Dialogue and Collaboration in the Creation of New Works for Clarinet

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Acknowledgements

Abstract

This PhD thesis explores dialogue-based, "intimate" collaboration through the creation of new works for clarinet. It borrows from Grounded Theory in order to facilitate an analysis through which emergent themes within a dialogue-based collaboration are discovered. The aim has not been to insist on one model of collaboration, but to discover methods for improving one's collaborative skills and to identify ways in which one benefits from a focus on dialogue in collaboration. Furthermore, it aims to suggest that through collaboration one can make discoveries about the instrument: original contributions to clarinet technique are made within this thesis. The literature from which the research draws inspiration to further collaborative "technique" is cross-disciplinary and wide-ranging: it draws from social theory, collaborative creative writing, dance, the visual arts and of course, music. Added to this is a select discussion of collaboration throughout the repertoire of the clarinet. Finally, this consists of practice-based research. Seven new pieces for clarinet accompany the text.

Statement of Copyright

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1. Towards a personal definition of collaboration through practice: an introduction, literature review and methodology

1.1 Introduction:

This PhD was conceived out of a love of working with composers. From my very first experiences in contemporary music I was curious as to how these relationships developed and how they became creative. I liked the idea of shifting roles. I was primarily interested in the role that dialogue played in these relationships, and this PhD is the result of that interest. It grew into a practice-based exploration of collaborative process; its exploratory nature fuelled a focus on dialogue and on the very process of communicating. The research is subjective: it stems out of my own dialogue and collaborations with composers.

Whilst it was clear from the beginning that there would be many possible ways to define collaboration, I struggled to find one that fit my idea of what collaboration *could* be. The existing literature was full of theories, many of these stemming from other disciplines. Consequently it became important to build my own practice and to consolidate my definition of collaboration through this practice. Through study of the existing literature and through the development of the relationship with the composer, my own practice developed. My understanding of collaboration developed alongside my practice of collaborating: the process of the PhD generated meanings of collaboration and strategies for developing and enabling its functionality.

Approaching the practice of collaboration in a not dissimilar way to how the instrumentalist approaches instrumental practice, each individual collaboration built on those that came before: the project has a distinct and important chronology. Each individual project with a composer brought something new to this course of research and each confirmed the importance of the other themes explored throughout the thesis. Also clear from the beginning was that as the

research stems out of my own practice as a clarinettist and collaborator, that there would be a heavy individualisation to the work; that the aforementioned chronology would be a reflection of my own thoughts and criticisms of my own practice. Furthermore, the bias is such that the composer hasn't had the opportunity to respond to this analysis; while his thoughts as they were shared in the context of our meetings are shared, his or her progression and the progression of the work is evaluated exclusively by the performer. This is only to acknowledge the inherent subjectivity of the work.

In terms of my own growth, it has been throughout the PhD along two separate but connected lines: to my identity as a collaborator but also as a clarinettist. The clarinet itself plays a critical role in the formation of this thesis. Often a struggle for composers to understand (Chapter 3 provides an example of how a composer started with very little understanding of the instrument to one that was highly developed and almost intuitive), the clarinet has many features agreeable to the kind of exploration that requires dialogue, facilitating a stronger collaboration[1]. These explorations have to do with various acoustical properties of the instrument, its capacity for multiple sonorities, the extension of its range, affectation of the reed's ability to produce sound, etc. However, it is the acoustical properties of the instrument that also make it difficult to understand. Woodwinds, like brass instruments, have a flow-control device (the reed) and make use of an air column whose natural frequencies must be arranged (Benade 1990). But unlike a clarinet, a brass instrument has a limited number of valves, pistons or slide positions from which positions on the harmonic scale can be deduced. There are a number of other acoustic 'problems,' that is to say inconsistencies in the instrument that makes it sound the way it does. The reed, for example, acts as a spring and in fact can oscillate on its own (although this is principally a problem for the clarinettist who would rather avoid squeaking). Additionally, there is a difference between the measured length of the instrument

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[1] The history of the repertoire of the clarinet has many examples of how these collaborative explorations were expanded to include three people: the instrument-maker played a crucial role in developing an instrument that was increasingly capable of more advanced techniques. See Chapter 2 for more details.

and the frequency it should produce and what pitch it produces in reality (its 'end correction'). This calculation is further complicated by the bell (which simultaneously functions as a high pass filter allowing high frequencies to radiate out of the instrument, and to support the low notes) and the hardness of the reed. Finally, the bore is also not perfectly cylindrical, there are adjustments (particularly near the barrel) to adjust for tuning. It is these inconsistencies, making it difficult for the composer to discover the instrument on his or her own, combined with the fact that that clarinet *is* capable of such a range of so-called extended techniques, that make it such an excellent subject for collaboration. While this paragraph doesn't intend to imply that *only* the clarinet that exhibits such inconsistencies, those that it does offer provide an excellent vehicle for an exploration of the collaborative process.

The existing literature, one that looks at collaboration in the general and abstract, served to aid in discovering possibilities, to have concepts in place and to see how the practice of collaborating would be reflected in those abstract concepts. Much of this existing literature comes from disciplines outside the musical, with some of the most pertinent writing on the subject coming from the fields of social theory and collaborative creative writing. This literature will be discussed in future sections in detail. Literature with the most influence has been that which has had a similar focus on the role that dialogue has to play in such relationships.

Just as my research draws on a wide range of literature, this thesis is relevant to an equally wide readership. While there will be an obvious readership of clarinettists interested in how collaborative practices might effect their own understanding of clarinet itself and how their practices might fit in with historical models, this thesis additionally provides a resource for interpreters and composers with a general interest in collaboration in a more general sense. It also contributes to an increasing musicological trend that links music with its social elements and in particular this reflects the interest of interpreters of contemporary music and ensembles that work collaboratively with composers. Furthermore, it aims to contribute in a small way to the field of social theory as a

non-specialist researcher-practitioner in that field. For greater detail as to the relevance of this work, please refer to section 1.2.

In looking at the history of the repertoire of the clarinet in the second chapter, the work aims to highlight themes that have been transparent therein. Many of the same issues that have been important to my own collaborative practice were taking place between composers and clarinettists throughout the history of this repertoire. I aim to show that my practice builds on historical models and that the clarinet, with all of its possibilities and complications, has and will continue to be a worthy subject for collaboration.

While all of the above text will be discussed in far greater detail, this thesis has three distinct aims:

1. To explore, through practice-based research, the effect of dialogue in the composer-performer collaboration.

2. To identify emergent themes within dialogue-based collaborations.

3. To not insist on one model of collaboration, but to identify ways in which one benefits from collaborating.

In the research of collaborative practices, particularly when those practices involve the researcher in such a direct way, it is of particular importance to define what collaboration is. This is a word that conveys many meanings, and a personal definition is necessary. The Concise Oxford English Dictionary (2002) definition, 'to work jointly on an activity or project' conveys very little about what an actual collaborative practice might look like. In fact, this definition could just as easily apply to 'cooperation,' a word that to my mind, suggests something less engaged than collaboration. For the purposes of my research, I intend to develop a personal definition of the word.

Throughout my research, collaboration is defined as *a creative practice that engages with the work and the relationship between collaborators in order to create.* This is a kind of symbiotic relationship. This definition is a personal one, developed through my research, *for* my research. Throughout, the 'definition' of collaboration is simply a method of articulating the kinds of collaborative creative practices I am interested in pursuing. The definition emphasizes the process of creation, rather than the product it results in. It is a practice that attempts to avoid artifice but aims to genuinely build connections. It is not an intuited practice, something that the practitioner assumes he has a grasp of, but something that is studied, practised, developed and learned. It is a practice that is focused on dialogue, the very process of collaborating and commitment to goals that are determined by the collaborators. Trust is developed. Humour is shared. Communication and a focus on the very process of engaging with each other as artists is the ground on which I attempt to base my own collaborations. Much of the literature presented in the following paragraphs reflects aspects of my own definition: the existing literature served as a motivator for development. The insistence of the existing literature on a rich collaborative practice provided encouragement for becoming a better collaborator and to develop an understanding of what 'better' might mean. The conclusion of this thesis offers an opportunity to reflect on what has been learned, how close I feel I have come to my own self-imposed definition and to be critical of what may be perceived as idealism. Additionally, it offers an opportunity to consider what the next steps might be in terms of an analysis of this kind of collaborative practice.

As performers in the Western classical tradition we build instincts through education and experience, which we use to create and interpret together. We, as players, 'depend on a highly complex set of interpersonal skills in order to produce a unified performance.' (Davidson & Good 2002; 186) What is necessary is the ability to communicate on a variety of different levels, including those verbal and gestural. In fact, as Davidson describes, often in instrumental rehearsal and performance – particularly within the scope of chamber music - it is through gesture alone that problems are solved. An ensemble develops a unique gestural

language as they come to understand each other. Thus, the majority of problems of interpretation, articulation, dynamic and balance can be solved efficiently through the actual action of music making combined with physical gesture (Davidson & Good 2002). Within my own practice on the other hand, verbal dialogue is the focus[2].

More exclusively dependent on dialogue, the composer - performer relationship is dramatically different from that between performers, particularly within the context of the kind of relationships I'm pursuing. As a result, the skills required are equally different and require attention and care. Suggested here is the possibility of an 'intimate' collaboration: a term that Mary Alm (1997) uses to reflect both the emotional and social dimensions of collaboration within collaborative writing practices. It is a term that will reappear throughout this thesis, as it reflects the interrelational aspects of my own developing collaborative practice. Intimate collaboration is one founded on dialogue, intrinsic motivation and commitment to a long-term relationship. With an almost complete disregard for the realities of the music business (wherein too many artistic collaborations are contradictorily founded on financial and temporal concerns) the focus here is on a practice whereby the composer and performer are responsible for shared goals, committed to continuous dialogue and invested in a long term partnership. A unique synergy is thus created in the relationship between composer and performer.

> 'The way one word follows another, with the conversation taking
> its own twists and reaching its own conclusion, may well be
> conducted in some way, but the partners conversing are far less
> the leaders of it than the led. No one knows in advance what will
> 'come out' of a conversation.' (Gadamer 1990 p. 383)

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[2] In fact, the role of physical gesture and body language in dialogue is a complicated and ambiguous one, as by social scientists it is often described as 'para-textual,' as a kind of co-text with regard to the actual text of the verbal dialogue (Linell 1998). 'Body language' will not be considered in this course of research, as many of my collaborations were long-distance, at least during the germination of the piece, and much of the dialogue took place by telephone or conference call. In forthcoming paragraphs, it should become clear how important the dialogue itself has been to these collaborative relationships and why body language has taken a secondary, if not invisible role in this course of research.

As Gadamer suggests, one cannot predict the path of speech. A collaboration cannot predict the path that might be taken if the exchange is founded on dialogue. This is the very basic principle from which my whole collaborative practice has developed. Talking – and a lot of it – is the bedrock from which I attempt to build 'intimate' collaborations. I am to lead my collaborations to the creation of a 'shared voice,'[3] a unique blending of personalities, aesthetic preferences and the development of a common history. I am to build friendships, partnerships, a kind of collaborative 'space' where both collaborators are secure. Here in this collaborative space, there is trust in which risks can be taken: collaborators can feel free to make suggestions that might otherwise come across as strange or unrealistic. As Alm writes, the most successful creative partnerships are those in which the pair are 'in sync' with each other, '…finishing each other's sentences, eliciting responses from one another, 'talking in text'---all are evidence that collaborators are…participating in a synergistic relationship.' (1997 p. 132) 'Talking in text,' in terms of the composer-performer relationship, refers to the way that the composer and performer speak using cues taken from their own training in music, from their professional experience, from the development of their own personal relationship and from their understanding of the other's work. It has been my aim to develop skills in effective talking, listening and understanding in the hopes of becoming a better collaborator and in the hopes of developing 'intimate' collaborations.

One thing that has been learned through this PhD is that 'dialogue' can contain an equal exchange of information. Equally important to talking is the practice of listening to your partner. One listens to gain understanding, to create a synthesis of ideas, to create the aforementioned 'shared voice.' ''Really talking' requires careful listening; it implies a mutually shared agreement that together you are creating the optimum setting so that half-baked or emergent ideas can grow.' (ibid. 130) For the creative potential of the project to flourish, both partners of a

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[3] As Hutcheon & Hutcheon (2001) write, a dialogue-based focus '…is also a way of creating a shared voice, literally and figuratively. While electronic exchanges provide a different set of constraints and liberations, we have found that the only way to ensure the single-voiced text we want to write is to talk, talk, talk.' (1367)

collaboration must know that their ideas are heard and considered. This kind of intimacy in collaboration becomes like a line that connects the two artists and the work that they create. It creates an 'interior text,' one that is '…constantly evolving and changing even after the physical text is completed—or even if the physical text is never completed. An interior text expands, growing from a single idea or image to a complex network of related ideas and images.' (Harris 1994 p. 80) It is through dialogue, through a true exchange, that this line is created, and through dialogue that I have striven to create lines within my own collaborations.

In addition, it is a contributed sense of playfulness that provides authentic dialogue with the necessary components that lead to a long-term and productive collaboration. Within the collaborative space, there should be a sense of the playful; herein mistakes can be made and laughed at: 'talking in text' as 'laughing together'. Jenkins describes play as 'the capacity to experiment with one's surroundings as a form of problem-solving' (Jenkins 2006 pg. 4) and describes it as a key skill in our educational development. Playfulness, in fact, shifts power relationships; it enables experimentation with accepted modes of behaviour (Carrington and Hope 2007). Humour has played an important role in my collaborative projects, and will be explored later in the thesis. Here in the collaborative space, we test our boundaries.

Early inspiration for the project came from an article written by Fabrice Fitch and Neil Heyde in which they explored their own collaboration and the general relevance of collaborative practices between composers and performers. What is particularly relevant about their experience as collaborators is the concept of a site for collaboration, the building of a collaborative 'space' where the creation of the work can be played out through dialogue and interaction:

> 'In a musical culture that has understood the performer's role primarily as mediator between composer/piece and audience, very little attention has been paid to the performer's potentially significant mediation between composer and piece. When the latter interpretation of the role is brought into play early in the conception, the performer may take a vital, *inventive* stance in

which 'problems' (musical ideas) are formulated and reformulated in tandem with their 'solutions'. The composer-performer collaboration may thus become a site for the playing out of the dialogic aspects of artistic creation.' (Fitch & Heyde 2007 -72)

The language that Fitch and Heyde use is appealing, the 'inventive stance,' for example, or the 'collaborative space'. I am interested in creating a similar kind of collaborative space. Ideally, this space focuses on the development of a work through dialogue. A space that encourages the emergence of creative ideas, pushing the development of the friendship, pushing the development of the performer and the development of the composer. I am also interested in focusing on pushing the boundaries of the clarinet through collaboration. In 1967 Bruno Bartolozzi asked in his *New Sounds for Woodwinds*,

'…have orchestral instruments really reached the limits of their resources? Have they already come to such a dead end as to justify their abandonment? Are we quite sure that these instruments have nothing more to offer of a nature which is substantially new and previously undiscovered?' (Bartolozzi 1967; 1)

Through his early exploration of extended techniques, Bartolozzi answered his own question; and through my own collaborative practice and the ways in which this practice pushes the instrument to offer something new and undiscovered, I also answer this question. It is in this way that I push the possibilities of the instrument and thus contribute to a wider audience.

Through dialogue comes trust: as a result of this trust, risks can be taken and mistakes can be made without fear. Trust has been developed when each collaborator feels the freedom to say anything. Composers and performers have experience in building trust that develops out of their relationships with their composition and instrumental teachers. In writing about the process of teaching composition (and whether this is even possible), Brian Ferneyhough writes, 'This weekly or bi-weekly encounter furnishes a focus for continuing evaluation of progress as well as for establishing the special personal rapport which is the sine qua non for fruitful collaboration. The almost ritualistic regularity of these lessons

forms a stable framework within which virtually anything at all may be discussed…' (Ferneyhough 2006; 31) Moran & John-Steiner echo the writing of Ferneyhough in their discussion of a 'safe foundation' that provides the 'emotional and intellectual scaffolding' required for the taking of risks within a collaboration (Moran and John-Steiner 2004) Undoubtedly, it is the trust developed between the two collaborators that results in material neither could have thought of alone. Solomon, in his work, *Building Trust in Business, Politics, Relationships and Life* describes this as '…moving beyond Knowing What We Know to Knowing What We Do Not Know and then to learning What We Do Not Even Know That We Do Not Know.' (2002; 50)

I would like, within my own practice, to define a space for collaboration that isn't dependent on distance and that allows me to interact with composers of different backgrounds and different interests, and these are no longer matters that are dependent on distance. As Heile, for example, writes, unlike in earlier times, 'no composer of the late twentieth or early twenty-first centuries can claim to follow a specific tradition out of necessity, because he or she has been born at a specific place or taught by a particular predecessor.' (2006; 3) Or: 'Typical of modern times, according to Egginton, is a new sense of spatiality that allows people to navigate between a variety of real and imaginary spaces into which they imaginarily project themselves.' (Bleeker 2009; 154) Composers of a certain school of thought need not live in a certain place, it is thus important for my own practice to engage with composers in different parts of the world. As I intend for my own repertoire not to be limited by location, it is important to have a broad view, to attempt to build a contemporary repertoire that is unique to my own performative aesthetic[4].

