is this author's view that such dialectic processes of exploration, combining the experimental nature of both science and modern music, will be thought-provoking for artists and scientists alike.

Assaf Talmudi (born 1976) is a composer, record producer, researcher and accordionist. Talmudi is a PhD student in the department of music at Bar-Ilan University, working on artificial neural network models of musical rhythmic entrainment, under the guidance of Professor Jonathan Berger and Professor Eytan Avitzur. He is a member of *Oy Division*, a band specializing in researching and reconstructing eastern-European Jewish folk music. As a record producer, he has worked with top Israeli recording artists, among others, Shlomi Shaban, Rona Kenan, Assaf Amdursky and Noam Rotem. He is a lecturer at the University of Haifa's department of music and at Musrara Art College, Jerusalem. He holds a BA from the Royal Conservatory, The Hague, the Netherlands, where he

studied composition, experimental music and computer music with Gillius van Bergjik and Paul Berg.

18:45-19:45: Navon Hall, The Younes and Soraya Nazarian High School and Conservatory Building

Evening Performances

Michael Melzer – flute and **Michel Kichka** – caricaturist, with a recorder quartet.

Musical character pieces go hand-in-hand with drawn portraits from the 16th-18th centuries. The musical portraits of Widmann and Telemann seem to succeed in presenting the most hidden characteristics of feminine courtly figures.

Prof. Michael Melzer presents these auditory caricatures, performed live by the recorder ensemble of the Jerusalem Academy, visualized simultaneously by the leading caricaturist Michel Kichka.

Slava Ganelin – keyboard , **Gershon Waiserfirer** – ud and percussion,

Alex Kramer – painter

The performance will provide a chance to examine the spontaneous creativity of an audio-visual work. The improvisations of two musicians with a painter lead to spontaneous challenges that are complex and yet playful and dramatic. The creative drive of each participant as well as the collective output, beyond any pre-planning, may result in interesting connections for the performers and audience alike.

Tuesday, February 23

9:30-13:00: Auditorium 222, 8th floor, The Bezalel Academy of Arts and Design,

Jerusalem

MUSICAL THINKING IN ANIMATION / Chairman Tsvika Oren

Georges Schwizgebel

Hanan Kaminski

Aleksandra Dulic

Nicholas Cook

Georges Schwizgebel – An interview with Yael Kaduri:

Music and Short Animated Films

"In a short film without a dialogue music is very important, and the visual is a kind of choreography" says Georges Schwizgebel, one of today's most acknowledged filmmakers. The interview will open a window to the special place music has in the creative process and oeuvre of Schwizgebel, and will include demonstrations of the artist's short films, drawings, schemes, sketches and line-tests. Among the issues to be discussed: organizing the animated movement by tempo and rhythm, musical structure of the animated film and narrative in instrumental music and animation.

Georges Schwizgebel was born in Switzerland. He is a major figure in contemporary animation film. The animated short film director is often above all a graphic designer, and this brands the visuals of the production. Schwizgebel's films follow this path. They are painted frame by frame, with a very personal technique. They are also remarkable for their unparalleled cutting and use of music. The numerous awards accorded to his productions over the years confirm the interest of both the public and juries for his work. His films, even if they are independent and experimental, are nevertheless entertaining and constitute a feast for the senses.

Hanan Kaminski

Emotions on a Time Line

The use of fourth dimensional time and space in plastic arts affords new possibilities of artistic expression. The animated film was in fact the missing link that brought all the other artistic expressions closer to one another, particularly performing arts and music. The harmony between the choreography of colors and forms on the one hand, and the soundtrack including atmospheres and music on the other, is today the best definition of an animated film. Clearly then, there are some mechanisms and a similar creative process at work in both disciplines: music and animation. It is significant to find many similarities between the structure of the music's partition and the animation's exposure list; one giving a value and a length to every note, playing with sound and silence, the other designing every gesture and splitting the time of each drawing in frames, playing with the movement and the no-movement.

Hanan Kaminski was born in Belgium in 1950. He is a director of animated feature films and TV series', illustrator and teacher. He has won awards for feature films including "The Real Shlemiel" (Augsburg Children's Film Festival, "parents' choice" Gold Award) and "Pettson and Findus" (Pulcinella Award, Golden Telix Award, official selection at the 50th Berlin Film Festival, nominated for best European animated feature film at Cartoon Movie 2006). His TV series awards include "Sesame Street" and "The Wumblers" (Golden Angel Award). A.H. Kaminski is frequently a jury member at international film festivals, among them the Berlin Film Festival. He is currently the Creative Director of Cinemon Entertainment studios in Budapest and is head of Animation Studies at the Bezalel Academy of Arts and Design in Jerusalem.

