

'Controlled accidents'-Why performer/composer discourse is essential in artistic research.

'Controlled accidents' was coined by the aficionado and advocate of contemporary oboe, Christopher Redgate, whilst working with composer David Gorton on a new commission for the Redgate /Howarth oboe and string quartet.

I would like to share the idea of "controlled accidents" from my experience in the artistic research topic for the Dr Artium in Graz: 'How can the contraforte be exploited to extend the colour palette of 21st century ensemble writing?'

At present we inhabit a world of new music which is striving for new innovations/new sounds /new concepts and the development of new instruments. New instruments include the clex, lupophone, tubex and the contraforte. From all of these instruments the contraforte (which replaces the role of a contrabassoon in an orchestra) is the 'institutionally accepted' one. Through my artistic research on this 21st century instrument I hope that the contraforte be developed as a major voice therefore having a more active role in contemporary ensembles, and becoming a principle study instrument in Conservatoires.

As there is a lack of information about this instrument, I had to decide how to approach the artistic research. Collaborating with composers was the obvious route.

Whilst composers work primarily in isolation, performers, do not. Due to this isolation, composers tend to develop their own sonic perceptions whilst performers, surrounded by different instrumental sounds and instruments, have their own idea of sonic perceptions. How does an instrumentalists' sonic perception differ from a composers? When the two meet to collaborate on a solo piece, or in discovering the colour palette of a new instrument, how does this work effectively? Could these collaborations result in something that neither composer nor performer were looking for? In other words...'controlled accidents'? What are the benefits of 'controlled accidents'?

In this presentation I wish to elaborate on how we as instrumentalists can effectively achieve maximum artistic research results through discourse with diverse and eclectic composers. I will use videos and recordings from my research question and discuss what are 'controlled accidents " and how ultimately this a necessity to artistic research.

As a skilled instrumentalist, I believe that composer/ performer collaboration is necessary in artistic research, particularly when it's concerned with the territory of an unknown instrument. When two skilled artists (composer/performer), both with differing sonic perceptions, collaborate, this can result in new unintended discoveries. This interaction is relevant to artistic research in higher music education. From this artistic practice research is achieved.

My proposal fits the questions in the call because it shares knowledge, is insightful, and promotes and develops new ideas. Conservatoires need to keep up to date with developing contemporary music and new instruments.



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Lorelei Dowling, bassoonist and contrafortist, is a world- renowned contemporary specialist. Since 1994 she has been the solo bassoonist in Klangforum Wien, Austria.

As of September 2009 she has been lecturer of bassoon/contraforte in the postgraduate course for Contemporary Studies at the University of Music and Dramatic Arts Graz, Austria and, from 2013, for the Masters in Composition at Katarina Gurska Centre for Music,

Madrid. Lorelei has given lecture-recitals all over the world, most notably at the Manhattan School of Music; Moscow Conservatorium; Singapore University; Venice Conservatoire; Porto School of Music, Portugal; Paris Conservatoire; 10 year celebration for The Bassoonion, Hong Kong; Royal Northern College of Music and for the International Double Reed Society in Ithaca, Wisconsin and Birmingham. In 2010 she was the international guest bassoonist at the British Double Reed Society convention.

In 2108 she joined the faculty of the Lucerne Festival Academy and started her Dr Artium at Graz University.