As the reader makes his or her way throughout the thesis, it is important to

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[4] The idea of building a 'unique contemporary repertoire' is becoming such an important concept that it has begun to enter the music conservatory. The *Hochschule für Musik Basel*, which in 2009 began to offer a course specializing in performance of contemporary repertoire, states in it's entry requirements that the candidate must have '…an independent artistic competence and high level of motivation to develop and compile an individual repertoire.'

remember that my own learning has been developing continually throughout the PhD. Thus, each collaboration has an effect on the one that follows. In reading subsequent sections, it is important to keep in mind the overall narrative of the collaborative endeavours taken. Themes were discovered and highlighted in the course of research, not at the beginning of the process. Lessons were learned through practice and experiment and reflect themselves in future collaborations.

Individual collaborations

Entire creative practice

Reflective practice
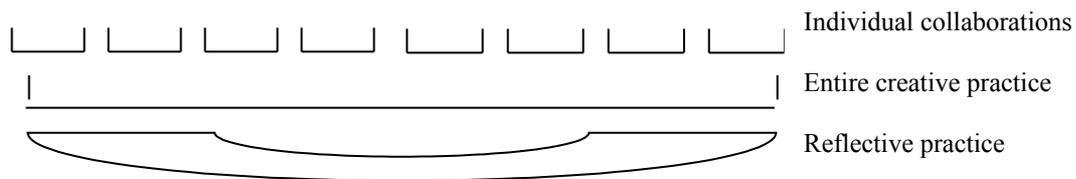
Fig 1.1 Development Chart

In this scenario, each creative project with a composer is encompassed by one grand creative process that represents my creative development throughout the PhD. This is paralleled by an overarching reflective process, as represented in the above diagram.
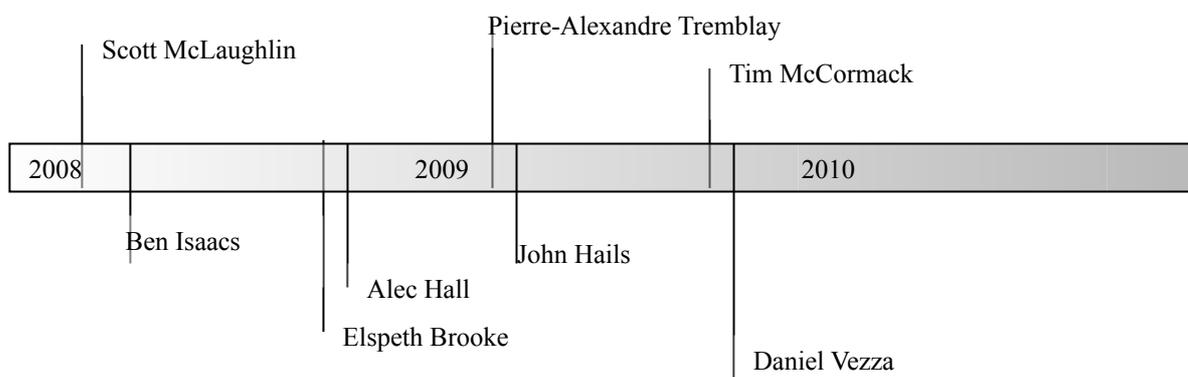
Fig 1.2 Start Times of Collaborations

The above timeline designates the start time of each collaboration, by this it is meant the first recorded meeting, not necessarily the moment the composer and I met.

This course of research participates in a variety of existing and developing dialogues about the relation of music to its social contexts; it takes inspiration from and engages with a body of research that examines collaborative practices across a number of disciplines within the arts, taking important cues from the field of collaborative creative writing, where dialogic aspects are stressed. Despite the obvious bias due the participation of the researcher in this course or research, this thesis owes a significant debt to the practice of social theorists in this field.

1. 2. Rationale:

It is the aim of the following section to discuss the relevance of my research; how it aims to affect a wider community of research and to offer a wider context for this exploration. It is the aim of this project to contribute to an increasing musicological practice of relating music to its social contexts; a practice in which interactions are the primary focus, rather than works. It is within this practice that the experiential nature of music comes to the forefront. In addition, the hierarchical model of music, with the (in most cases, dead) composer at the top, is rejected. In a small way, this project also contributes to a growing body of work that insists on an increased engagement with the audience: the idea simply being that through increased connection between the composer, performer and the work itself, the audience has an opportunity to have a deeper encounter with the work. In addition, this research reflects the practice of all new music ensembles around the world to advocate their practices of collaboration with composers. Through this, it is the hope that this research will contribute to a growing dialogue on the nature of collaboration across disciplines within the arts. And finally, this research follows on the work of a number of social theorists; despite the researcher's obvious bias, it is the aim of this project to contribute as a researcher-practitioner, to the growing body of work by social theorists that have applied themselves to collaborative practices. The following section will explore each of these items in greater detail.

My research develops the increasingly important musicological practice of relating music to its social contexts (Davidson 2004): musicology has been one of the last fields (followed only by dance scholarship (Jordan 2000)) to begin a discourse that is informed not only by historical research and theory focused with near exclusivity on the canon, but by the social or political contexts in which it appears (Leppert & McClary 1989; xii). By integrating the work of the interpreter and the composer, the composition gains a social context that is clearly identifiable, if not unavoidable. Small (1997) advocates a society in which musical culture is based on 'interactions' not 'works' and my research aims to, in some small way, incorporate something of Small's idealism, finding corresponding interests in the way that he discusses relationships within music and an interactive approach to music-making. His view is an essentially collaborative one, even if he doesn't use the word. He writes,

> '[t]he act of musicking establishes among those present a set of relationships, and it is in those relationships that the meaning of the act of musicking lies. It lies not only in the relationships between the humanly organized sounds which are conventionally thought of as the stuff of music, but also in the relationships which are established between person and person within the performance space.' (3)

He criticizes the history of western music aesthetics, claiming that there has long been the assumption of the 'ideal' version of the work. In this context,

> '[p]erformance may either clarify or obscure it for the listener, but it has nothing to contribute to it. The performer is the servant of the composer and the work, and nothing more.' (2)

As Small explains, it is the act of music making that is the experience of music. It is the relationships between those involved in the process of 'musicking' that creates music. The network created between the social, political, economic and philosophical components are an important part of our culture and their integration is an important part of both current trends in musicology as well as my own collaborative practices. As Lind writes,

> 'Art and its working methods are, of course, not a direct result of

social, political, economic and philosophical phenomena – as in a casual relationship – they are part of the same culture... Art participates in both the production and reproduction of these phenomena, it both performs and depicts – as well as checks – these processes.' (2007; 20)

As mentioned in the Introduction, through a focus on the dialogue between composer and performer my work attempts to increase the interactivity in my own work; the approach to dialogue and how dialogue effects the mutually trusting relationship between collaborators will be a constant focus, a theme that consistently returns. My approach is playful and often informal, while occasionally communication is forced[5] as I mentioned in the previous section, for the most part, chance meetings, humour and other elements of 'off-task' behaviour have been important to these partnerships. The relationships between collaborators are of critical importance, as are represented by my focus on the interplay. As Thomas (1996) writes, '[t]here is a constant interchange between the writing self/selves... and others (texts, authors, discourses) and that interrelationship is worthy of exploration.' (64)

This approach also aims to combat the sometimes-hierarchical approach to music-making, with the (customarily dead) composer at the top, on his pedestal, worshipped. The 'menace' of new music threatens an idealist view of music, what Jonathan Dunsby (1995) disdainfully calls the 'Ecstasy School of Musical Thought': this view is not useful or productive. When the composer is alive and interacting with musicians and the world, he betrays the hierarchy with his humanity, his interrelatedness and his curiosity. This destabilization topples the pedestal, so to speak. Idealizing the 'transcendent' nature of music prevents the listener from deeper understanding. Kivy's (1995) notion of 'composer worship' is also relevant here, as it puts the idea that the score is sacred or untouchable in perspective. The worship of a composer as a kind of hero has the capacity for leading to an inflexibility in performance, possibly limiting the performer to one interpretation:

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[5] For specifics of this kind of 'forced dialogue', please see Chapter 3, in which a primarily long-distance collaboration with Alec Hall is explored in detail, and at the beginning of which I insisted on communication early in our partnership, planning activities to enable us to develop our relationship as collaborators.

this is unrealistic and unmusical. In comparing a musical work, as though it exists in some precious form beyond the score, recording or performance, to something that is *truly* irreplaceable, such as a one-of-a-kind sculpture, is not only limiting to the living performer, but places an extraordinary amount of pressure on the living composer. As it stands, the living composer has to compete with these great masters of the past, something the living composer of two centuries ago would not have had to do (Dart 1954): to treat composers long dead as prophets or saints denies their imperfect, human qualities and denies the possibility of these same characteristics in living composers. Consider how Goehr describes the difference between the 'perfect performance of music' and the 'perfect musical performance'; the latter is that which 'celebrates the 'lower' world of the human, the ephemeral, and the active.' (Goehr 1992) This same statement can be easily reassigned to composition. Should we not, as musicians – be it as composers, performers or listeners – celebrate and invest in a musical culture that 'gets its hands dirty' so to speak.

My research also contributes to an increasing tendency amongst performers to write and speak about their creative processes, performance strategies, and collaborative experiences (Clarke, Cook, Harrison & Thomas 2005; Fitch & Heyde 2007; Kimura 2007; McNutt 1999; Perlove 1998). There was evidence for this at the 2008 *Internationale Ferienkurse für Neue Musik* (International Summer Courses for New Music, Darmstadt), where an entire weekend was devoted to an Interpreters Symposium, inviting performers and composer-performers to speak about their work and experience. As Spencer (2008) writes, 'It was made apparent from the 2008 Courses that some of the most eloquent speakers about new music are performers.' (2) In terms of the opinions expressed and the topics covered, there was as great a diversity, breadth and openness as one might hope to find in an interpreters symposium and much of it engaged with different ideas about collaborative practices. For example, while Klaus Lang warned against working too closely with the composer, Barbara Mauer spoke about the motivation and support she felt in his or her presence. Certainly, when performers do reflect on their own practice, or in the case of the somewhat-

recent Bärenreiter series of instrumental technique guides, on their techniques of playing their instrument, the focus is on collaboration. As Peter Veale in his *Techniques of Oboe Playing*, writes that his book is '…aimed at the needs of the composer who requires reliable information about techniques and sound possibilities of oboe playing *in order to prepare for any collaboration with a player*.' (Veale 2001; 8 – my emphasis)

In addition, my research follows on the practices of some of the most prominent contemporary music ensembles in the world. While the excerpts from each of the following ensembles websites speak for themselves, it should be noted how often the word 'collaboration' occurs within these passages. The word 'collaboration' has become a 'buzz-word' in the music business for any contemporary music ensemble (or individual, for that matter) wishing to market itself appropriately. Each of these ensembles has made working with composers, either young or established, a primary focus of their ethos. The following examples come from the websites of the included ensembles:

> 'The ensemble strives to achieve the highest degree of authenticity by working closely with the composers themselves.' (Ensemble Modern)

> 'Over the years, strong artistic and affectionate links have developed with outstanding composers…these have been influential in forming Klangforum's profile, just as the ensemble has played an important part in forming and supporting the shape of their endeavours.' (Klangforum Wien)

> 'It is never just a question of interpretation, but of taking new paths of development. The Cologne-based soloist ensemble has built up a close collaboration with prominent conductors and composers.' (musikFabrik)

> 'The ensemble believes that close collaboration with composers is vital to the process of interpreting modern music and therefore attempts to work with every composer it plays.' (the Arditti Quartet)

> 'Under the artistic direction of Susanna Mälkki, the musicians work

in close collaboration with composers…' (ensemble intercontemporain)

'The ensemble has a reputation for delivering authoritative interpretations of complex, unusual and challenging aesthetics often developed in close collaboration with the composer.' (ELISION)

'The lack of literature for this group makes it as dependent upon composers, as composers have always been upon musicians. The Nieuw Ensemble has thus set out to build its own repertoire, encouraged by continuous contact with composers from different cultures, countries and generations, and long-term workshops for young composers.' (Nieuw Ensemble)[6]

It is possible to suggest that despite the good intentions of these ensembles, that these claims of collaboration aren't really justified; that this is simply a buzzword for good marketing. It might be more realistic to suggest that these ensembles haven't considered how they choose to collaborate or that there is no practice common to the entire ensemble. By this, I don't intend to imply that they must adopt a similar or identical model to my own, but simply that there hasn't necessarily been a conscious decision to develop a method of collaboration. It would be unfair to generalize, one way or the other, however, as many of the aforementioned ensembles are evidently collaborating within long-term relationships with composers. The Australian Ensemble ELISION, for example, has proved itself to be a real advocate of collaboration. Their relationship with composer Richard Barrett, for example, has spanned decades and resulted in an extended creative output, including evening-long compositions *Dark Matter* (1990-2003) and *Opening of the Mouth* (1992-1997).

In addition, this research fits into a more specific historical context: the relationship between the composer and clarinettist has been important throughout the history of the repertoire of the instrument, particularly from the mid-eighteenth century forwards. The elements of my theoretical approach to collaboration will be referenced in great detail in terms of their relevance to these

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[6]

historical collaborations. While for the most part these references are found in footnotes throughout the chapter, this is not intended to downplay their importance in the context of the research or the thesis. While the most well-known collaborations (those between Mozart and Stadler, Brahms and Mühlfeld, for example) will be explored in detail, there is evidence of productive collaborative relationships throughout the repertoire and a comprehensive guide to such relationships is the aim of that particular chapter.

1.3 Further Influences:

In researching collaborative practices, particularly those which advocate an interconnectedness and dependant relationship within the partnership, it was important to understand something of the collaborative process as it exists in other disciplines. This has proved to yield some of the most inspiring literature, as it pushed my own research in the direction of the dialogic, focusing more and more on the very process. Within this chapter, many of these influences have already been mentioned; Mary Alm's (1997) concept of an 'intimate' collaboration, for example, applied in her own research to the practice of collaborative creative writing partnerships. While it is certainly not the aim to create a comprehensive literature review of collaborative practices in every other discipline, the lessons learned from these other forms have been varied and important in the development of my own collaborative practices. Many of these names and disciplines will be brought up in later chapters, most specifically Chapter 4. This section provides some context for their appearance in this thesis.

Within the field of the visual arts, collaborative practices are used as a way for artists to break free of their existing biases, to create what Gablik (1992) refers to as a 'listening self' – rather than, in her words, a disembodied eye (or in this case, a disembodied ear). Gablik writes extensively about concepts of 'connective aesthetics' – her connective, intersubjective approach is something I will return to in Chapter 4. Wechsler (1993) advocates collaborative practices as the

transformation of one art into another; that it creates a change in form. These practices create dialogue, they create new ways of communicating – a regular theme within my own research. While 'transformation of form' is not something I aim for, the transformation of the individual and the collaboration itself is a theme I regularly return to[7]. Towards the end of his life, artist Hans Arp stated: 'I believe that collaboration is the solution and may bring us the harmony which would liberate art from its boundless confusion.' (Hubert 1993; 25)

Additionally, there is a growing body of work that explores the relationship between the choreography and her dancer or dancers (Gardner 2007; Gholson 2004; Grove, Stevens & McKechnie 2005; Grove 2005; Thomas 1996). Interestingly, in the relationship between the dancer and choreography, the collaboration is an entirely different beast. The dancer and choreographer, within modern dance, dance together. Creating a mode that is not only collaborative but, as Gardner writes, 'intercorporeal'. '…throughout the twentieth century modern dance choreographers have performed with their companies, their own dancing continuing to serve as a powerful site of identification for their dancers.' (Gardner 2007; 39) This creates a collaborative relationship that is unique to the field of dance, as Gardner continues:

> 'It is precisely the interpersonal/intercorporeal relationship between the dancer and the choreographer…that must be taken into account if the distinctiveness of modern dance as a social and aesthetic practice is to be fully appreciated and recognised.' (42)

The relationship between the dancer and the choreographer is also unique in that it is often a teaching relationship. Where it becomes interesting is when the practice of the choreographer is opened up to other dancers, '[enabling] them to build a set of shared physical and interpersonal experiences, and these in turn become the basis for a choreographer's and a dancer's decision to work together

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[7] A very specific example of this is my collaboration with Alec Hall, which is explored in full in Chapter 3. His own transformation in terms of his understanding of the instrument, which took place over two years, was dramatic in itself, but also affected my own transformation in *my* understanding of my own instrument; in a smaller way, perhaps, but as the experience came as quite a surprise, it was no less dramatic.

in an informal but committed and intensive way.' (Gardner 2007; 48)

And finally it is in the field of creative writing that my own research has found some of the most significant inspiration; there is a significant body of literature that contributes directly to the field and is in many ways applicable to any collaborative practice (Alm 1997; Cafferty & Clausen 1997; Ede & Lunsford 1990; Fernie 2006; Harris 1994; Howard 1999; Hughes & Lund 1994; Hutcheon & Hutcheon 2001; Inge 1994; Janangelo 1996; Leonard 1994x; Mera & McKenzie 1997; Mercer 2000; Plowman 1993; Schrange 1994). What does interest writers in collaborating remains similar mine, with a few additions, the most relevant being the writer's interest in '…honouring a variety of voices.' (Russell 1997; 146) This represents an interesting return to the theme of 'plurality,' which comes up frequently in the existing literature and has subsequently emerged within my own writing. Writers use collaborative work to question their roles and to question the function of writing: 'Our own experiences with collaboration lead us to question the concepts both of the solitary writer and of writing as a discrete task aimed only at a final product…we agree that writing is a process—a function and outgrowth of learning itself.' (Singley & Sweeney 1997; 67-68)

The relationship between such collaborators seems to be of focus within the existing literature on the subject. Peck and Mink (1997) write, 'Those who engage in authentic collaboration provide the hope and direction for a paradigm shift in which mutually negotiated differences will be valued, resulting in a creative opportunity to explore our shared human reality.' (5) Schrange (1994) writes that, '…the collaboration transcends the individual authors… [it] is an interpersonal medium to produce an intelligible and coherent text.' (19-21) The aim for many collaborative writers is to integrate their own personalities, their own relationship, so much so that one could not tell which word was written by whom:

> '…the text's very inability to delineate which words are more closely allied to one collaborator than another or to suggest how two minds have integrated their thoughts to produce a single text

becomes an indication that communication between two human beings has occurred, even if the path of that transference can never be traced.' (Hughes & Lund 1997; 52)

Finally it is my focus on the creative process itself that is reflected in the writer's practice: 'For us writers...what's important is the process. The tempest, the rough draft.' (Cixous 2005; 55)

There are a number of reasons why I would not consider myself in any way affiliated to the field of social research. Principally ones due to my own background and subjectivity within my own research. However, significant inspiration in how I approach my own collaborative practices and in how I have conducted my research has come from how social theorists have approached the topic. These social theorists are approaching collaboration from a variety of perspectives, including from that of education (Barett 2006; Joiner, Littleton, Faulkner & Miell 2000; King 2006; Merleau-Ponty 1964; Miell & Littleton 2004; Moran & John-Steiner, 2004; Regean, Fox and Blech 1994; St. John 2006; Trimbur 1989; Vygotsky 1978), group creativity (Sawyer 2003) and the role of creativity and conflict in collaboration (Creamer 2004; John-Steiner 2000; Storey & Joubert 2004; Wheaton 1974). The works of these authors appear as a point of reference throughout the thesis in an effort to engage with these important perspectives on collaborative practices in general.