Aleksandra Dulic

Hybrid Images: Gesture, Animation and Live Performance

In this presentation I will discuss my artwork that explores the balance of embodied skills, i.e., drawn animation, musical gesture, etc., with the ability to dynamically mediate these in a computational media environment. The key question I consider is how to enable the embodied skill of practitioners to be integrated with computational processes available through the use of software designed for media performances. This objective enables us to produce rich hybrid performances integrating classical animation techniques in combination with those provided by computer animation in both two and three-dimensions and across audio, visual and textual media.

Aleksandra Dulic is a media artist working at the intersections of installation and live performance with research foci in cross-cultural media performance, interactive animation and computational poetics. She is active as a curator, writer, and educator, with an active international teaching, presentation and publishing practice. Her artistic work is widely presented internationally in exhibitions, festivals, and television broadcasts. Aleksandra has received a number of awards for her short animated films and interactive media artworks. These works include animated media performances, films, interactive computer installations, as well as interdisciplinary collaborations with composers and artists in various disciplines, such as music, dance, theatre, poetry and shadow play.

Nicholas Cook

Beyond Reference: Eclectic Method's Music for the Eyes

Screen media genres from Fantasia (1940) to the music video of half a century later extended the boundaries of music by bringing moving images within the purview of musical organization: the visuals of rap videos, for example, are in essence just another set of musical parameters, bringing their own connotations into play within the semantic mix in precisely the same way as do more traditional musical parameters. However, in the last two decades digital technology has taken such musicalization of the visible to a new level, with the development of integrated software tools for the editing and manipulation of sounds and images. In this paper I illustrate these developments through the work of the UK-born but US-based remix trio Eclectic Method, focusing in particular on the interaction between their multimedia compositional procedures and the complex chains of reference that result, in particular, from their film mashups.

Nicholas Cook is the 1684 Professor of Music at the University of Cambridge. He was previously Professorial Research Fellow in Music at Royal Holloway, University of London, where he directed the AHRC Research Centre for the History and Analysis of Recorded Music. He is the author of eight books and many articles on a wide variety of musicological and theoretical subjects, and his *Music: A Very Short Introduction* has been translated into twelve languages. His latest book is *The Schenker Project: Culture, Race, and Music Theory in Fin-de-siècle Vienna*. A former editor of *Journal of the Royal Musical Association*, he was elected Fellow of the British Academy in 2001.

Animation in Bezalel: Selection of short films

SOUND AND SPACE / Chairman: Yaara Bar-On

Adina Bar-On

Yael Kaduri

Raviv Ganchrow

Josef Sprinzak

Hayden Chisholm

Adina Bar-On

Adina Bar-On's voice performance comprises the movement of energy and sound produced from within and projected outwards. The formation of vocal sounds is considered by her to be a matter of specific texture, consistency and strength. The presence of listeners, whether real or imagined, is crucial for the performance, since the repetition, the growing volume and the variations are triggered by the need to address the listener rather than by melodic or rhythmic structures.

Bar-On's vocal expressions in her voice installation *Sacrifice* are reminiscent of marches, lullabies, women's chatter, a baby crying and screams of anguish. *Sacrifice / A Tale of Time* has evolved continuously since 1991 in live performances until it was recorded in 2005 by Totanto Sound and Media in Warsaw as a total sound piece.

Yael Kaduri

Sound Art and the Art of Sound in Israel

Sound art is a time-based form of art. However, the materialistic qualities of sound gave it a new place in the plastic arts and in the performing arts. Accelerated technological developments, together with the breaking of boundaries between the different arts, have opened new possibilities. My presentation will discuss sound art in Israel, and examine its uniqueness, if any, in relation to international tendencies. Based on interviews with Israeli artists on the one hand, and philosophical and historical background on the other, it will investigate attitudes and conceptions of sound among contemporary Israeli musicians, sound artists, performers, choreographers and filmmakers with international recognition.

Yael Kaduri is a musicologist and a philosopher of music and art. She received her PhD from The Hebrew University of Jerusalem, and studied at the Art Department of Bezalel, Academy of Arts and Design, Jerusalem. Her domain of interest includes the philosophical, analytical and historical aspects of the interrelationships among music, the visual arts and the performing arts. Yael investigates and criticizes the different manifestations of these interrelationships in contemporary art in Israel and abroad, and is currently involved in a production of a theatre-opera piece. Yael teaches in the History

and Theory Department of Bezalel, Academy of Arts and Design, Jerusalem and in the Cinema and TV Arts Department of Sapir College.

Raviv Ganchrow

Material Modalities of Sound

What happens when space is examined in terms of frequencies and what are the implications of material understandings of sound? This talk will examine paradigmatic examples where materializations of sound imply divergent ideas of space, leading up to a notion of "Phased Space" where frequencies are understood in terms of physical sizes, and concluding with examples from Ganchrow's recent sound installations that are concerned with the oscillatory aspects of "place."

Raviv Ganchrow completed his architectural studies at the Cooper Union, New York in 2000, and received a second degree from the Institute of Sonology at The Royal Conservatory, The Hague in 2004. His practice focuses on interrelations between sound, place and listener, aspects of which are explored through sound installations and writing as well as the development of sound-forming technologies such as Wave Field Synthesis. Recent installations directly address contextual acoustics, expressing a notion of "place" that is constructed by way of frequency interdependencies. He has been teaching architectural design in the graduate program at TU Delft, and is currently a faculty member at the Institute of Sonology.

Josef Sprinzak

Text Sound Art: Source Disturbances and the Conversion of Speech into a Sculptural Object

Text-Sound Art is an avant-garde tradition of voice and speech that has had a prominent presence within interdisciplinary artworks situated on the boundary between music and visual performance art. The lecture/performance will display and develop basic concepts regarding the presence and the performativity of voice and speech in classic sound art and performance works by key artists from the visual arts, experimental music, multi-media and inter-media and in excerpts from live works by Sprinzak. A model of "Sound Disruptions" will be presented: temporal and spatial disruptions of the voice

from its source that creates an interdisciplinary motion between time-based arts and visual arts.

(The lecture will contain demonstrations of live sound and performance works.)

Josef Sprinzak is a Sound Performance artist and researcher based in Israel. He is one of the first Sound Poets in Israel. Sprinzak's performances are displayed in various platforms of music, performance art, poetry and theater in Israel and in Europe. He collaborates with first-rank Israeli musicians from the fields of contemporary music and some of his work has also been produced in audio CDs. Sprinzak is now completing his PhD on the recent history of Text Sound Art in Ben-Gurion University. He published an article about the translation and vocal interpretation of a Gertrude Stein story in Hebrew in *Performance Poetry Anthology* published by Babel publications (2005). He lectures about sound and voice in the Film department of Sapir College.

Hayden Chisholm

Audible Spaces: Sound and Composition in the Recent Works of Rebecca Horn

Rebecca Horn's oeuvre has long had a powerful and deeply metaphoric sound component. In 2002 I began to compose music to accompany her site-specific installations. It follows 4 major installations, several smaller pieces and one short film, all of which open a dialogue between the visual and acoustic elements. Challenges and questions raised by this collaboration include how to use sound with works already heavily charged with kinetic movement and emotion, in what ways has the level of dialogue evolved between the artists throughout the collaboration from the work's inception to completion, and what are the meaningful points of reference between the visual and acoustic spaces that warrant further research on our part?

Hayden Chisholm (b. 1975) is a New Zealand saxophonist, composer, and producer. After studying in Cologne with a DAAD scholarship he continued his music studies in Japan and in India. His compositions have been recorded by BBC and WDR radios and he has toured extensively worldwide as a soloist with the likes of root70, WDR Big Band, David Sylvian, and with his own collective, The Embassadors. He has created music for several Rebecca Horn installations as well as composing for her films.

In 2008 he cofounded the Internet concert platform www.plushmusic.tv where several of his concert productions can be seen.

www.haydenchisholm.net

www.softspeakers.com

**18:00-19:00: Auditorium 222, 8th floor, The Bezalel Academy of Arts and Design,
Jerusalem**

Evening Performances

Hayden Chisholm

Since his first solo recording "Circe" in 1996, Hayden Chisholm has been refining a unique language for the saxophone using his own microtonal fingerings for the instrument. Alongside this radical reworking of the saxophone he also incorporates his voice and prerecorded material in his solo concerts.