Four different disciplines have had a significant influence on my work; visual arts, dance, collaborative writing and social research: many of the thinkers, theorists and writers mentioned above will be referred to at length in Chapter 4. While some have borne more influence than others - I am consistently inspired by studies of collaborative writing partnerships, whereas the relationship between dancer and choreographer has comparatively little relevance to the kind of practice I explore – it was necessary to offer some context for these references, before they are incorporated into the main body of the thesis.

1. 4. Motivation

This section serves to illustrate my own motivation in carrying out this course of research; that is, what motivates me as a performer of contemporary classical music, to not only work with living composers, but to work with them in the way I have begun to describe above and to pursue this as a course of research. It asks what motivates me, as a researcher and practitioner, to develop a personal definition of collaboration. It aims to provide context and an element of biography for this course of practice-as-research, in which the researcher is additionally that being researched. It aims to relate my own motivation to my research aims. It also aims to provide some context for motivation within the literature and from the point of view of other clarinettists who consider themselves collaborators: what makes them collaborate, what begins the collaboration.

The motivation from which this research stems is a continuing, career-long interest in contemporary music, and a deep engagement with the instrument. It is fuelled by an interest in the social elements of music, the process of creation and collaboration in its most general sense. As the project began, it was further propelled by an enjoyment and satisfaction in building relationships with composers and creating dialogue that was both productive and provided insight into my own collaborative practice. It soon became exciting that as I practised collaboration, I improved as a collaborator. It is hoped that these motivators also serve a wider readership of musicians and collaborators, whether they be clarinettists or not.

This study is motivated by early experiences as a student of music in which collaborations with composers didn't function and were dissatisfactory. Students lack models on which to base these kinds of relationships (Fitch & Heyde 2007). The composer often feels he or she is being intruded upon or not getting the kinds of answers he needs. The performer feels as though he is simply offering up a 'box-of-tricks' from which the composer may choose. Dialogue is limited to an

exchange of paltry information; at best this can be termed 'cooperation'. I am motivated by my own early experiences along such lines, in which I as a student clarinettist, met with student composers to work together on new pieces of music, but without the tools we needed to be able to communicate. We were firstly without the tools and experience of contemporary music to know what might work or not, but more importantly without the tools for effective and efficient dialogue, without trust. Full of fear of the projects projected success or failure, we failed to take risks in these early collaborations. This study is thus motivated by the certain knowledge that should performers and composers explore and study their own ways of collaborating, their practice and relationships will undoubtedly improve. It is motivated by a *need* for research in this area, for an exploration of models of collaboration, in this case, one founded on dialogue.

Further incentive for pursuing this course of research comes from Czikszentmihalyi's (2005) notion that the creative person always aims to further her own domain: particularly inspired by this concept, my work contributes not only to a growing body of research by living performers, but will result in the creation, performance and recording of a great number of new works for clarinet. Additionally, Czikszentmihalyi's thoughts, which are related to creativity in the most general sense, are echoed by Krampe & Ericsson within the context of musical performance: 'While expert performance can be attained through instruction and prolonged deliberate practice, eminent performance differs in one crucial respect: by definition, an eminent performer irrevocably changes and expands the known possibilities for a given instrument or repertoire' (Krampe & Ericsson in Rink 2005, pp. 89)

1. 5. Methodology

The data that forms my research comes from the documented evidence of my own collaborative efforts. It is this data set that will receive the most attention

within the thesis and the most analysis throughout the course of my research; the majority of this data will be analysed in Chapter 4, where it serves to illustrate a number of themes that have presented themselves as being of critical importance over the course of the PhD. They will be further explored in Chapter 3, in which I use one particular collaboration as an example, my collaboration with Alec Hall, presented as a case study, as an opportunity to examine how these themes have presented themselves over the course of one entire collaboration. Themes discovered within my own practices will also be highlighted in a brief history of collaborative practices throughout the clarinet repertoire. The data is presented principally in the form of transcription, although much of the transcribed material will also be presented in its original form on the accompanying CD. Please see Appendix C.

In order to give some structure to my analysis, I have chosen to borrow elements from the practice of Grounded Theory, a methodology frequently used in the qualitative analysis of data in social research[8]. It is the aim of this section to briefly explain how it works and how I have made use of elements of its method in the analysis of my data.

Grounded Theory is based on 'the constant interplay of theory and data' (Weed 2005) – the creation of links between themes, the coding of themes and the flexibility in approach to what those themes might be (all directed from the data and from the theory), the process of analysis and collection of data progressing until 'saturation' of the analyst occurs: these things all appeal. In addition, that in the practice of Grounded Theory, theoretical sampling occurs *throughout* the

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[8] In researching a variety of methods for use in my research, some might come across as an obvious choice for my own use; Discourse Analysis, for example. Here is '… an approach to the analysis of language that looks at patterns of language across texts as well as the social and cultural contexts in which the texts occur.' (Paltridge 2006; 1) However, the majority of methods of Discourse Analysis do not look at the bigger picture: Conversation Analysis, for example, tends to look at speech patterns and to derive meaning from these. This method does not appeal to me, as it starts with language over the course of a text and from there begins to derive meaning. The methodology I use needs to be flexible – it needs to account for new perspectives during the course of the research -- and needs to be connected with my growing understanding of the relevant theory.

course of research, finds a parallel with my own work. The principle text in developing an adequate methodology from which to carry out my research has been Goulding's 2002 work, *Grounded Theory: A Practical Guide for Management, Business and Market Researchers*. While certainly not aimed at a performer studying her own practice, this work aims to be as practical as possible in its description of the practice of Grounded Theory and in addition '...management is about people: it is about communicating, leadership, relationships and culture.' (Goulding 2002; 1)

In searching for the appropriate methodology, it was critical that I found a method that was flexible, one that acknowledged the complex and interactional aspects of my research; something that would not bind me into analysis of cause and effect but allowed for the intangible and irrational aspects of human behaviour. It was thus important that I avoid the same positivist approach that Grounded Theory reacts against. Positivists see the relationship between the researcher and researched as independent (Robson 2002). They only analyse that which is observable, as though 'cause' and 'effect' occur within a test tube (Goulding 2002). Within the field of social sciences, this often entails reducing research to the use of a social survey; objectivity is thus maintained, concepts operationalized and the experiment is easily repeated. As no separation nor objectivity is feasible within my own course of research, the positivist approach would be unwanted and impossible to achieve. Grounded Theory, on the other hand, maintained the kind of flexibility I was seeking.

In using Grounded Theory, I am able to view my research as a 'journey of discovery' rather than have it be one of verification of a hypothesis (Bryman 1984). It was important that my methodology reflect my own growth throughout the project. It was important that it be flexible when new themes arose out of the data and that new paths could be taken as these new discoveries were made.

Glaser and Straus, the founders of the technique of Grounded Theory, eventually diverged in what they thought the aims of the practice should be and my

preference has been for Glaser's focus on the 'interpretive, contextual and emergent nature of theory development' (Goulding 2002; 46). There are a number of constants in their practice, which I have aimed to emulate in my own research:

1. *The need to get out in the field in order to develop understanding*: my involvement in my field of research was established years before it began formally, as may be gleaned from the section within this chapter detailing my motivations; as I am both researcher and part of what is being researched, there can be no doubt that I am immersed in the field in question.

2. *The constant comparison of data to develop concepts and categories*: the data from each collaboration is compared with the others in an attempt to develop further strategies for exploration. This includes the transcription data and the diaries I have kept throughout the process. It also includes the analysis of the interview transcriptions with other clarinetists. The data, or the transcriptions of the interviews and collaborations, have been re-visited at various points throughout the project, allowing a parallel revisiting of themes and the development of new ideas.

3. *The nature of experience in the fields for both subject (composer) and researcher as continually evolving*: it is this aspect in particular that has developed my interest in Grounded Theory. My own growth throughout the project has been a key feature. It is a necessary feature of my project that this growth be reflected in the methodology chosen. In researching the methods of Grounded Theory, I was pleased to discover such parallels between the method and my interests in specific collaborative practices: the development of the performer and composer as people and musicians has been an important part of my practice.

4. *The active role of the research in shaping the world through interaction*: as my project is extensively focused on dialogue and interaction as a means through which composition and collaboration occur, it is enormously beneficial that my methodology reflects this.

It is difficult to prescribe a set number of steps when following a practice of Grounded Theory; its method of data collection and theory development happens in a circular motion. However, the procedure involves:

1. The writing of memos: these can be a few lines of text or a few pages long. It is important in the initial stages not to try to make what is written in the memo fit any kind of unformed theoretical ideas. Ideas should be noted as soon as they strike; full priority should be given to the writing of memos: self-censoring should be avoided. The data itself should remain free of the memo taking process, leaving only the free thoughts of the researcher. These exist to build relationships and abstract theoretical frameworks.

   In terms of my own research, these have appeared mostly in the form of the diaries kept throughout the process of each collaboration. However, rather than being written during the process of analysis, many of these are written after each collaborative meeting (that is to say, each time new data is accumulated). This is mostly due to the fact that I am a participant in my own research; my ideas and thoughts about the process of collaboration occur almost exclusively during, or shortly following, the data-collection phase. Additionally, in continuously writing a document that narrates the complete time-line of my collaborative activity, I have discovered a second opportunity for the developing of ideas; this large 'memo' of sorts offers a different way to reflect that aims to demonstrate what each collaboration taught and how the researcher grew in the process. It aims to develop ideas for the next collaboration, things to experiment with.

I believe that these memos, which also serve as memory aids, provide a way of allowing the researcher a way to reflect over a long period of time, reading entries from the earlier stages of this project have allowed me to reflect on my own growth in a positive and critical way.

2. The coding of data: it is important, Straus warns, to not, as the researcher, think in quantitative terms. Instead, one should create categories from the interpretation of the data. Initially the analysis should be broad and lack focus. Accumulated data should be analysed simultaneously. The researcher should begin with the process of 'open coding': making a complete transcription and then analyzing line-by-line in an effort to identify key phrases (Goulding 2002).

As I have been using a great deal of data and covering a number of large and important themes within that data, a line-by-line analysis isn't necessarily going to achieve the kind of results I am aiming for. However, what I like is the focus on transcription and the simultaneous analysis of data.

This process continues until what is referred to as 'theoretical saturation' occurs. Research continues until no new evidence emerges, no new themes are discovered and the theoretical point has become clear. 'There are no clear-cut rules of thumb for when this will occur, but it is important to saturate the data if the theory is to have substance. This may also involve searching and sampling groups that will stretch the diversity of data in order to ensure that saturation is based on the widest possible range of data.' (Glaser and Straus 1968; qtd Goulding 2002, 70)

As using Grounded Theory implies that the research is an 'interpretation' of the data, it is important to acknowledge a number of things so that the project can

be deemed credible. For example (from O'Callaghan, 1996):

1. The design of the study: in my study, a number of composers over the course of four years will be collaborated with; each collaboration will reflect things learned in the one that came before it.

2. The range of sampling: it was important to work with a wide range of composers. Students, professionals, those who live in the same city and those who live at a distance, those with whom I was already acquainted, close friends, those whom I did not know, those whom were recommended to me, etc.

3. The clarity of discourse used to present findings: one of the principal difficulties in beginning this research was to develop a language that was both professional and candid. Language that was fit to discus the abstract nature of a theory in development with the personal experiences of the researcher.

4. The relationship between the theory and other research: this will be discussed at length in Chapter 4.

5. The identification of areas for further research: this will be discussed at length in the conclusion.

The themes that have emerged within the data will be discussed in detail in the coming chapters. Most important has been the emergence of creative ideas, and what aspects of the *process* of collaborating are critical for focus.

In documenting their experience of the creative and collaborative process, researchers and artists run into difficulty. It was important from the beginning of the project that I be aware of these problems. Within the literature, collaborators express difficulty at expressing how their collaborative process took place, despite being able to understand intuitively themselves (Singley & Sweeney 1997).

'There are parts of the process you can explain and there are other parts that are simply just meant to be lived. I think if you try to explain them you are going to miss it.' (Storey in Miell 2004; 42)

In the documentation of their collaboration, Fabrice Fitch and cellist Neil Heyde describe this similarly, 'Despite audio and video recordings made of each session, much of what drives ideas forward is not expressed directly.' (Fitch and Heyde 2000, 72) While it is *relatively* clear in a collaborative relationship between a performer and composer who has created what material, in an 'intimate' collaborative relationship, there will be, if not *should* be, some blurring of roles. Furthermore, in other disciplines, these boundaries become even less clear, as long-term collaborators and scientists Hutcheon and Hutcheon write,

'Even recent attempts in the scientific community to be clear about who does precisely what in an experiment couldn't capture the kind of complex interaction that we felt characterized our working relationship or its results.' (2001; 1368)

Much of the collaborative process happens in unspoken cues and develops as a relationship develops between the performer and the composer, both within and outside of the 'collaborative space.' While these difficulties have been faced in the experience of recording and transcribing the data collected from my meetings with the composers participating in this project, there is still much to be gleaned *from* this data, much that provides insight into the collaboration.

What the aforementioned quotations and references do not make clear is what specifically is so difficult to capture on tape: it is the unspoken cues, use of humour, and the role that intuition has to play within these relationships that makes their documentation difficult. Despite these concerns, each collaboration is documented through recordings, e-mail exchanges and my own journals of the experience. This data alone presents a wealth of useable material. Both the transcriptions of the meetings between myself and composer and the diaries are later coded according to methods borrowed from Grounded Theory. As mentioned above; themes are highlighted and set aside to assist the shaping of

my analysis of collaborative processes. The same methods are also used on the interview data collected. Many of these themes can be seen within this chapter, particularly within the section on building an effective collaborative process. Each of those themes (a focus on process over product, the development of mutual respect, a focus on dialogue and an understanding of conflict) emerged within the data derived from my own collaborations and within the interview transcriptions. Examples and highlighted sections of these transcriptions are then used to illustrate both my own experience and that which has been discovered in the existing literature. There is a triangulation of the data that happens, between my own experiences, those of my interviewees and the existing literature. This attempts to lend an increased amount of objectivity to this research, despite the understanding that it is, inherently, subjective.

1. 6. Conclusion

It has been the primary aim of this chapter to introduce the aims of this thesis, but more importantly, to introduce the kind of collaboration that this course of research pursues: a creative practice that engages with the work and the relationship between the collaborators in order to create. A relationship founded on dialogue, where trust is built between the collaborators and a playfulness exists, this is a collaborative space where risks can be taken. Emergent themes within this collaborative space will be explored in further chapters, the aim having been to cultivate an 'intimate' relationship, a collaboration that effects the personal and musical growth of the researcher and participating composers.

It is the aim of the following chapters to explore this kind of collaborating, this dialogue-based process, through the history of the repertoire of the instrument and through my own collaborative practice. As Gadamer was quoted above in saying, 'No one knows in advance what will 'come out' of conversation' (1990; 383) Within the context of this research project, spanning a number of years, copious numbers of conversations took place, I didn't know what would 'come out' of them. In being guided by some of the principles of Grounded

Theory, I extracted themes, discovered them within my own data and within the history of repertoire for the clarinet. These themes found themselves echoed again in the existing literature on collaboration, literature that comes from a variety of sources and disciplines.