Yom Gagatzi: Ohad Fishof, Uri Katzenstein and Bynia Reches

Uri Katzenstein – voices, flutes, guitar and sitar, **Ohad Fishof** – handmade circuit banding instruments, electronics and **Bynia Reches** – laptop, bass

Music: Yom Gagatzi

Texts: Ohad Fishof

Yom Gagatzi has come into being out of weekly meetings of improvised playing, held over several months. From these sessions – born out of the basic passion to create an ongoing framework for playing live in a group – Yom Gagatzi's still largely improvised repertoire gradually evolved.

The trio combines conventional acoustic instruments, unique hand-made electronic instruments and real-time digital processing.

Krechtz: Ilan Green

ESPERANTO – A Theater of Sound and Video, of Toys and Computers, of Krechtz.

A theatrical performance of interactive audio and video, which makes use of toys for both children and adults, together with vocalizations and advanced computer processing, to build a world of musical or sound expression that is theatrical in its essence.

Esperanto is a field for Israeli-grown experimental games – a play in texts and human expressions where everything is allowed, the sky is the limit, and fun is unprecedented.

Wednesday, February 24

**9:30-13:00: Feldman Building, Room 130, The Hebrew University of Jerusalem,
Givat Ram Campus**

THE TOTAL ART WORK / Chairman: Eitan Steinberg

Simon Shaw-Miller

Eric Salzman

Julia Pevzner

Anat Shamgar

Penny Hes Yassour

Simon Shaw-Miller

Opera's Offspring: The Gesamtkunstwerk and Film

This paper will explore the concept of the *Gesamtkunstwerk* in opposition to purist modernism. The aspiration to the joining of art forms is a dialectical concept, one that has come to play with media relationships in three different ways: as multi-, cross- or inter-media. Although Wagner introduced the term *Gesamtkunstwerk* into our cultural vocabulary, it has developed a life of its own. Born in relation to opera and music drama, it soon came to be applied much more widely, recently in relation to film, which is essentially multimedia. The central part of the paper will consider the concept in relation to Kubrick's 1968 film *2001: A Space Odyssey*, a film that is an allegory of the *Gesamtkunstwerk* itself, in its technological modernity, its longing for totality and its position between mass culture and the avant-garde.

Simon Shaw-Miller is the Head of the Department of History of Art and Screen Media, Birkbeck College, University of London. He is also an Honorary Research Fellow and Associate of the Royal Academy of Music, London. He has published extensively on the relationship between music and art, the visual and aural. His *Visible Deeds of Music: Art and Music from Wagner to Cage* was published in 2002 and was released in paperback in 2004, his most recent book *Eye hEar: Art, Music, Film and the Culture of Synaesthesia* won the prestigious Media.Art.Research Prix Ars Electronica in 2009 in manuscript and is to be published in 2010.

Eric Salzman

VOX CLAMANS: Extended Voice and Digital Media in the New Music Theater

The new music theater can be defined as the off-off-Broadway of opera. Closely related to modern dance and performance art, it encompasses a wide range that lies between grand opera and the musical. As various as this new *gesamtkunstwerk* might be, it typically involves non-traditional uses of the voice, a radical interplay between narrative and form, new relationships between the physical acts of making sound, movement, and visuals and their amplification through digital technology and media. Examples in audio and video will be drawn from the work of composers such as Harry Partch, Mauricio Kagel, Meredith Monk, Robert Ashley and Eric Salzman.

Eric Salzman, a music theater pioneer since the 1960s, has worked extensively in the US, Canada, France, Germany, Austria and elsewhere. His recent *Jukebox in the Tavern of Love*, with Valeria Vasilevski, has been recorded for CD and DVD by the Western Wind Vocal Ensemble. A Suite from his setting of a French version of the Brecht “Gute Mensch von Sezuan” had its premiere in 2009. *The True Last Words of Dutch Schultz* (with Ms Vasilevski) was featured at Wall-to-Wall-Opera in New York in 2007. He is currently working on *The System of the World*, based on the love affair of Voltaire and Mme du Chatelet and also featuring Benjamin Franklin, a chorus of *philosophes* and 18th century experiments performed live. *The New Music Theater: Hearing the Body, Seeing the Voice* (with Thomas Desi) was recently published by Oxford; it joins Salzman’s well-known book on 20th century music. He was the producer/artistic director for many classic Nonesuch recordings including the Grammy-nominated *Unknown Kurt Weill* and

Silverlake as well as his own landmark *Nude Paper Sermon* and *Civilization and Its Discontents* (*Prix Italia*; with Michael Sahl). His web site is www.ericshalzman.com.

Julia Pevzner

From Sounds to Stage

Directing Opera consists of two stages: a. “Creation” of a general concept and interpretation of a piece based on the essence of the story, time and place in which it is set, along with its esthetical and stylistic visual approach, and b. “Translation” of each and every part of a musical score into stage action within the general concept. There has always been a bit of a dispute concerning primacy of music versus libretto. Since Opera is about the smart combination of music and theatre (theatre being a combination of dramaturgy, visual and performing art), music is always an important inspiration for my visual ideas.

To demonstrate how I turn the musical score of an opera into the action on stage, I shall present the subject by means of a few "practical" examples, taken from three of my recent productions.

Julia Pevzner was born in Russia and immigrated to Israel in 1991. In 2003 she made her international debut as a Stage Director in the USA (“**Queen of Spades**,” Dallas Opera) and in Europe (“**Rhinégold**” and “**Walkure**,” Mariinsky Theatre, St. Petersburg). Since 2003, Pevzner staged operatic productions at the Dallas Opera, Houston Grand Opera, San Francisco Opera, Virginia Opera, Opera Boston, Greek National Opera, Israeli Opera and others. In 2001-2003 and 2007-2008, she was the instructor of the Opera Workshop at the Buchmann-Mehta School of Music, Tel Aviv University, under Prof. Tamar Rachum. Since 2004 she has been directing student productions at Beit Zvi Performing Arts School and at the Israeli Opera Studio.

Studies: Rimsky-Korsakov College of Music, St. Petersburg, Russia (1990), Faculty of Humanities, Tel Aviv University (B.A. 1995), Rubin Academy of Music, Tel Aviv University (1996-1997). Pevzner studied Opera Directing with Francesca Zambello, David Alden and David Pountney.

Anat Shamgar

Multimedia Interaction - Echoes of Essences

When the interaction of different art-making occurs, an exciting yet puzzling form of communication presents itself. When two artists working in different media and art forms are in dialogue there is a "clash of echoes" of their art-making. The two artists and the two art forms are therefore engaged in an event in which "one and one make three."

This new form, which is somewhat independent of the two artists and art forms, presents an enigma – What is the common ground? Where do the forms meet? How do they relate? The meeting points and the "echoes" of the two processes create the new essence.

I will be talking about the actual action of making art as a key for artistic collaboration, and as a tool to arrive at the essence of the participating art forms.

Anat Shamgar performs her solo works and collaborates with musicians, dancers and other artists. Among her solo pieces are "Good Girl – Bad Girl" to music by Morris Ravel, "Three in One Dress" to music by Arnold Schoenberg, "Monolog" to music by Luigi Nono, and "Tuk" to music by John Cage, "ping".

Shamgar has performed with many collaborating artists such as Jean Claude Jones ("Real Time Composition"), Lisa Nelson ("Real Location"), Amos Hetz ("Body Stories" and various works in Room Dance Festivals), Bruno Stefanoni ("Living Space"), Daniel Lepkov ("Measured Steps"), Betty Shecter ("Syllables"), Malcolm Goldstein ("Trio"), Efrat Mishori ("Ground Rules"), Vicky Schik ("Exchange"), Tamar Borer ("Benches", "Three", "Whales"), Macabir Abramson and Avner Feingelernt ("Matador of Love").

Shamgar has performed in the International Dance festival at Montpellier, France, the International Improvisation festival in New York, in Köln and Berlin, Germany, "Haramat Masach," "Room Dances Festival," "Hot Dance" and many venues in Israel.

Shamgar is a member of the Dance Faculty at the Academy for Music and Dance in Jerusalem.

Penny Hes Yassour

On The Tempest and Other Events

In this lecture I shall talk about the stage installation that I created for Shakespeare's *The Tempest* at the Freiberg Theatre in Germany, 2009 [Director: Jarg Pataki; Music: *The Tempest* by Jan].