2. Exploration of Collaborative Processes: a select history of clarinettist-composer partnerships

2.1 Introduction

Throughout the history of the repertoire of the instrument, collaborative practices between clarinettists and composers have been of critical importance to the development of works, the instrument and how we conceive its very possibilities. Moreover, the themes that recur throughout this thesis recur here: the product is not to be judged within this chapter, but evidence of the *process*. In a selected history of the standard repertoire of the instrument, what I aim to glean from the evidence available is how the process of collaborating affected the two musicians *as* musicians, as individuals and within the context of their relationship.

The development of the instrument throughout the Baroque, Classical and Romantic periods has depended on a close collaboration between composer, clarinettist and instrument maker. The development of the basset clarinet, for example '…arose from a unique collaboration of player, composer and manufacturer, all of whom were intimately acquainted with the basset horn, to which the [clarinet] is closely related.' (Lawson 1987, 487) Each subsequent new design allowed clarinettists greater flexibility in terms of how passages were executed (through the addition of keys) and how much chromaticism was feasible; how intonation was controlled and how the timbre could be manipulated. Composers wrote within the limitations of each instrument. Additional keys were chosen not just for increased flexibility, but also changes in colour (Hoeprich 1983). In turn, each subsequent design, combined with the mastery and knowledge of the individual clarinettist, provided the composer with further impetus for more virtuosic writing.

What follows is an exploration of collaborative relationships between clarinettists and composers from the Classical period through to the mid-twentieth Century. It progresses historically, beginning with Johann Stamitz' arrival in Paris and concluding with the writing of Messiaen's *Quatour pour le fin du temps.* This select history of collaborative relationships aims to explore the relationships between composers and clarinettists that have appeared throughout the history of the instrument. Most importantly, it is my aim throughout the chapter to explore the themes that have arisen throughout my course of research and to discover instances of their occurrence within the history of the repertoire of the clarinet. These themes, while not discussed at length until the following chapter, will be brought to the attention of the reader, principally through the attached footnotes. These footnotes serve to provide a way of directing the reader towards appropriate sections in future chapters.

It should be noted that this study does not aim to be exhaustive in terms of a history of the repertoire of the clarinet: for example, the history of the chalumeau and the baroque clarinet are not included, as there has been little found evidence of collaboration between composer and performer (Rice 1992). Indeed in both the development of the clarinet itself and its earliest repertoire, there is a great deal of speculation required. The invention of the clarinet (and the improvement of the chalumeau) is usually ascribed to J.C. Denner (1655-1707), as he and the clarinet are mentioned in the *Historische Nachricht von den Nürnbergischen Mathematicis und Künstlern* of J.G. Doppelmayr (Page 2010). However, it is unclear as to what exactly Denner did (Lawson 2008). While it is certainly possible he extended the range of the chalumeau and then developed the clarinet, inconsistencies like Doppelmayer's account appearing twenty-five years after Denner's death and his tendency to exaggerate the accomplishments of fellow Nuremburg craftsmen cause considerable doubt (Rice 1992). Within some of the early repertoire for Baroque clarinet, similar inconsistencies exist. For example, 'clareni' parts in Antonio Vivaldi's (1678-1741) oratorio, *Juditha Triumphans*, might have suggested trumpets, especially given the trumpet-like

character of the parts. However, the parts would have been unplayable on the trumpets of Vivaldi's time (Rice 1992). Having said that, the three concerti grossi that Vivaldi wrote specifically using clarinets seem to be equally impossible for the instruments of the time (Hoeprich 1983). Similarly ambiguous, the 'Clarinetti' parts of Antonio Caldara's (1670-1736) opera, *Ifigenia in Aulide*, might have referred to the clarinet rather than the clarion. However, unlike in the Vivaldi example, these parts were perfectly playable on C trumpets of the time. (Rice 1992) Georg Philipp Telemann (1681-1767), despite being one of the earliest composers to use the clarinet, used it rarely, preferring the sound of the chalumeau, which he used often in his canatas, oratorios and serenatas (Lawson 1983).

It has been common throughout the early history of the instrument that many of the composers writing for the clarinet have been clarinettists themselves. Franz Tausch (1762-1817), Joseph Beer (1744-1811) and Bernhard Crusell (1775-1838) are notable examples. Oddly enough, given the number of violinist-composers and pianist-composers writing at the time, there seem to be little or no example of established clarinettist-composers during the Romantic period. Given the frequency of performer-composers on other instruments, one can speculate perhaps that this is merely coincidence. This tradition of the clarinettist-composer has, however, revived in more recent years, especially in America. It includes the composer William O. Smith, whose *Five Pieces for Flute and Clarinet* (1961) was one of the first to use multiphonics under 'rigid control' (Rehfeldt 1994). Other examples of composer-clarinettists include Burton Beerman, Ron Caravan, F. Gerard Errante, Durrance Stalvey and Eric Mandat. One of the more successful examples in Europe has been composer-clarinettist Jörg Widmann[9]. Understandably, as the writing of works by the aforemtioned composers involves no collaboration with clarinettists, their own works for clarinet will not be

[9] Harrison Birtwistle, were he still performing as clarinettist (which he hasn't done since 1959 – the day that he won his first major composition prize), could indeed also fit into this category of clarinettist-performers, studying as he did with Frederick Thurston and Reginald Kell (Cross 2010). While there is little evidence of his collaborative work with other clarinettists, perhaps Birtwistle can still find a place in our history of collaborators, as Maxwell Davies wrote his *Clarinet Sonata* for Birtwistle to perform in the Darmstadt Summer Courses (Warnaby 2010).

discussed in this chapter. That is not to say, however, that many of them did not collaborate with other composers on works for their instrument, or with other performers on works for other instruments. Beer collaborated extensively with Stamitz, for example. It is this relationship, and others like it that will be discussed below.

2.2 1757-1846

This chronological section begins with Johann Stamitz' visit to Paris, and ends with the death of clarinettist Johann Simon Hermstedt. Many significant works for clarinet were written during this time, including concertos by Mozart and Spohr, and this section covers those written during the Classical period. During this time, the clarinet began to develop solo repertoire and its character as a solo instrument; clarinets began to be used with increasing regularity in orchestras all over Europe and the first notable soloists appear: Josef Beer, Anton Stadler and the aforementioned Johann Simon Hermstedt, to name a few.

In 1757, the Mannheim composer Johann Stamitz visited Paris, where he was invited to conduct the orchestra of the wealthy patron, La Pouplinère. Clarinettists were employed with this orchestra; and as a result were subsequently employed in Mannheim in 1758. Coincidentally, this is the town that Mozart would visit in 1778 and famously write to his father, 'Alas, if we only had clarinets.' (Page 2010) One clarinet concerto has been ascribed to Stamitz and was most likely written for Gaspard Procksch, clarinettist with the orchestra. While there is no recorded evidence of any collaboration between the two it is clear from the way the concerto is written that the clarinettist had, at the time of composition, a technically advanced piece of equipment. The frequent appearance of chromatic figures around the break of the instrument – that is, between sounding g#5 and a5 - suggest that the work was written for a four- or five-key clarinet. This would have been unusual for the average orchestral clarinettist of the time, who was more likely to only have two or three keys (Rice

2003; 152)

Johann Stamitz' son, Carl Stamitz (1745-1801), the most prominent composer of the second generation of the Mannheim school, moved to Paris in 1770 where he became court composer and conductor for Duke Louis of Noailles. Here he began to work with clarinettist Josef Beer, for whom he wrote eleven concertos. In the score to the eleventh, both Stamitz and Beer are listed as the composers of the work. While this may have raised doubts about which of the two may have actually composed the work, Helmut Bose has concluded that it was a product of their collaboration, that the concerto is itself '… the work of Stamitz and that Beer collaborated on the thematic material and virtuoso aspect of the composition. Certainly it is a larger and meatier work than previous ones by Stamitz…' (Weston 2002; 31) It is speculated that Beer may have performed these eleven concertos at 21 concerts from 1772-1779. (Rice 2003)

Wolfgang Amadeus Mozart became familiar with the clarinet as early as 1764, through copying C.F. Abel's Symphony op.7 no.6, but didn't use them until 1771 in his Divertimento K113, composed in Milan. The parts for this are quite simple, suiting the technical abilities of the orchestral players of the time, who would have most likely had five-key instruments (Page 2010).

His greatest works for clarinet were not written until 1773, the earliest date that Anton Stadler was known to be in Vienna. It was fortuitous that he would meet such a virtuoso, that their relationship should be such an amiable one and that Stadler would be so fascinated by his instrument that he would strive to improve it with the aid of an instrument maker, Theodor Lotz (Lawson 2008). Also worth noting is how well documented the collaboration between Mozart and Stadler is, especially when with some of the other concertos – those written for bassoon specifically – there is no reliable data to even point towards who might have commissioned them (Waterhouse 2010).

Lawson (1987) writes that while the clarinet parts of Beethoven and Haydn

recognized the limitations of the instrument, the collaboration between Stadler and Mozart pushed these limits, and this partnership 'must be seen as wholly exceptional for its date.' (489) This collaboration started after Mozart refused to write a concerto for Josef Beer, a clarinettist of international reputation, who has been previously mentioned as the clarinettist who worked extensively with Carl Stamitz. (Rice 2007) The letter in which he discusses his opinion of Beer is found in Weston's 2002 work, *Clarinet Virtuosi of the Past*:

> 'As for the letter of recommendation to Herr Beer, I don't think it is necessary to send it to me: so far I have not made his acquaintance: I only know that he is an excellent clarinet player, but in other respects a dissolute sort of fellow. I really do not like to associate with such people, as it does one no credit; and, frankly, I should not like to give him a letter of recommendation —indeed I should feel positively ashamed to do so—even if he should do something for me! But, as it is, he is by no means respected here—and a great many people do not know him at all. Of the two Stamitz brothers only the younger one is here, the elder (the real composer a la Hageneder) is in London. They indeed are two wretched scribblers, gamblers, swillers and adulterers—not the kind of people for me. The one who is here has scarcely a decent coat to his back.' (qtd. 34)

While working with Beer would have been beneficial for Mozart's reputation, he regarded Beer's reputation as 'dissolute' (Lawson 2008). Mozart's attraction to Stadler, then, presumably, was not solely based on his skill as an instrumentalist, but on his personality and their mutual friendship and respect for each other. The importance of the personal relationship and the mutual respect implied, between the composer and the performer, is discussed extensively in Chapter 3. While perhaps it is presumptuous to assume that there was a relationship mutually respectful between the Mozart and Stadler – the clarinettist borrowed a great deal of money from Mozart, which he never repaid (Weston 2002) -- it is the longevity and the productiveness of their relationship that is of particular interest. And it is a commitment to the development of the relationship, with the interest in pursuing a long-term relationship, that is explored in the following chapter.

It is relatively clear that the two men were jovial with each other, as demonstrated by Mozart's remark after Stadler asked him to change a few difficult passages on his instrument: "Have you the notes on your instrument?' 'Certainly they are on it.' 'Provided they exist it is your concern to produce them.' (Lawson 1987; 500) No doubt, when Stadler became a freemason in 1785, just a year after Mozart had joined, the friendship between them was firmly cemented (Weston 2002). Mozart's sense of humour, especially as concerned his relationship with collaborators, is documented: the case of his relationship with the horn player, Leutgeb, is a famous one. Mozart played a regular trick on Leutgeb, scoring different parts of the solo parts of his horn concertos in different colours of ink. (Leavis 1953)

The collaboration between Mozart and Stadler was also based on a long-term commitment: prior to working on the *Concerto,* Stadler performed the two obbligato numbers from Mozart's opera, *La Clemenza di Tito*, which 'offer a final glimpse of Stadler's favourite techniques immediately prior to the Clarinet Concerto. The solo writing for Bb basset clarinet and for basset horn incorporates slow, lyrical melody, chromatic passages, a wide variety of arpeggiated patterns and different dramatic contexts.' (Lawson 2008; 33) The music for *La Clemenza* exploits Stadler's 'versatility without the extremes of virtuosity in the concerto.' (Lawson 1987; 493)[10]

The work between Mozart and Stadler also seemed to be mutually beneficial, as the dating on Mozart's autograph sketch suggests that it was this Concerto that inspired Stadler, who was also an instrument maker, to develop the basset clarinet further (Lawson 2008)[11].

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[10] Mozart's freedom to collaborate was not always so privileged within the walls of the opera house, within which '…singers simply assumed they could dictate to the composer how they wanted their arias to be composed! If the composer did not comply with the wishes of his singers, he was criticized, indeed, he would have been thought unsuitable as a composer.' (Harnoncourt qtd. Haynes 2007; 94)

[11] The development of the individuals in a relationship that is mutually beneficial, challenging each to further their own abilities (and indeed Stadler's case, his own instrument) is an important aspect of the kinds of collaboration this thesis explores. For example, Carin Levine spoke extensively of her enjoyment of the challenge of collaboration during her lecture, entitled 'Making the Impossible Possible'. In her lecture, she exhibited a passion for the challenge of completing an

Between 1770 and 1830, most clarinets had five keys, but concertos were written for specific performers playing instruments with up to twelve keys, for example, the collaborations between Louis Spohr and Simon Hermstedt, whose clarinet had 11 keys; or, between Carl Maria von Weber and Carl Baermann, who played 10 and 12-key clarinets (Rice 2007).

In 1808, Duke Günther Friedrich Karl I of Sondershausen commissioned a concerto for the director of his wind band, Johann Simon Hermstedt (1778-1846), to be written by Louis Spohr (1784-1859). He wrote of his reaction to the commission, and of his admiration for Hermstedt's playing, in his Autobiography:

> 'To this proposal I gladly assented, as from the immense execution, together with the brilliancy of tone, and purity of intonation possessed by *Hermstedt*, I felt at full liberty to give the reins to my fancy. After, that with *Hermstedt's* assistance I had made myself somewhat acquainted with the technics of the instrument, I went zealously to work, and completed it in a few weeks. Thus originated the Concerto in E-minor, published a few years afterwards by *Kühnel* as the op. 26, with which *Hermstedt* achieved so much success in his artistic tours, that it may be affirmed he is chiefly indebted to that for his fame.' (Spohr 1865/1969; 124)

Weston, in her 2002 work, *Clarinet Virtuosi of the Past,* explains that while Spohr believed that it was the success of the clarinet concertos that made Hermstedt famous, in all likelihood, the Duke of Sondershausen, Hermstedt's patron, would have commissioned works from an equally well-respected composer, '…for he fully appreciated the man in his midst.' (77)

Before writing the concerto, Spohr visited Sondershausen, where Hermstedt invited him to hear the wind band that the clarinettist of which he was director. Impressed, Spohr invited them to participate in a concert that he was giving the following day. Hermstedt performed as clarinettist in Mozart's Quintet to a numerous and 'spellbound' audience. 'The success of this concert helped to

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'impossible' task set for her by the composer. She relished the opportunity to be able to do something the flautist before her couldn't accomplish. She spoke of feeling supported and challenged by the composer.

cement the friendship between the two musicians and they worked amicably together on Spohr's concerto.' (Weston 2002; 82)

The concerto Spohr wrote was exceedingly difficult and while this was not unusual for his work in general, it required a technical facility not previously asked for in the repertoire for clarinet; he asks for extreme control of dynamic, and the excecution of chromatic scales, large leaps and arpeggios (Rice 2003; 168). What is particularly relevant to their collaboration is the way he praises Hermstedt in the preface to the 1810 edition of the Concerto. He writes that initially, he had taken too little consideration of the functionality of the instrument. He confesses that his only knowledge of the clarinet was its range. The result was such that he wrote passages that might have seemed impossible to the clarinettist of the time. '…However, Mr. Hermstedt, far from asking me to alter these passages, sought rather to perfect his instrument and by constant application soon arrived at such mastery that his clarinet produced no more jarring, muffled or uncertain notes.' (qtd Rice 2003; 168)[12] Rather than asking Spohr to change difficult passages, Hermstedt instead was determined to push the possibility of the instrument and his own playing. It was his attitude toward these challenges that made their collaboration as successful as it was, and no doubt what led Spohr to choose repeatedly to work with Hermstedt.

The relationship between Spohr and Hermstedt was one founded on a deep friendship and they had a lasting commitment to each other; Hermstedt was still playing Spohr's music more than twenty years after the first concerto was written (Weston 2002). His fourth and final clarinet concerto was written in 1828, making abundantly clear their long and productive collaboration. This focussed commitment and long-term relationship are key elements in collaboration as

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[12] As discussed in the above footnote, the proclivity of the performer to regularly challenge himself to better his instrument or his playing is a necessary quality for productive and effective collaboration. This is a theme that emerges with great regularity and as previously mentioned, will be discussed at length in Chapter 3. Hermstedt, like Stadler before him, clearly took it upon himself to improve his own control of the instrument; not to mention the instrument itself, to which he added a number of keys, resulting in a 13-key clarinet very much resembling that of Müller (Weston 2002).

defined in this PhD, the partnership between Spohr and Hermstedt provides an excellent example of how these features have presented themselves in the history of the repertoire of the instrument.[13]

Just as composers in the twenty-first century have an interest in experimenting with the timbral qualities and variations capable of the clarinet, so did composers of the Classical Era. In his *Essai d'instruction àl'usage de ceux qui composent pour la clarinette et le cor* written in 1764, Valentin Roeser provides detailed instructions as to how write for the clarinet in its three different registers: 'There are up to three types of sounds in the compass of the clarinet. The first, from the F in the small octave to the Bb in the first octave is called chalumeau because it is very sweet. The second, from the B natural of the first octave up to the C # of the third, is called clarion or clarinet because it is very sonorous and very brilliant. The third, which is from the D of the third octave up to F, is called shrill because it is very loud and can't be played as softly as the preceding. That is why one ought never to use it in delicate passages.' (Quoted in Rice 2007; 79) Timbral differences between the different types of clarinet was also considered important, and the difference in tone-quality amongst A, B flat and C clarinets were recognized and considered by most composers during the 18th and 19th centuries. Several 'emphasized that the choice should be the composer's responsibility rather than the player's.' (Lawson 1983; 357)

2.3 1811-1891

This section begins with the year that Heinrich Baermann arrived in Munich to meet Carl Maria von Weber. It ends with the premiere of Johannes Brahms' Trio, op. 114.