Jarg Pataki, the director, saw in Shakespeare's final play an opportunity to deal with the conflict between a solitary existence as an artist and that of one who acknowledges his responsibility as part of a community. Pataki's invitation to me enabled the fulfillment of his own wish for an active and engaged audience. As an installation artist I deal with the enquiry into the relationship between the work of art, the viewer and the space. In this work on stage, I provide the actors, musicians and singers with the role of ultimate participants of my creation. By virtue of their movement on the stage, the different situations are realized and interpreted, while the magical sonorities of Sibelius' music form a dreamlike source of inspiration and energy.

In the lecture two artistic installations will also be exhibited, that test the relationships of the work of art – the space – the viewer, within the museum space.

Penny Hes Yassour is a multimedia artist, who lives and works in Israel. She teaches at Bezalal Art Academy, Jerusalem at the Architecture department and the interdisciplinary department. She participated in Documenta X, Kassel 1997, and for this contribution won the Arnold Bode Prize, 1999, (Founder of the Documenta). The prize was followed by the project: *Echolalia*, 2000, a multimedia Installation at the Fridericianum Museum, Kasseler Kunstverein. Her exhibitions in 2009 have included: Bochum Art Museum, Germany; Stux Gallery, NY; Eric Dupon Gallery, Paris. During the last ten years Yassour has had many exhibitions, mainly in Europe.

**15:00-18:30: Feldman Building, Room 130, The Hebrew University of Jerusalem,
Givat Ram Campus**

COMPOSING THE VISUAL / Chairman: Yinam Leef

**Robert Cuckson
Doron Kaufman
Tzvi Avni
Stephen Horenstein**

Robert Cuckson

The Specious Present in Painting and Music: a Composer's Perspective

Vladimir Nabokov speaks of a “specious present,” which is that familiar present in which we imagine we are comfortably functioning, as opposed to the “deliberate present” which includes the element of attention and discrimination.

In developing the implications of this idea for music and painting, I make reference to two works of mine: the fourth movement, “Grey,” of my Piano Quintet, which is an interpretation of a painting by Australian painter Ian Fairweather, and the third movement of “From Willem de Kooning,” for violin, flute and percussion.

Robert Cuckson was born in 1942 in the U.K., and grew up in Australia. He is a U.S. citizen and lives in New York City. His works have been performed in the U.S., Australia, the Far East, Europe, and Israel. He teaches at Mannes College the New School for Music in New York City and at The Curtis Institute of Music in Philadelphia and is represented by the Australian Music Centre, Sydney. In 2009, he was composer in residence at the Marlboro Music Festival in Vermont. His compositions include three operas, as well as orchestral works, including five concertos, and numerous chamber works.

Doron Kaufman

Landscapes of Time: Morton Feldman and Rothko's Chapel

My lecture will examine the special relationship between the composer Morton Feldman and the New York School of abstract expressionist painters: Mark Rothko, Willem de Kooning, Franz Klein, Philip Geston and Jackson Pollock. Feldman explained: “They

showed me a sound world that was more direct, immediate, and physical than anything that had existed before.”

Of all the members of the group, the best known relationship was that between Feldman and the painter Mark Rothko. Feldman described Rothko and himself as blood brothers. The highpoint of the encounter came in 1971 with the performance of a work composed by Feldman to mark the inauguration of Rothko Chapel in Houston, Texas. The chapel displayed Rothko’s last paintings – black, intensely metaphysical, and universalist.

My lecture will present examples of parallels from philosophy, painting, and music in an effort to fathom their inter-relationship. I shall also examine the manner in which Feldman perceived the transfer of ideas from the medium of painting to the musical medium. I shall attempt to illuminate the unique character of the work dedicated to Rothko in the context of Feldman’s works as a whole.

Doron Kaufman studied art and design at the Bezalel Academy of Art and Design in Jerusalem (B.Des. 1987). He later studied music at the Jerusalem Academy of Music and Dance (B.Mus. 2000, MA 2003). Doron is currently studying toward a PhD degree in composition at Bar-Ilan University.

Doron has exhibited paintings at a solo exhibition at the Israel Museum in Jerusalem in 1993. He teaches at the Academy of Music and Dance in Jerusalem and gives lectures in various forums on the subject of the connections between plastic art and music. His lecture at this conference on the subject of the relationship between Mark Rothko and Morton Feldman was commissioned by the Tel Aviv Museum to mark the opening of Rothko’s exhibition at the museum in 2007. Today Doron concentrates on composing instrumental and electro-acoustic music that forges interdisciplinary affinities. His works are performed in Israel and internationally.