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[13] The importance of developing collaborations which focus on a long-term development of a relationship will be discussed at length in my own work.

Heinrich Baermann (1784-1847), trained at Potsdam, served in a military band and after a tour that took him through England, France, Italy and Russia he arrived in Munich in 1811, widely famous. While there, it was arranged that Carl Maria von Weber (1786-1826), who was visiting Munich in the midst of a tour planned to establish his reputation (Spitta 2010) would present some concerts for the Court, and he engaged Baermann to help him; for the occaision he wrote his Concertino (1811) for clarinet. Its melodies reflected the human voice and Baermann's personality; Baermann's '…bright genial character and sterling worth soon won the young Weber's heart. Carl Maria, always ready with his sympathies, attached himself in the warmest friendship to this excellent fellow—a friendship which lasted through their lifetimes. In their communion as artists, or in long years of separation, never was this friendship weakened.…' (Max Maria von Weber, qtd. Weston 2002; 121) The Concertino was so well received that the King immediately commissioned two full-scale clarinet concertos (Warrack 1968).

> 'The reasons for Weber's attraction to the clarinet are not hard to find. As in the case of other instruments, its technical maturity coincided with the appearance of a school of virtuosos; and despite various shortcomings, chiefly of intonation, it was rapidly accepted in other orchestras besides that of Mannheim during the last quarter of the eighteenth century. … Two years before their Munich meeting, Bärmann had acquired a ten-key clarinet that allowed greater flexibility and smoothness; and in Bärmann's clarinet Weber found an instrument that with its French incisiveness and vivacity and its German fullness seemed to express a new world of feeling, and to match both the dark romantic melancholy and the extrovert brilliance of his own temperament.' (Warrack 1968; 118)

The two concertos were finished in rapid succession. The first was finished on the 17th of May, the second on the 12th of July of the same year (Weston 2002). In writing these concertos, Weber's popularity as a composer increased; many other concertos were requested from him by members of the orchestra, with only the bassoon concerto to be finished.

Weber also displayed a passionate interest in the development of new or improved wind instruments; besides writing these concertos, he also published

an article appraising the improved flute of Johann Nepomuk Capeller (Warrack 1968). He also attempted to write for a new instrument, the Harmonichord, an instrument that attempted to blend the piano with the violin:

> 'Weber's enthusiasm for the novel sound seems to have evaporated as he came up against the technical problems of writing music for it … he wrote to Gänsbacher that 'it was damed hard work composing for an instrument whose tone is so original and strange that one needs the liveliest fantasy in order to blend it properly with other instruments….' (Warrack 1968; 122)[14]

After the first performance of the second concerto, Baermann suggested that he and Weber should tour together. This tour provided a turning point in Weber's career, who was previously regarded as a 'musical fool' (Weston 2002). In Berlin, for example, his opera *Sylvana*, was once performed badly and described as such, leading to Weber's poor reputation: but it was Baermann's performance of his Eb Concerto that marked a turning point in Weber's career, 'for favourable interest was at last roused and people began to say that after all there was some fine music coming from the pen of the 'fool'' (Weston 2002; 124)

Baermann also had collaborations with Mayerbeer, who wrote for him a quintet for clarinet and strings, which they worked on together. It was a kind of offering of peace after an argument between the two men erupted after Baermann offered some unwanted advice on an opera that Mayerbeer was working on. Additionally, Mendelssohn wrote a clarinet sonata for Baermann, followed by his two *Konzertstüke* for Baermann and his son, Carl, who performed the pieces together while on tour in Russia. It was in fact Carl Baermann who made several improvements to Ivan Müller's clarinet design, and it was the Müller-Baermann model that Richard Mühlfeld first performed works that Brahms wrote for him (Pino 1980).

It was in May 1890, when Johannes Brahms (1833-1897) was 57 years of age, that

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[14] An enduring interest in the development of the instrument, and indeed new instruments, has been one key factor in my own collaborative work: the composer's interest in the details of the mechanism and technical facility of the clarinet has provided an excellent starting point for dialogue.

his friend, Billroth, wrote in a letter, 'He rejected the idea that he is composing or will ever compose anything.' (qtd Mason 1970; 219) While Mason suggests that it would have been perfectly satisfactory to close with what is arguably one of his greatest masterpieces (the Viola Quintet of 1890), it is to the immeasurable benefit of the clarinet's repertoire that he met Richard Mühlfeld (1856-1907), clarinettist with the Meiningen orchestra.

Brahms, however, was no stranger to collaboration. His lifelong friendship and partnership with violinist Joseph Joachim (1831-1907), produced the intensively collaborative Violin Concerto (1878). Their friendship, which suffered due to the unfortunate combination of Brahms' gruffness and Joachim's oversensitive suspiciousness, was saved only by the pair never living within the same city (Schwarz 1983). However, they shared similar musical ideals and aspirations; while working together on the Violin Concerto, Brahms and Joachim exchanged a number of letters and many sketches were sent back and forth. These continued long after the premiere of the work, and indeed after subsequent performances: the orchestral parts were more sparsely notated, Joachim developed ossias for less-experienced violinists and some of the solo part was changed, for example. '…whenever Joachim's violinistic advice was accepted, it provided important, sometimes crucial. His collaboration tested Brahms' own inventiveness; the composer felt challenged to devise alternates.' (Schwarz 1983; 513)

While Brahms must have heard a variety of clarinettists during his lifetime, there must have been something truly unique about Richard Mühlfeld. The clarinets he played have been tested in more recent years; they produce a fine sound with good intonation. In addition he was said to have been very friendly with a good personality (Lawson 1998). Lawson goes on to describe how their work together proceeded:

> 'Brahms asked to be made familiar with [Mühlfeld's] repertory and discussed the nature of the clarinet with him at some length. It seems that amongst the works played to Brahms by Mühlfeld was the Mozart Clarinet Quintet and Weber's F minor Concerto; there

was also some Spohr. Brahms was captivated; on 17 March he wrote to Clara Schumann, 'Nobody can blow the clarinet more beautifully than Herr Mühlfeld of this place'. He thought him the finest wind player he had ever heard, calling him the 'Nightingale of the orchestra'.' (Lawson 1998; 32)

It should be mentioned, however, that Brahms' taste for the clarinet was already highly developed, and while his technical knowledge may have increased dramatically due to the influence of Mühlfeld, the '…confidence with which he handled the orchestral clarinet from the time of the Serenades onwards provided a secure base from which to discover yet more of the instrument's potential.' (Lawson 1998; 20) Mason writes at length to describe what might have appealed to Brahms in the sound and flexibility of the clarinet:

'The clarinet, mingling better with the piano, as Brahms thought, than the bowed instruments, is no less romantic in expression and luscious in tone-color than the horn, while far more various in tone and flexible in articulation. It rivals indeed the violin in the variety of its tone-colour in different registers (if not quite in intimate human feeling in its expression), and equals the piano in flexibility, adding a certain indescribable sort of voluble neatness peculiar to itself. It has three separate registers, each strongly characterized and each appealing potently to the musical nature of the mature Brahms…' (Mason 1970; 220)

In the summer of 1891, Brahms' along with Richard Mühlfeld and the Joachim String Quartet, premiered the Trio, op. 114, in A minor for clarinet, cello and piano, and the Quintet, op. 115 (Pino 1999).

2.4 1928 - 1941

This section begins with the writing of Carl Nielsen's Concerto for Clarinet, and ends with the premiere of Messiaen's *Quatour pour la fin du temps.* Principally, it provides an account of the two aforementioned works including clarinet, two of the great examples of collaborative relationships between composers and clarinettists in the first half of the twentieth century.

The clarinet has a special place in the history of music in the twentieth century. In its early development, the ability to control volume, and its 'full and penetrating sound' made the clarinet an ideal choice for both the concert hall and the military band (Rees-Davies 1995; 75). While the clarinet has always attracted attention, as it 'combines flexibility with a tonal palette ranging from woody, chuckling cosiness to seering, ear-splitting intensity' (Heaton 1995, pp. 165) in the twenty and twenty-first centuries it has also developed an extensive catalogue of extended techniques, making it an ideal tool for experimentation and collaboration. The instrument itself has changed little in recent years, with most major changes being ergonomic, rather than mechanical[15].

While the clarinet may have come into its own, for the most part, collaborative practices seemed to suffer in the first half of the twentieth century. It seems to be common practice to blame the Modernist approach to collaboration, with notation as a kind of 'pre-made cake mix' (Haynes 2007; 94) for the performer to execute: this image is not aided by Stravinsky, who was known for berating performers for 'wilful' interpretations of his music[16]. Or, alternatively, the voice of Schoenberg:

> 'The performer, for all his intolerable arrogance, is totally unnecessary, except as his interpretations make the music understandable to an audience unfortunate enough not to be able to read it in print.' (Schoenberg, qtd. Newlin 1980; 164)

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[15] It should be noted that while the clarinet has changed very little in recent years (the only exception perhaps being the Wurlitzer Reform-Boehm system clarinets, which combine a German bore with a principally-Boehm fingering system), within the woodwind family this is not the general rule. Open-hole flutes were also recently followed by the 'Kingma' system flute, which allows the further venting of all the holes on the flute. This allows the flutist a complete range of quarter-tones, in addition to a greater range of multiphonics and improved intonation. New members have also been added to the bassoon and oboe families with the invention of the Kontraforte and the re-invention of the bass oboe in the form of the Lupophone.

[16] It is recognised, however, that Stravinsky had a fruitful collaboration with the violinist Samuel Dushkin, who he acknowledged at great length for his contributions to the *Violin Concerto* (1931).

However, the early twentieth century was not completely without examples of composers and clarinettists working together. One such example of a piece written collaboratively is be Carl Nielsen's *Clarinet Concerto* (1928). Written just three years after the *Sixth Symphony* was finished, Nielsen at the time was suffering some illness and disillusionment both with his own lack of international success and what he perceived as the state of modern music. The *Clarinet Concerto* was written in a more relaxed, exploratory vein, along with the *Flute Concerto*, both 'studies in empathy.' (Fanning 2010) The work was 'a concerto for [Danish clarinettist] Aage Oxenvad. The composer was so deeply inspired by Oxenvad's immersions in the essence of the instrument and by his peculiar manner of expressing the soul of the clarinet, that one may safely say that Carl Nielsen would never have written this work if he had not heard Oxenvad. No verbal characterization could be more vivid than Carl Nielsen's musical one. It tells everything about Aage and his clarinet.' (Nelson 2008) Oxenvad and Nielsen were close friends, and the clarinettist's often negatively misinterpreted remark, '…he must have been able to play the clarinet himself, otherwise he would hardly have been able to find the most difficult notes to play!' was not intended as a complaint, but simply an example of dry, Danish, humour (Nelson 2008)[17].

It was Nielsen's intention that there be five wind concertos, for each of the members of the Copenhagen Wind Quintet, for whom he was inspired to write his *Kvintet* in 1922. After the premiere of the Concerto, it was clear from at least one critic that this was truly a concerto for Oxenvad: 'Oxenvad has made a pact with trolls and giants. He has a TEMPER; a perimitive force, harsh and clumsy, with a smattering of blue-eyed Danish amenity. Surely Carl Nielsen heard the sound of HIS clarinet when he wrote the Concerto.' (qtd. Bryant 1992; 5)

While Henri Akoka, the clarinettist for whom the *Quatour pour la Fin du Temps*

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[17] As will be explored in further detail in the future, humour plays an important role in collaborations, providing a source for off-task discussion, which provides a basis for the building of trust (Cafferty & Clause 1997). There is a sense of playfulness in the way that Oxenvad speaks about the *Concerto* that rather than sounding like a complaint, speaks instead to the connection between himself and the composer. How similar connections have been formed in my own collaborative work will be explored in both Chapters 3 and 4.

was written for was certainly not one of Messiaen's most famous collaborations, his contribution should not go unrecognized. Lucien Akoka referred to Akoka as the 'antithesis' of Messiaen, whose Catholic asceticism contrasted with Akoka's pragmatism: one kept his faith in God, the other in men (Rischin 2003). Despite this, clarinettist and composer were very close friends. Messiaen adored Akoka, '…because he was spirited and witty, and because he was a remarkable clarinettist. He had a rare sense of humour. Everyone with whom he came in contact was fascinated by Henri.' (Lucien Akoka, qtd Rishin 2003; 15)The *Abîme des Oiseaux*, the solo movement for clarinet in the Quartet, was heard for the first time in a field outside of Nancy. Etienne Pasquier, the cellist who premiered the quartet, acted as the music stand, while Akoka grumbled about the difficulties, '…as he found that the composer gave him difficult things to do. 'I'll never be able to play it,' he would say. 'Yes, yes, you will, you'll see.' Messiaen would answer.' (Pasquier, qtd. Rischin 2003; 12) The Quartet was finished in the camp Stalag VIII A in Görlitz-Moyr, Germany, while the musicians were imprisoned there.

Messiaen loved the clarinet, and he loved Akoka's unique sound: he played a Couesnon clarinet and mouthpiece (with a Périer facing), just as his teacher, August Périer, did. This, combined with his own concept of sound produced a more metallic and brighter clarinet sound that that of the modern day clarinettist. In fact, when Guy Deplus came to perform the Quartet many years later, Messiaen expressed his disappointment in not having the same sonic result as with Akoka.

2.5 Conclusion

This chapter has presented a view of collaborative relationships across the repertoire of the instrument, from its beginnings through the first half of the twentieth century. As previously mentioned, it has not been the aim of this chapter to present an exhaustive list of the repertoire, but to discuss themes emergent in my own research, to show evidence of the 'intimate' collaborations I

will be exploring in Chapters 3 and 4. In the history of the repertoire, the elements of 'intimate' collaborations are present: in many cases these are long-term relationships, in which trust has been developed and in which elements of play ease tensions between collaborators.

The beginning of the twentieth-century sees a growing repertoire rife with living examples of collaborations between composers and clarinettists. Clarinettists such as Alan Hacker, Harry Spaarnay, Armand Angster, Carl Rosman, Shizuyo Oka, Ernesto Molinari and Alain Damiens have inspired generations of composers from both within their regions and abroad[18]. Harry Spaarnay for example has had hundreds of works written for him, all of which are organised in database-format on his website[19]. While it would be difficult to say how many of these were collaborative in origin, his influence on the repertoire has been undeniable. An entire thesis should be devoted to the analysis of these partnerships and indeed provides an excellent future direction for this course of research. While the history of these collaborations isn't explored within the pages of this PhD, this piece of writing would nevertheless not exist were it not for the actions of these clarinettists. Having said that, a few collaborations, such as that between Rosman and composer Richard Barrett, will be discussed in terms of its influence on one of my own collaborative partnerships. Inspired both by their performances and the kind of contemporary music that their collaborations have brought to the repertoire of the instrument is an important part of what led to this research.

Through this concise history of the repertoire of the clarinet, it is hoped that the reader will draw parallels between the themes discussed in this chapter and those found within my own research. This PhD will now go on to analyse the data from my own collaborations, wherein these themes will be discussed in greater detail.

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[18] To document the collaborative work of just one of these musicians would be a research project of its own and such work is being done: see for example Michael Hooper's continued documentation of the work of oboist Christopher Redgate.

[19] http://www.harrysparnaay.info/works%20for%20Harry.htm (accessed 4/5/11)

3. Collaboration as case-study: Alec Hall's *Hendrik Lorentz Stares into the Bhavacakra* for clarinet and piano

One collaboration is now explored as a case study: themes emergent throughout the process of my two-year collaboration with composer Alec Hall will be brought to light. The chapter will progress chronologically through our work together and some aspects will be given more weight as their perceived importance to the creative process requires. Our collaboration began with meeting (at rehearsals and the performance of Hall's *10 Short Pieces* for violoncello, percussion and clarinet) at the *Internationale Fereinkurse für Neue Musik* (Darmstadt Summer Courses for New Music) in July 2008 and resulted in the creation of a new work for clarinet and piano, *Hendrik Lorentz stares into the Bhavacakra,* premiered on the 21st of October 2010.

As has been previously discussed, the role of dialogue plays an important role in the collaborative practice: developing methods for creating a 'lot of talk' between us despite the distance (the composer was principally based in New York City, while I was residing either in Huddersfield, England or Cologne, Germany for the duration of the collaboration). As such, we not only pre-arranged all of the meeting points throughout our collaboration (offering this particular partnership no opportunities for 'chance meetings' – see the footnote at the bottom of page 60) but also devised reasons to communicate about music in a way that wasn't necessarily directly related to the piece. We arranged for three long conversations via Skype during the early stages of our collaboration, in January, July and August of 2009, before arranging to meet again in person. We met once in Cologne in June 2010 and then had two long meetings while attending for the second time the Darmstadt Summer Courses for New Music in July of the same year. Hall finished the piece in September 2010, and not without some conflict over the short amount of time available for rehearsal, as will be discussed, we premiered the piece in October of that year, with Hall present for

the last day of rehearsals with the pianist, Kate Ledger.

What was particularly interesting and will be discussed at length in this chapter, was how the composer's understanding of the instrument evolved over the course of two years. While I was initially hesitant to discuss the instrument at all, worried about simply offering Hall access to the 'tricks' I had available, it was his discovery of the instrument that made our collaboration most interesting[20]. He admitted very early on to feeling bewildered by wind instruments; his previous training as a violinist gave him little preparation for intuitive understanding of a clarinet, for example. He complained that he was 'spoiled' by the ease of understanding a string and how it can be divided; during one of our meetings in Darmstadt, he asked me to provide him with a detailed overview, a kind of clarinet lesson, demonstrating, essentially, how to play a chromatic scale. As will be demonstrated below, his first reaction was to hold the instrument at some distance, asking for a limited amount of material to work with; as our work together progressed, he began to build a strong foundation from which to understand the instrument, and gradually developed pride in this understanding. I aim to show how this was influenced by our collaborative relationship, how it in turn affected the relationship itself and the piece he produced.

Within the existing literature, the collaborative practice's ability to affect the individual is regularly reflected on: nevertheless I was surprised at the length to which this particular collaboration developed my own understanding of my instrument. My excitement at this process of discovery had an element of the childlike to it as I playfully explored new aspects of contemporary technique.

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[20] My fear, was that this was to become collaboration as a 'co-operation' that simply consists of an exchange of technical information about the instrument is discussed in detail in Chapter 4, specifically in consideration of what Fitch and Heyde (2007) have to say on the matter:

> 'Collaboration is frequently a matter of the performer giving the composer access to his 'box of tricks', or of the composer presenting notated sketches to be tried out, adopted, discarded, or refined. Such pragmatic approaches may well be beneficial to both parties, but they come at the cost of reinforcing the boundaries inherent in their respective roles.' (Fitch & Heyde 2007; 73)

Having said that, my fears were inappropriate, having already decided and written about the instrument and how it provides a stable *starting point* for discussion see Chapter 4.

Firstly, this process drastically reduced the distance between the composer and the instrument: included in my exploration, Hall was able to join in my excitement and able to include the results of this in the piece. Secondly, there was an increased feeling of intimacy with the work. I was invested in the project in an even more committed way, as it had expanded my own understanding. The details of this process will be further explained and explored below. Please see section 4.2.3 for a discussion of this effect on the individual within the existing literature.

What has been of importance and is worth noting, however, is that the clarinet itself played a crucial role in the formation of our collaboration. In focusing on dialogue and on the process of creation, the instrument itself often takes a secondary role, giving the appearance of simply being a tool in the process, rather than playing a leading role in that process as it truly does. As mentioned in the footnote above, I have experienced fear that reducing the collaboration to only discussion of the instrument turn the collaboration into a co-operation, a simple exchange of information. However, without the exploration of this particular instrument, Alec Hall and I would not have had the in depth exploration of multiphonics and double trills (for example) that led to a piece of music idiomatically written for the instrument. This included an integration of the skills and interests of the performer, which goes beyond the composer 'dropping' these effects into the piece and instead reflects our collaborative process. Our relationship as collaborators was formed and evolved because of dialogue, and this was, increasingly throughout the partnership, a dialogue focused on the clarinet.

Hall initially approached me, via email, asking if I would consider a performance of his work, *10 Small Pieces* for clarinet, violoncello and percussion, at the Darmstadt Summer Courses in 2008. The rehearsals and performance of this work were a personal highlight of the courses, not least because of an immediately felt intellectual and social connection with the composer. The rehearsals of his piece were exciting, perhaps in part due to my inexperience. I had not previously met

many young composers who were capable of both pushing the musicians and being supportive of them. I was thus bewildered by Hall's presence, perhaps in a way I would not have been now, having since become more experienced. We decided to collaborate almost immediately.

The first step we took was to make an exchange of recordings that we were both interested in. For my part, this mostly consisted of pieces involving the clarinet in some interesting way. For his part, it was a more general selection of pieces that he admired, pieces that demonstrated the kind of sound world he liked. As we had no opportunity for 'chance meetings,'[21] I looked for ways to create extra opportunities for dialogue, so that we would have opportunities to build trust and understanding. It wasn't forced in any way, we agreed that a lot of talking would suit our collaboration from the beginning and looked forward to these conversations. We had, additionally, begun this collaboration knowing that Hall wouldn't have time to begin formal work on the score for a few months, as he was in the middle of completing his ensemble piece, *Manhattanism* for the International Contemporary Ensemble. We were, at this point, really talking to develop familiarity and trust.

In his response to the works I sent him, pieces like Morton Feldman's *Bass Clarinet and Percussion,* he wrote a lot about the idea of line and shape without obvious geometry, his metaphors referenced his engagement with the visual arts. In fact, the piece he wrote was highly influenced by a painting of Philip Guston, *Drawing #14*, as shown below. I wrote a lot about the kind of virtuosity I was interested in and the kind of relationship between the clarinet and piano I thought was worth pursuing; that is to say that it was a *relationship* that I wanted to see between the instruments, inter-relational, something that would take advantage of the skills that Ledger and I had developed within our own partnership. I sent him recordings of pieces I loved simply for the kind of sound-world they explored, but I also sent him recordings of pieces Ledger and I had

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[21] Peck and Mink (1997) discuss the importance of chance meetings, specifically in reference to their own collaboration, as also discussed in Chapter 4 of this thesis.

played and were interested in playing. Our first meeting was set up to discuss these recordings.

Fig 3.1 Philip Guston, *Drawing #14*

In reading back the transcribed material from this first meeting, the conversation presents itself as being one-sided, the composer doing most of the talking. Hall was eager to express his opinions on all of the pieces, but as we were still months from beginning work on the piece itself, I felt uncertain as to where the conversation was leading. It seems strange, in hindsight, that I would be so hesitant, given that this part of the project was my idea. It might be observed that this dynamic was the product of an established power relationship. My own bias encourages me to be hesitant to say so. During the meeting I am intensely positive about his thoughts, but offer few of my own. While I might give the impression of being somewhat intimidated by the composer, I think there was a certain enjoyment of the kind of theatricality involved in his monologues. One of the things I liked most about Hall's personality was his unabashed enthusiasm for contemporary music and especially the criticism thereof. The comparison of his

thoughts on the pieces we discussed and the score that he produced two years later is particularly interesting, however. He made one particularly interesting comment about Richard Barrett's work for clarinet in A and piano:

'I think that the virtuosity is such an integral part of the work… when you listen to it … you have to pay attention to it. You have to reward it, because it deserves it. And it's not empty in that classic sense. It's not a Paganini Caprice or something like that…'

Fig 3.2 Richard Barrett, *Flechtwerk (2002-2006)* mm. 8-11

Barrett's work (measures 8-11 of which appear above) bears a number of similarities to Hall's. There is an uncompromising virtuosity and the integration of extended techniques in *Flechtwerk*; each measure requires a shift in technique, a challenge to finger dexterity, advanced rhythmic control and complete awareness of the other. *Flechtwerk* throughout is a constant process of moving from togetherness to untogetherness, so to speak. However, these are all elements that are found in Hall's score. A clear example is provided below, where the beginnings of measures provide clear points of togetherness (as in the example from *Flechtwerk* above), but between these points we act independently.

Fig 3.3 Alec Hall, *Hendrik Lorentz Stares into the Bhavacakra* mm. 26-29

The comparison does not necessarily end there: *Flechtwerk* was also based on a long-standing collaboration between the performers (Carl Rosman and Mark Knoop) and the composer: Barrett has been a regular collaborator with the Australian ensemble ELISION since 1990[22]. The multiphonics which appear towards the end of the score, for example, were devised by Rosman, and as of the time of publication, are completely unique to his collaborations (they also appear in Rebecca Saunders' *caerulean*). An example of these multiphonics is printed below:

Fig 3.4 Richard Barrett, *Flechtwerk (2002-2006)* mm. 241

After this first meeting, five months would pass before we would speak to discuss

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the piece again; during this time the composer was busy with other works and we were communicating by e-mail to try to arrange for funding for a commission and debating different options for the premiere.

When we spoke again in July 2009, Hall had two very different ideas for the direction the piece would take, and we spent an hour discussing these two options with the idea that I would help him to decide. Despite the fact that we were at this point almost a year into our collaboration, the concept for the piece was completely undeveloped. This wasn't problematic, as we were busy developing our relationship and mutual understanding, something much more important and would help to carry us through the second year. The first direction was quasi-installational, involving movement, light and quotation and collage; the second would be to continue along the line of what he was doing before and taking the Guston painting as the focus.

I had some concerns with his first idea, the practicalities of performing something installational in tone within the concert environment. Rather than taking an active stance and dismissing it outright, however, we go on to discuss it at some length, I express a keenness at the idea of letting him go in a new direction, but simultaneously sustain my interest in the kind of language he made use of in his earlier works. It is unfortunate that despite my interests in collaboration and wanting to have works written specifically with my playing in mind and to have the dialogue between the composer and performer be integral to the work, that I was so hesitant at this point to be more clear about what I wanted. That my own opinions and wishes can and should be expressed, and with some authority, is a lesson learned if not throughout the doctorate, certainly within this particular project. The discussion, through a brief conversation about the importance of the visual arts, nevertheless resulted in his deciding to write something more closely aligned with his previous work.

> Heather Roche: …I don't know. For lack of a better term, Kate and I definitely fell in love with this gestural language of yours that's so

unique. But there's no… it's not possible for me to say like, 'Oh, don't…'

Alec Hall: Well, it's not like it would get to the end of the piece and die. I was thinking a lot about what I would do… I still think it's a great idea for a piece and I'm more than excited to go with the painting idea.

Heather Roche: There's something really attractive about composers who are…get inspired, I guess, by the visual arts, in that way. I think that's really… I have a kind of emotional reaction to that. [23]

Alec Hall: Really? That's interesting… It happens to me all the time. I go into MOMA, and I'm like 'I have an idea for a piece now.' It's like my primary source, I'd say. So, but maybe that's why the gestural aspect is different. Not to relate clichéd ideas of brush strokes, but maybe it's coming from a different source… as opposed to, you don't look to music for inspiration, you look outside. So whatever you create as a result of that is going to be looking outward instead of inward. But um…

Heather Roche: I don't know, we could go either way.

Alec Hall: Maybe, I should go with… I mean, I've been thinking more about the painting idea than the other idea in precise terms, you know what I mean? So I'd be able to get started on it much more quickly and have something finished much more quickly. Then what I can do over the course of that is, 'okay, now you're finishing with this idea, how can you relate it to what you want to go forward with next…'

[CD 2 TRACK 2]

In turning to the Guston painting, Hall developed three ways of interpreting the visual material as musical gestures for both instruments. He was interested in the painting in terms of line, rather than texture. He spoke generally much later (on the 22nd of July, 2010) about how the painting affected these lines:

Alec Hall: You see how it works? These lines, like this one, this one and this one underneath, you have this one…. Then you have stuff coming out that's light. This is a perfect example, they're both going in the

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[23] In my first statement in this example of dialogue, my hesitancy is overwhelming. I follow this by very nearly changing the subject, I seem to be deflecting away from the real issue. However, in discussing our interest in the visual arts in a general way, this led to Hall choosing to write the piece on the Guston painting and I knew I would see the piece I wanted: I seem, unfortunately, to have subverted the conversation, rather than simply stating my opinions on the matter.

same direction but this one is thick and fat and this one is more translucent. Or this stuff here, all the... but all in different directions...

[CD 2 TRACK 3]

His sketches further illuminate how the lines of the painting were interpreted musically. The first gesture referred to manic, frenetic gestures in the painting, which inevitably pursued a goal:
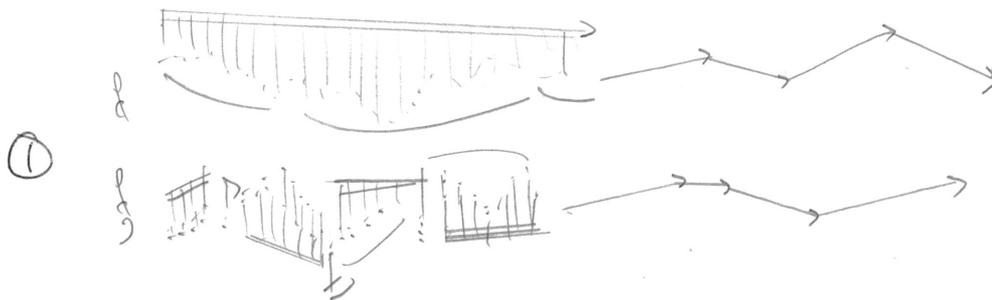
Fig 3.5 Alec Hall, *Sketch*

The second gesture describes a kind of parallel motion but with deviations within that:
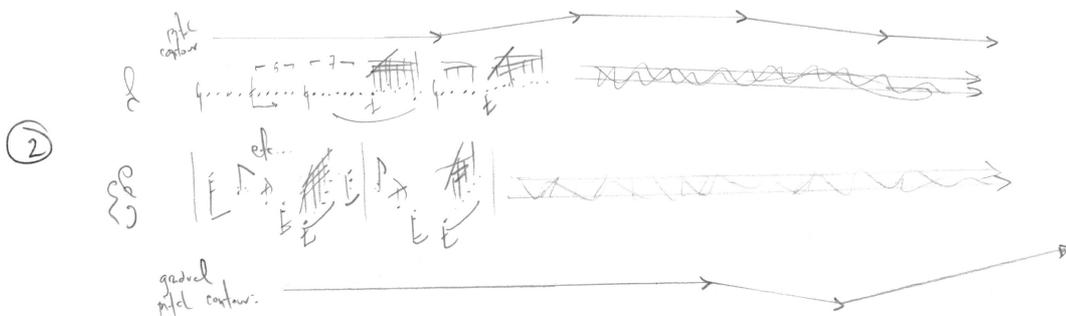
Fig 3.6 Alec Hall, *Sketch*

The third describes a stricter parallel motion:
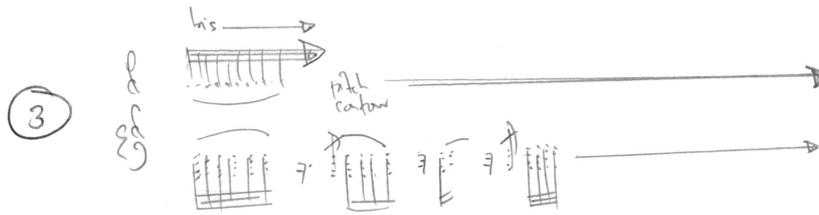
Fig 3.7 Alec Hall, *Sketch*

The next time we spoke was in September. Hall had asked me to describe five favourite multiphonics and we arranged a Skype meeting so that he could hear them. The fingerings for the multiphonics are presented below:
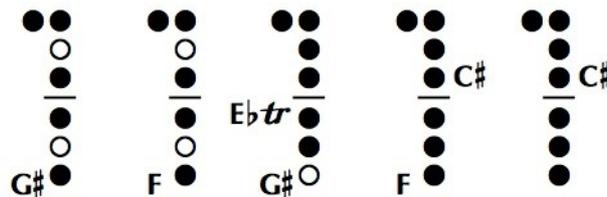
Fig 3.8 Five Favourite Multiphonics

The multiphonics I produced were intended to be stable at any dynamic level, but the result was that they were far too similar in terms of timbre and pitch. Hall had specifically asked me *not* to pick multiphonics that were of a similar stability, but for some reason I appeared to have simply given him my 'favourites': these were the ones I found most easy to play. This was not necessarily because I wanted or needed them to be easy, but I falsely assumed that the composer would want something stable and consistent in sound. Beyond my own mistake in this early phase of our collaboration, one of his first comments about these sounds was very interesting, bearing in mind what came later in our collaboration, as will be demonstrated below. Hall appears to be reading out of any one textbook on extended wind techniques:

> Alec Hall: I think when it comes to issues of multiphonics, it's best to defer to all the idiosyncrasies of the performer's instrument. These are things that don't exist in abstract terms, you know what I mean?

Bok (1989) writes similarly, advising bass clarinettists:

> 'The successful production of certain multiphonics is largely dependent on the reed chosen, the embouchure, lip pressure, the instrument, etc. There are so many variable factors that the player should experiment himself.' (54)

Having said that, the emphasis that Bok puts on the performer is important: it is here the performer's responsibility to experiment with the possibilities of the instrument. While composers have become accustomed to a necessary 'deferral' to the individual performer, for most multiphonics this is not necessary. It becomes a matter for the clarinettist to make the practice of multiphonics part of his or her repertory. As Rehfeldt (1994) writes, 'Theoretically, therefore, there is an 'ideal' lip pressure/position for each note on the clarinet according to the intonation, register, and dynamic requirements. After years of playing, these 'positions' become more or less second nature. For multiphonics, because they involve more than one pitch, the embouchure position is whatever compromise might be necessary in order to get the result desired. Just as for normal playing, the difficulty comes with making these positions second nature.' (43)

On the other hand, Veale and Mahnkopf (1994) suggest that their book, *The Techniques of Playing the Oboe*, is in part

> '…aimed at the needs of the composer who requires reliable information about techniques and sound possibilities of oboe playing in order to prepare for any collaboration with a player.' (8)

I don't want to suggest that Hall, in being very careful to collaborate in the discovery of these multiphonics, has done anything 'wrong' as he's correct in expressing what he says in the above quotation; it is simply that it is such an *obvious* thing to say, and yet his intonation suggests that he is speaking these words for the first time, that it seems to betray his lack of experience with wind

instruments.