Tzvi Avni

Music and the Visual Arts

Various artists demonstrated in their works in various ways some kind of relationship between music and the visual arts. These relationships became more intensive at the beginning of the 20th century, especially in the works of Kandinsky, Klee, Schoenberg, Scriabin etc.

In my short presentation I shall try to point out a few aspects of this topic.

Tzvi Avni was born in Germany (1927) and has lived in Israel since 1935. From childhood he was interested in music and painting. Avni graduated from the Tel-Aviv Music Academy in 1958. He later studied in the US (1962-1964) at the Columbia-Princeton Electronic Music Center (with Ussachevsky) and at Tanglewood with Copland and Lukas Foss. Avni founded the Electronic Music Studio at the Jerusalem Academy of Music, where he has been teaching theory and composition since 1971.

Retired in 1996, Avni still teaches composition and 20th century music at the Academy.

His compositions include works for symphony orchestra, chamber music, vocal and electronic pieces. They are widely performed in Israel and abroad by major orchestras and music groups of various kinds.

Stephen Horenstein

The Experience of Time in Music and the Visual Arts

Visual and auditory materials with exaggerated informational complexity create intriguing phenomena affecting the perception of time, both in music and the visual arts. Such materials influence the viewer/listener's experience of time, and in extreme states "slow" psychological time down to the point of "stopping." Most often the artist uses such materials in a purposeful manner, "molding" psychological time as part of his/her stylistic "ideal."

To demonstrate these inherent principles, the composer/researcher will describe experiments he has conducted, as well as present excerpts from musical works (Ligeti, Ives, etc.), film clips, and paintings (Picasso, Pollock, Rothko, etc.).

Stephen Horenstein is an American-born composer, researcher and educator, whose musical works (solo, chamber, orchestral, electronic) have been recorded and performed worldwide. He immigrated to Israel in 1980. He was educated at Trinity College (BA), University of Wisconsin (MA), and The Hebrew University of Jerusalem (PhD). Horenstein has taught at Bennington College (1973-80), Tel Aviv University and Brandeis University. He has been an Artist in Resident at Stanford University; the College of William and Mary and SUNY Purchase. Horenstein's awards include the

National Endowment for the Arts (USA), Covenant Foundation, Mandel Foundation, and others. He is the Founder/Director of the Jerusalem Institute of Contemporary Music (1987-present). His major collaborations have been with Isamu Noguchi, Steve Paxton, Rena Schenfeld, Kibbutz Dance Company, Vertigo and Israel Hadany. Horenstein has conducted research projects at The Hebrew University and the Israel Ministry of Education. He is currently a member of the faculty of the Jerusalem Academy of Music and Dance.

18:45-19:45: Navon Hall, The Younes and Soraya Nazarian High School and Conservatory Building

Evening Performance

Winners of Music Academy student composition competition, sponsored by the Rich Foundation

Ittay Rosenbaum (1st prize) - Quintet

Naji Essmaeel (2nd prize) - Trio

Omri Abram - Piano Solo Piece

Talia Amar - Octet (four winds and four strings)

Thursday, February 25

9:30-13:00: Feldman Building, Room 130, The Hebrew University of Jerusalem, Givat Ram Campus

HISTORICAL PERSPECTIVES / Chairman: Robert Cuckson

Ari Ben-Shabetai

Bella Brover-Lubovsky

Iris Goren

Dalia Cohen

Ari Ben-Shabetai

Treatment of Visual Dissonance in Dance: Toward Laying Down the Basics for a Practical Theory

Ever since Pythagoras to the present day, music – particularly in western civilization – has enjoyed an abundance of meticulously thought-out theories, enabling a better

understanding of music and improving the balanced merging of logic and expression in newly created compositions.

Formalizing theories of Dance has however, rarely reached the level of serving choreographers with guidelines for understanding how things that "meet the eye" may be interpreted, how we perceive visual relationships, and how they may benefit by applying this kind of knowledge in their creations. This paper aims to demonstrate, musically and visually, how, in applying certain rules of music counterpoint to the realm of visual relationships, we may start to formalize and lay down the basics for what can be a comprehensive theory of dissonance in visual-perception.