Hall later admitted his lack of experience with wind writing; he said that as a violinist, wind instruments were a complete mystery to him. I suspect that in asking for only five multiphonics, he was purposely limiting the repertoire of sounds available, in order to have a more firm grasp on them. In actual fact, as we discussed them, he started to get quite excited by how flexible they were: for example, he had not realized the possibilities of bringing out specific pitches one at a time or how the clarinettist could trill various multiphonics, effects that exaggerate the *instability* of the multiphonic.

The following example demonstrates one discussion of the possibility of bringing out different pitches:

> Alec Hall: That's great. So can you fade in and out the high notes from the C quarter sharp on that?
>
> Heather Roche: [plays]
>
> Alec Hall: Wow, that's nice. So you can definitely bring the low note in first.
>
> Heather Roche: Yeah, the low note is always the easiest to bring in first
>
> Alec Hall: Okay, so I guess for all of them you can bring the low note?
>
> Heather Roche: Yeah.
>
> Alec Hall: And it sounded like you were pulsating on the high notes? No but I liked that.. Were you doing that to keep it stable?
>
> Heather Roche: No, I was kind of fooling around to see what works.
>
> Alec Hall: So you can keep the low note stable and change the dynamic contour of the upper notes?

[CD 2 TRACK 4]

In these last two utterances from Hall, the excitement in his voice is palpable,

there is a childlike joy and playfulness in this process of discovery that is, in my experience, one of the joys of collaboration.

And this following extract from our discussion demonstrates our discussing the possibility of trills. One of the things I appreciate is that despite his obvious concerns and verbal thinking-through of the musical possibilities, he is asking questions about ease and comfort of production. At this point in the transcription we've also started to relax a little and humour begins to play a role in the collaboration. In some of the long distance collaborations this has been one of the more difficult aspects, as the meetings are never casual but fixed by how we have chosen to organize our communication. Important additionally in long distance collaborations has been the development of 'off-task talk' (Cafferty and Clause 1997), which much in the way of the previously mentioned 'chance meetings,' is necessary for building trust between collaborators: while the collaborators' comments may give the appearance of flippancy, in building a sense of common humour, a relationship between the collaborators is grounding itself; this is discussed further in Chapter 4, as regards collaborations with Hails and McCormack.

Heather Roche: <plays> It works.

Alec Hall: They're much more pronounced.

Heather Roche: Yeah, I guess it just feels awkward for me.

Alec Hall: It's awkward for you, fingering wise?

Heather Roche: No, not at all, it just doesn't feel…it's not as comfortable somehow.

Alec Hall: Well, it doesn't, harmonically they're not fluid. It's like you're pivoting between some fake tonic dominant relationship, whereas the other one was a colour trill? Can you play both of the trills for me?

Heather Roche: Ok, this is the one I played first [plays]. And the second. [plays] Yeah. Sometimes, I don't know. It just doesn't…

Alec Hall: Um. So. Would you be annoyed at me if I used both of those?

Heather Roche: No. [laughter] I don't think being 'annoyed' with you is a factor… these are my top five after all, so they're generally pretty easy to use.

Alec Hall: Right, of course. I don't think you'd give me your lowest five.

Heather Roche: These are the multiphonics I hate to play the most.

Alec Hall: [laughter] Top Five *annoying* multiphonics…

[CD 2 TRACK 5]

Interesting here that Hall talks about the harmonic content of the multiphonic trill: perhaps an early sign of Hall thinking of the multiphonics of being part of, if not actually *forming*, the harmonic structure of the work.

Shortly after this conversation, Hall decided that five multiphonics were too limtited. Given the expansive nature of our communication over the first five multiphonics, this request was unsurprising. As previously mentioned, the multiphonics I had picked were too similar in texture and pitch. Hall asked me to produce thirty or so different multiphonics, and he provided me with a number of contrasting adjectives in order to categorize the sounds, encouraging me not to simply pick ones that were easy and reliable in their production but to experiment. In doing so, providing him with a great deal of useable material. These included multiphonics that were thick and thin, strong and weak or fragile or that exhibited extreme register contrast or timbral beating. I then produced the following list of multiphonics through experimentation and the aid of Rehfeldt (1994):
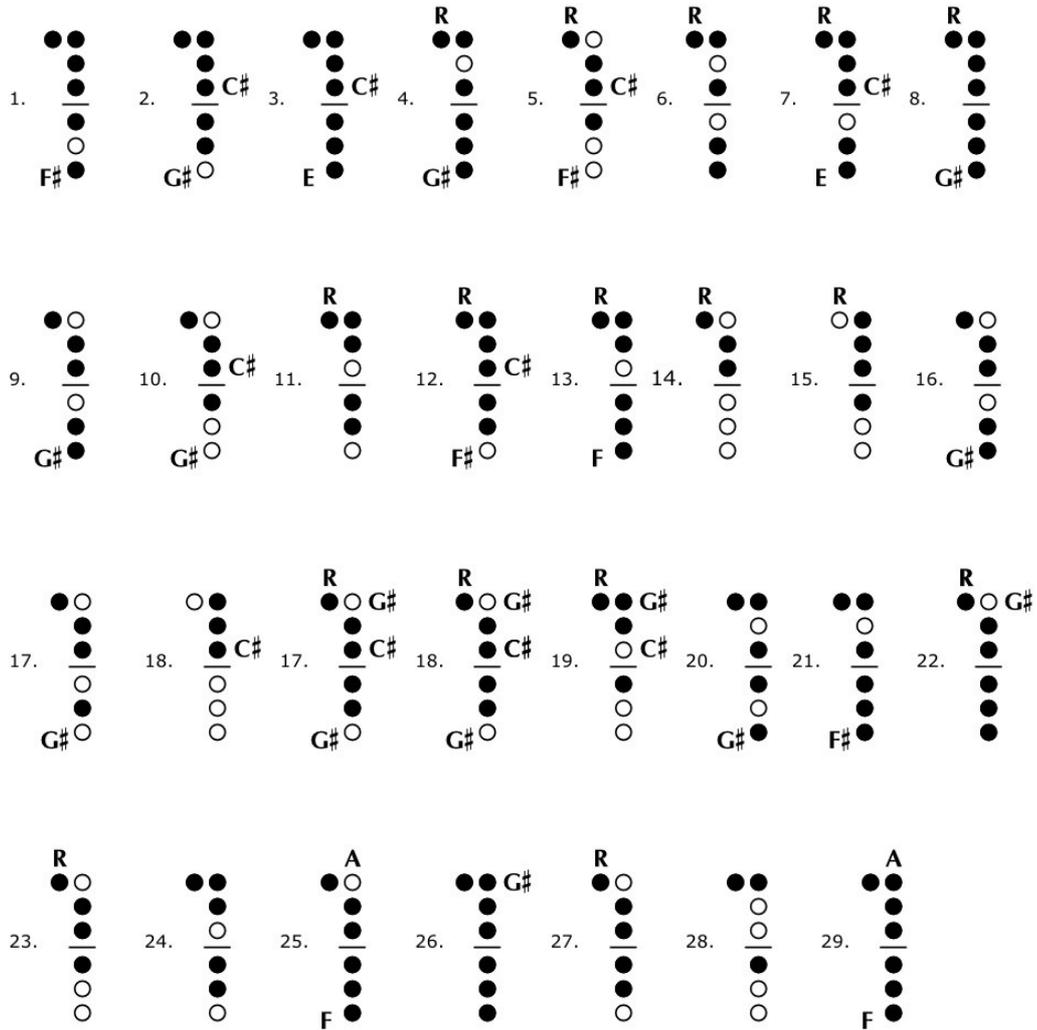
Fig 3.9 29 Multiphonics

Hall's interest in expanding his repertoire of multiphonics available to him had a few interesting effects on our relationship as collaborators and on the piece itself. Hall's fascination with the pitch content available to him within this list of thirty multiphonics led to these effects influencing vast amounts of the harmonic content of the piece. One could argue that harmony being led by the multiphonics in practice bears a lot of parallel problems to multiphonics being simply inserted into a harmonic language in which they don't belong, the result tending to sound somewhat forced. However, what is interesting about this number of multiphonics being integrated into the work, is that rather than being heard in isolation, they do become *integrated*, that is to say that one begins to

hear the differences between them and to really listen to how they function within the music, rather than as sound objects. Marus Weiss and Giorgio Netti (2010) write about how, historically, our relationship with multiphonics (in his case, those belonging to the saxophone family) has changed dramatically over the past thirty years:

'What has in fact slowly changed over the course of the years, is the quality of our perception of these sounds, in other words, how we listen to these sounds, and thus, also, listening in general. Once the first fascinating experiences with multiphonics (as 'object trouvé') were done with, it became possible to describe the differences and similarities between different multiphonics – and within the individual sounds themselves – ever more precisely. The initial opaqueness of these sounds opened up to more transparency and a more differentiated approach.' (57)

Hall's development of the use of multiphonics in his own piece in some way has paralleled Weiss and Netti's analysis of the transformation of perception of multiphonics over the last thirty years: at first used only as the aforementioned 'objet trouvé,' – while they simultaneously functioned as a kind of intellectual 'scaffolding,' providing the support for a further exploration of the instrument[24] -- Hall subsequently alters his approach, reflecting the kind of exploration of differences and similarities described in the quote from Netti and Weiss. It is nevertheless undeniable that our collaboration brought about this shift, and had a significant impact on the formation of the piece itself, both the harmonic content and the clarinet writing.

In terms of how this process of discovering multiphonics affected our collaborative relationship, it was also from this point forward that I noticed Hall, rather than being impeded by his perceived lack of knowledge and understanding of the instrument, had built a foundation for building a very concrete knowledge;

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[24] The concept of intellectual support as 'scaffolding' within a collaborative (learning) environment comes from Fernandez et. all (2001) and is '…meant to capture the way in which the interactive process of teaching-and-learning rests on the maintenance of a dynamic contextual framework of shared knowledge, created through language and joint action.' (2) The idea is that the 'scaffold' is actually a temporary support, which is removed once the 'construction work has been completed' (14). While this term applies in the aforementioned work as a construct available to the teacher-student relationship, I think the five early multiphonics functioned as a perfectly suitable 'scaffold' for Hall's greater understanding of the clarinet and the due flexibility with that knowledge, which was achieved in time.

he seemed less hesitant to ask expansive questions that would lead to a whole variety of possibilities. From this point forward, our dialogue moved back and forth more fluidly; it helped, additionally, that the following four meetings would be in person. We had the time and space to experiment at great length, and Hall was also able to hear the various techniques, sounds and effects at close range. The focus on expanding the repertoire of multiphonics gave our relationship something to focus on, it acted as a point of departure for the rest of the collaboration. It gave us something to be mutually enthusiastic about, created a kind of momentum for the collaboration. John-Steiner (2010) writes about successful collaborative relationships, and how within these, it is possible to discern different stages within the relationship, '…[e]ach stage is characterized by a different mode of joint activity and emotional dynamics.' It could be argued that this next 'stage' took place because from this point forward we began to spend a lot of time together in person; however, I believe that far more significant was bridging this gap in Hall's knowledge and confidence in his ability to think concretely about the instrument; not to mention my having the freedom to think more expansively about the use of multiphonics. It was this that pushed our relationship forward in a noticeable way.

Hall and I met in Cologne on the 27th of June to spend a few hours working with the material that he had come up with following my sending recordings of the multiphonics I had come up with. Using OpenMusic[25], Hall had analysed the pitches of the multiphonics and separated them into harmonic groupings that he found interesting. It was then that the multiphonics began to influence and structure the more formal harmonic aspects of the piece.

However, the difference in this meeting was that rather than asking me point blank to provide multiphonics and abstractly describing sonic categories for these, he had found links between various multiphonics but in a lot of cases felt that they were, in his words, 'missing a step'. We worked out an extra half-dozen multiphonics that explored these missing steps, discussing the quality of sound,

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[25] http://repmus.ircam.fr/openmusic (accessed 11/02/2011)

and experimenting with length of breath and progressions of trilled multiphonics. Many of these involved progressions involved using multiphonic trills in order to move through the various progressions. The sketch below was made during this session; Hall has not yet made a full analysis of the pitch material, so he notates the top and bottom pitches, then writes in the fingerings for each trill in the progression:
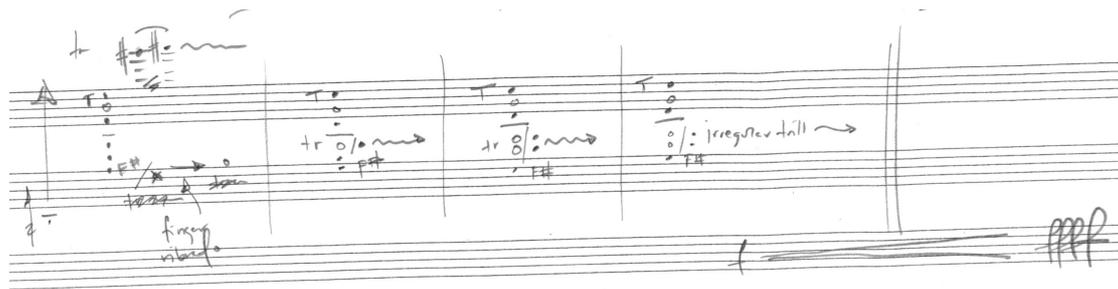
Fig 3.10 Alec Hall, *Sketch*

I noticed that the composer had started to incorporate these sounds into his own language, was becoming increasingly specific about the kinds of sounds and pitch material that he was interested in and in the most simplest of terms, he was able to jot down the fingerings from my brief explanations. It was impossible for me not to look back on our earliest discussions of such things and see the progression that had taken place. Rather than seeing these sounds as effects, to be held at a distance and used carefully and sporadically as 'sound objects', Hall was incorporating them into his own musical language, his own harmonic language. He had, in fact made charts of the multiphonics I had devised, charting them both in terms of their harmonic movement and their timbral qualities. For example, he charts in the following sketch a progression of multiphonics, wherein the intervals are close enough that various small beatings occur. As mentioned above, this was one of the qualities of multiphonic that he requested when we decided on an expansion of the available repertoire of multiphonic.
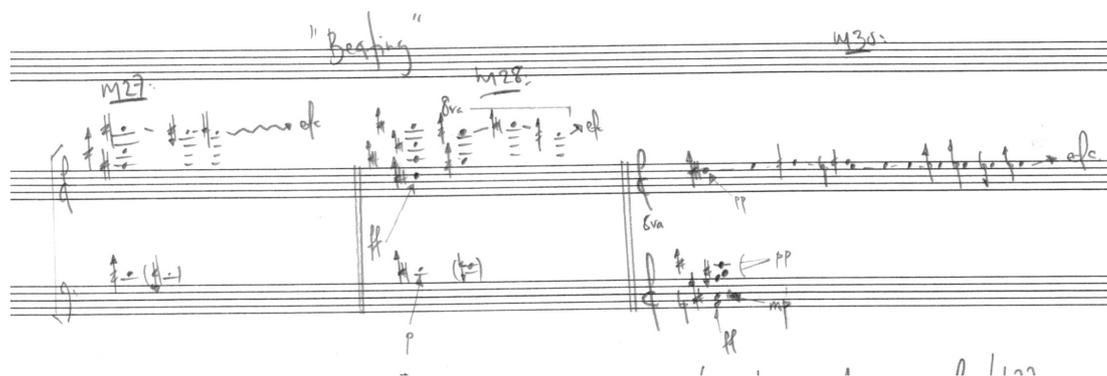
Fig 3.11 Alec Hall, *Sketch*

In the meeting that followed (on the 22nd of July, 2010 in Darmstadt, Germany), we began by going back to the beginning and exploring the instrument; Hall asked me to take him, chromatically, through how the fingering system of the clarinet worked.

Heather Roche: Okay. So, the lowest pitches we need the keys. So this is the lowest note. This is an E.

Alec Hall: So how do you notate that, that's one of the keys with a letter name, right?

Heather Roche: Yeah, I'd call that an E key. But, except for one, there's one on each side so we don't get into awkward roles. So two Es, to Fs, two F#s, and one G#. Some clarinets have two G# keys.

Alec Hall: Right. So E, F, F#, G#... what happened to the G?

Heather Roche: Oh sorry, G is just this.

Alec Hall: Right. So that's all in the... What would be written like this, right? Up to, I like that. And all those would be... okay.

Heather Roche: And that's what makes quarter tones so difficult, you have to do it with the tongue or something, because there's nothing else to manipulate. Once you get to the G# it's okay, because you can add fingers. <demonstrates> You can start doing cross fingerings. [26]

Alec Hall: Okay. Including G# or after G#?

Heather Roche: Including G#. So G# is the first one... because see I

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[26] In this example, I am trying to bring some understanding of why I tell him the things I do, rather than just verbalizing a fingering chart for him. Specifically here I'm explaining why some quarter tones are difficult or don't work.

play G# and this is open, then I can add the E key and it lowers it by about a quarter tone. And then that's still open.