Ari Ben-Shabetai (b.1954) is a composer and senior faculty member at the Jerusalem Academy of Music and Dance in the department of Music Theory, Composition and Conducting. A 1983 graduate of the Academy, he also received his PhD from the University of Pennsylvania in 1987. His compositions range from chamber to symphonic music, works for solo instruments, voice, and electronics in numerous genres. His works have been performed at many international festivals and other venues around the world and have been awarded many prizes, most recently the Tel-Aviv "Angel Prize"(2009). Ben-Shabetai was chairman of the Israel Composer's League for four years.

Bella Brover-Lubovsky

Newtonian Optics and Modal Polarity in Eighteenth-Century Venetian Music and Art

I examine the concepts of modal polarity in the Settecento Venetian music against the intellectual and cultural background of the time, viewing them through the lens of contemporaneous scientific theories, artistic and literary practices, aesthetics and criticism.

I focus on the innovatory treatment of the major-minor duality in music (Vivaldi, Marcello, Albinoni, Tartini) and the emerging aesthetics of cloud shading and *chiaroscuro* techniques in painting (Tiepolo, Ricci, Pittoni), as examined within the context of their coeval theories of light and color, being stimulated by Newton and his Italian translators and exegetes (Conti, Algarotti, Rizzetti). I hope that such a complex examination should help to illuminate the diffusion of artistic ideas in this area of Western culture.

Bella Brover-Lubovsky's principal research interests include eighteenth-century tonal theories; the epistemological and cultural roots of tonality; Italian music, Russian music, and Wagner. She has published articles in various scholarly journals and volumes; her book *Tonal Space in the Music of Antonio Vivaldi* has been recently published by the Indiana University Press. She has been a recipient of the Thurnau Award (Bayreuth University), an Italian Academy Fellowship (Columbia University), Newberry Library fellowships, Vigevani Postdoctoral prize, and an Orsen Postdoctoral Fellowship. Her current research is sponsored by the Israel Science Foundation. From 2008, she is serving as the Israel Musicological Society chair. Brover-Lubovsky is an Assistant Professor at the Jerusalem Academy of Music and a Senior Associate Researcher at the Musicology Department of The Hebrew University.

Iris Goren

Moving Winterreise: A Performance of Schubert's Masterpiece in Music and Movement

Winterreise is usually performed by a solo male singer with piano accompaniment.

As a movement artist, I directed Schubert's cycle of songs with ten young, male and female singers who were soloists and performed directed movements. The song cycle reveals diverse aspects in the life of a wanderer in a winter landscape. The song tells the story of both the physical journey, as well as the inner voyage of a tortuous soul. The singers represented different parts of the soul. Visual aids were minimalistic: chairs, winter scarves, raincoats, lanterns.

The lecture will be accompanied by video clips of the performance.

Iris Goren graduated from the Jerusalem Academy of Music and Dance and received her graduate degree from N.Y.U. Since 1982 she has been teaching movement and movement improvisation in her studio in Jerusalem. From 2001 Goren has led workshops of movement and improvisation for, and in, institutes in Geneva, Switzerland. From 2001 she has taught movement for voice students at the Jerusalem Academy of Music and Dance. From 1992-1999 Goren managed a dance group for which she choreographed many dances. In 2000 she directed and choreographed the opera "Orpheo and Euridice" by Gluck, for the Music Festival of Rishon Lezion.

Among the many music productions that she has staged in the last few years, she staged Schubert's *Winterreise* circle in the Jerusalem Music center.

Dalia Cohen

Relationships between Responses to Sound and Visual Material and between the Visual Arts and the Art of Music

Relationships between musical events and events in other media (visual, kinetic, and verbal) may affect our musical experience. These relationships also enable us to talk about an aesthetic ideal of stylistic frameworks (of a culture, historical period, region, etc.) shared by various arts that are based on different media.

Here we attempt to explore the relationship between the art of music and the visual arts by means of principles governing rules of organization in the different arts. These principles are fundamental interpretations that are vital to the transition from physical phenomena to various types of experiences. We also present examples from non-Western cultures.

Dalia Cohen is a professor emerita of Musicology at The Hebrew University and the Jerusalem Academy of Music. She continues to supervise PhD students at both institutions.

Cohen is a graduate of the Israeli Academy of Music in music theory and piano performance, with an MSc in physics and mathematics, and a PhD in musicology from The Hebrew University.

Her main research interests include theory and practice, east and west in music, music education (taking into account the specific culture), musical analysis of different styles with the aid of natural and learned schemata, universal relationships between musical rules (on various levels) and the types of experiences that they produce, and the impact of extra-musical factors on musical perception.