Alec Hall: So it would be G# down to a G quarter sharp.

[CD 2 TRACK 6]

Following this, Hall presented me with a collection of pitch material, the majority of which was derived from various multiphonics; he was interested in the possibility of using double trills to decorate the existing material. A sample from his sketches of these double trills appears below:
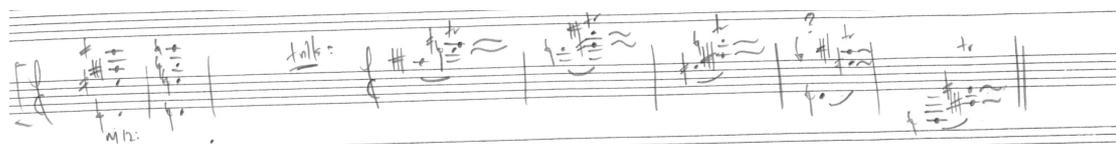
Fig 3.12 Alec Hall, *Sketch*

Having spent little time considering the concept, I found it extremely difficult to explain how a double trill functioned; while we both were aware that it should produce upwards of three pitches, our experiments with the pitches he provided were frustrating and seemed to produce nothing useful. The transcription of the dialogue are full of half-formed sentences, uncertainty and as we saw it at the time, a complete lack of progress:

Alec Hall: I could maybe rewrite this one for you like this. Um, I don't know if you can get it, I put the 8th tones in. Like E and F and G. As opposed to this.

Heather Roche: <plays>

Alec Hall: But the E isn't really coming through.

Heather Roche: <plays>

Alec Hall: That's better. Okay.

Heather Roche: <mumbles>

Alec Hall: I don't know. Just these three notes, maybe? That might be too far down.

Heather Roche: Okay, let's have a look. I didn't do this one already?

Alec Hall: No.

Heather Roche: <plays> Oh, nice. <plays> Yeah, that works.

Alec Hall: That's really good. Sounds pretty easy too.

Heather Roche: Oh wait, I wasn't playing an E quarter sharp, but a D quarter sharp. Sorry, I'm screwing up the transpositions. <plays> Hm.

[CD 2 TRACK 7]

Our dialogue progressed, much in this fashion, for the better part of an hour. What I hope is clear is the level of frustration in the dialogue, through the constant starting and stopping that takes place I decided to take the pitch material home and to try to work them out myself. The problem, incidentally, with how we were conceiving these double trills, had to do with the width of the intervals involved. A double trill involves a fundamental pitch, which is altered by trilling two different keys with fingers of different hands; this means that the intervals, for the most part, are going to be very small. The fingering alterations typically (unless the key forced an underblown note as happened in some cases) only altered the 'fundamental' pitch by a microtone of some description; at the *very most* a major third could be achieved. As can be seen in the sketch same above, Hall and I were initially searching for significantly wider intervals. While I found it impossible to discover the kinds of intervals Hall was interested in, I became fascinated with the idea of coming up with a chart of double trills that he and other composers might be interested in using. While at first we seemed to be quite limited, as I explored them, the possibilities seemed quite endless. I spent two days exploring these effects, writing out pages of different charts; Hall was as excited as I was by this development, and sent encouraging e-mails, asking me to explore other pitch centres, most of which appeared in the score we premiered in October[27]. A small sample from one of the pages of double trills that I completed appears below:

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[27] This process of discovery has been one of the most interesting aspects of my collaborative practice in general. It reflects the preparatory and incubatory stages of Czikszentmihalyi's 'Five Steps in the Creative Process' and is further discussed in section 4.3.2.

Fig 3.13 Double Trills

What emerged was thus not only an expansion of the composers understanding of the instrument through the aforementioned exploration of multiphonic possibilities; additionally, the instrumentalist's understanding of her own instrument through the process of collaboration was also expanded. As fascinating to me as it was that the composers understanding of the instrument would be so transformed, I had not expected that my own knowledge and understanding would be similarly affected. I was completely exhilarated at the sheer amount of material I had produced. Furthermore, our relationship seemed to benefit from this act, as my commitment to the piece in spending so many hours working on this puzzle was at this point apparent. Our joint excitement in the development of this new material for the piece gave the collaboration an interested and connected level of energy.

The finished score contains much evidence of the discussions throughout our collaboration. Hall uses 19 out of the 29 different multiphonics we discussed (see Fig 3.9).

In 10 instances he applies the multiphonic trills that we started to explore in our meeting to discuss the first five multiphonics (see Fig 3.8) and later discussed in terms of their use as 'stepping stones'.

Fig 3.14 Alec Hall, *Hendrik Lorentz Stares into the Bhavacakra* mm. 123-126

Often, these multiphonic trills were used to great dramatic effect, and used effectively to compensate for the volume involved in clusters in the piano part. In the following example, he uses a low multiphonic (trilling to a spectral harmonic on low F#) to accompany clusters dense virtuosic writing in the piano part:

Fig 3.15 Alec Hall, *Hendrik Lorentz Stares into the Bhavacakra* mm. 256-258

Additionally, Hall uses 27 different double trills (see Fig 3.13) from the sketches I had created from him after our last meeting in Darmstadt. These double trills are most often used to decorate existing melodic material in the clarinet, and in most cases, to accompany material in the piano part:

Fig 3.16 Alec Hall, *Hendrik Lorentz Stares into the Bhavacakra* mm. 4-7

Occasionally, the double trills are employed to decorate harmonic material (most of which emerges out of the multiphonic pitches):

Fig 3. 17 Alec Hall, *Hendrik Lorentz Stares into the Bhavacakra* mm. 51-54

Interestingly, one aspect of the instrument that we never discussed was that of the use of breath effects available to clarinettists. However, in one instance Hall writes using a very basic breath effect; while there is nothing wrong with how he has written for the instrument in this case, it seems unimaginative compared to the rest of the clarinet writing. He uses a minimum of pitches, experiments very little with dynamic, doesn't specify which direction the breath should come from and only uses fluttertongue, and this only once, to vary the texture:
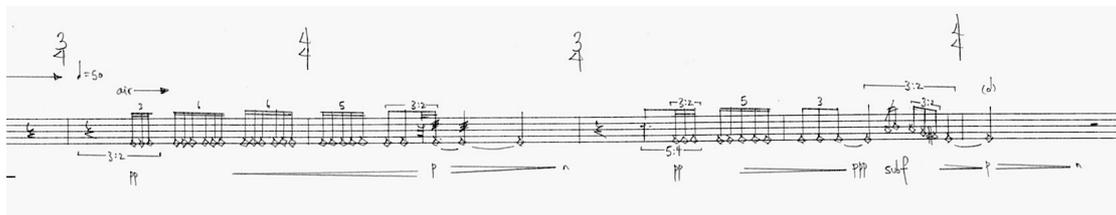
Fig 3.18 Alec Hall, *Hendrik Lorentz Stares into the Bhavacakra* mm. 284- 287 (clarinet part)

This collaboration can be seen as a success through its development of both the relationship between the collaborators and that of the individual musicians: it was the long-term scope of the work and the trust developed that gave us the opportunity to make these developments. We both reached the premiere with an increased understanding of the instrument, and I was able to approach the work with an intimate understanding of both composer and the work, many of the details of which were a direct result of our meetings as collaborators and the ideas we developed together. This collaboration aided in the development of a number of specific ideas in terms of my own collaborative practice:

- Extremely important is a genuine critical engagement with the instrument. Rather than fearing the 'box of tricks' problem and attempting to avoid discussion of the clarinet altogether, it is much more productive and interesting to attempt to connect the composer with the instrument in a lasting way. Limiting the material (as happened with the 'five favourite multiphonics') has

the potential for solving the 'box of tricks' problem. Things became much more interesting in this collaboration when we allowed for a much wider breadth of instrumental material. Sharing a great deal of information is not a negative thing, particularly when collaborators are organised and allow for long meetings.

- Collaboration that is directly related to the instrument can lead to a use of 'extended techniques' that really integrates them in the work.

- The development of the other becomes very clear when the collaboration takes place over a longer period of time. I was easily able to identify the growth in Hall's understanding of the instrument and how our collaboration affected this.

- Particularly over a long collaboration, my own development seemed to be heightened through the very process of documenting and reflecting on it. Regular epiphanies occurred through the very process of writing this chapter, reflecting critically on the transcriptions and diary entries.

4. Clarinettist, composer and the collaborative process: themes emergent through dialogue and narrative

4.1 Introduction

This chapter presents the data from my own collaborations, organised by themes. Unlike in the previous chapter, the data is not presented in chronological order. The data presented comes from distinct collaborative processes with ten different composers, whose works will be referenced to and may be heard on the accompanying CD recording. Meetings with these composers have been recorded and transcribed, and a great deal of that material will be presented here, in an effort to illustrate the themes discussed. Many of these transcribed sections will also be available on the accompanying CD. The themes that have been discovered using methods borrowed from Grounded Theory (see section 1.5) will be brought to the forefront. It is an aim of this chapter to outline these key themes and to explore them at great depth. It is the aim of this chapter to provide justification for the structure used to organize my data and explorations, and to provide an introduction for the kinds of collaborative processes I have found interesting within the literature and attempted to focus on in my own practice.

The chapter begins by exploring some of the benefits of collaboration. These benefits have been personal discoveries that have presented themselves throughout the course of research:

- The expansion of a global network of composers and performers
- The development of the relationship between the two collaborators
- The development of the individual
- The creation of a product that neither could have devised alone.

As the chapter progresses, I aim to suggest that building an effective collaborative process, one that focuses on the process itself and the relationship between the individuals, furthers and enhances the aforementioned benefits.

While preceding chapters (that discussing the collaborative history of the clarinet repertoire and that discussing the collaborative process with Alec Hall) have approached matters in a chronological fashion, this chapter approaches collaboration thematically: that is to say, that the themes that have been emergent throughout various collaborations, as they relate to a dialogue-based practice, will be grouped together.

Following this, important themes, which have emerged out of the data, demonstrate important issues in the building of a solid framework for collaboration:

- Importance of Dialogue
- Focus on the process of collaboration
- Mutual Respect/Trust
- Humour
- Intimacy
- Conflict

It has been an interest in the very *process* of collaborating that has led to the approach pursued throughout this chapter, and this interest is not limited to my own practices. It is recognized in the existing literature that focusing on the creative process rather than its product leads to more fruitful collaborations (John-Steiner 1997; Lind 2007; Miell & Littleton 2004; Peck & Mink 1997). This focus on process aids in the development of a relationship in which risk-taking is possible, leading to the suggestion of a multitude of ideas throughout the collaboration. The focus on process aids in the emergence of creative ideas, and

most importantly, those that would not have occurred were the collaborators not working together. This chapter aims to explore the nature of the collaborative process throughout the literature, the interview data and my own experience: it looks at important themes within the development of the collaboration, and provides a structure for navigating this process. It begins to ask the question, how do creative ideas emerge in collaborative relationships between composers and clarinettists? What are the benefits to these kinds of explorations? What kind of work is created when collaboration is involved?

This process asks questions about the very definition of collaboration. As stated in Chapter 1, collaboration is defined in this thesis as *a creative practice that engages with the work and the relationship between collaborators in order to create.* While it might be said that there are as many possibilities for collaborative relationships as there are collaborators, it has been my intention from the outset of this course of study to engage in *relationships* with the composers I work with; to develop a collaborative process that integrates the creative practices of both musicians; to make sure that just as the composer develops an understanding of my instrument and how I perform, I understand his work. This is accomplished primarily through dialogue to create what Alm (1997) terms an 'intimate' collaboration[28]. The achievement of intimacy has become an important concept during the course of my research. While this concept emerged out of the data and out of the literature, it has become something I have striven for in my contact with composers: it is my belief that my efforts to do this have resulted in a dramatic development in my own ability to communicate in a very general way. In addition, my understanding of new music and the compositional process has seen enormous progress.

Often the so-called collaborative relationships that performers and composers engage in are mere co-operations: an exchange of only the most necessary information. They are reduced to the technical feasibilities of the instrument and

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[28] Alm's coinage of the word and a greater exploration of the term will be found below, and can also be found discussed in Chapter 1.

the difficulties of notation. As Fitch and Heyde (2007) write,

> 'Collaboration is frequently a matter of the performer giving the composer access to his 'box of tricks', or of the composer presenting notated sketches to be tried out, adopted, discarded, or refined. Such pragmatic approaches may well be beneficial to both parties, but they come at the cost of reinforcing the boundaries inherent in their respective roles.' (73)

There is plenty of room for a relationship that only focuses on the techniques of the individual player, their 'box of tricks'. In many cases it is all that is necessary, and often financial and temporal restrictions enforce these relationships. However, it often acts as a starting point for a more 'intimate' collaboration; and as has been discovered, particularly within my collaboration with Hall, is how integrated a collaboration can be. The concern remains with the documented experience to perpetuate this fear, that the entire collaboration ends with the opening of this 'box of tricks'. What are usually termed extended techniques: the use of microtones, breath, articulation, quarter-tones and percussive techniques, remain difficult to document and notate, and their execution varies from player to player[29]. This requires a certain amount of dialogue and in many cases, experimentation, between the clarinettist and composer, but for the most part remains a 'cooperation': the 'collaboration,' as such, is limited to a simple exchange of information.[30] It also, as Fitch and Heyde have written above, reinforces the hierarchy between the composer and performer. While it not my goal to alter the *roles* of the composer and interpreter, I seek to avoid boundaries in terms of what is acceptable or perceived as relevant within the relationship[31].

It is my aim to explore within my own practice a process that not only explores

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[29] The idea that techniques might include some variation from player to player is expanded upon in chapter 3.

[30] As discussed thoroughly in Chapter 2, the relationships between composers and clarinettists throughout the history of the instrument were not in their entirety 'cooperative': in fact, the very opposite is true. Relationships between clarinettists and composers were often long-standing, productive collaborations based on mutual respect and friendship. See Chapter 2 for further details.

[31] How this kind of practice can grow and support a collaboration that exhibits 'intimate' qualities is demonstrated in Chapter 3. Herein, discussions about technical aspects of the clarinet with Alec Hall developed trust within our relationship, and encouraged individual growth as musicians. Additionally, it impacted critically on the piece. Please see the chapter for more details.

the possibilities of the clarinet, but one that also leads to what Alm (1997) terms 'intimate' collaboration; thus creating work that is not only better suited to the instrument, but that which has created a real connection between what is notated and how it is interpreted. Alm uses 'intimacy' to reflect the social and emotional aspects of creative collaboration, and the concept is echoed by Storey and Joubert (1997) in writing that a 'high level of mutual intimacy lies at the heart of successful collaborations.' (47) It is my aim to build a collaboration that is founded on a mutual understanding between the composer and clarinettist: each respecting and trusting the other's ability to grow and change over time, each learning from the other, each balancing ambition with patience. 'Intimate' collaborations builds relationships that are just that: relational. As we interact, we learn, and relate and connect our ideas to what we learned. It is a cyclical process and an unending one (Ranciere 1991). It is through this building of understanding and trust that the ideas of the composer and the interpretation of the clarinettist are thus intricately connected, manifesting in a working-relationship and a work-of-art that is connected and structured like a rhizome, wherein all ideas are connected and no hierarchy exists.

This concept is echoed in Gablik's (1992) concept of 'connective aesthetics,' (as previously discussed in section 1.3) the politics of which is 'oriented toward the achievement of shared understandings and the essential intertwining of self and other, self and society.' (6) This intense process of building a relationship in a rhizome-like formation integrates the personalities of composer and clarinettist; 'the two collaborators temporarily become almost a single identity. The partnership can be all consuming as the collaborators do not perceive themselves as whole without the other.' (Miell & Littleton 2004; 21-22) This intertwining of 'self' and 'other' is a theme that recurs regularly within the literature. It is a focus on this process that has made collaborating a fascinating process, one that has affected the growth of the researcher. These connections are built through a process-focused, dialogue-based collaboration that strives to achieve mutual trust and mutual understanding between composer and clarinettist: this is the practice I aim to explore, and the themes that have emerged through this

practice are to be discussed.

In order to achieve this 'intimacy' in my collaborative practices, I have aimed to build a relationship that is founded on dialogue. I have become interested in the possibilities of dialogue, and it has come to play a central role in my research, as suggested by the title of this thesis. When a lot of talking is agreed as being an essential part of the collaboration from the beginning, the relationship can go in unexpected directions. One cannot predict the path of speech.

While the aforementioned 'cooperative' stages might lack intimacy, they do provide, as mentioned, a point of departure for clarinettist and composer. For example, an effective starting point for any collaboration happens when the composer becomes interested in an aspect of instrument. This desire for increased knowledge and understanding of the clarinet is an easy and flexible starting point for dialogue. Exploring the possibilities of the clarinet has, in my experience, lead gradually, to a stronger and more complex collaboration, but *only* when the clarinettist exhibits a similar interest in the work and ideas of the composer, it is this mutual interest that has, in my own research, facilitated expansive, interconnected, productive dialogue. This is a point that cannot be emphasized enough: the clarinettists' own interest in compositional processes, the nature of contemporary music and most importantly the interests of his or her partner in collaboration have been critical to building an effective working relationship. Dialogue means talking *and* listening. The interest in exploration, as it features in my own personal definition of collaboration (see section 1.1) and experimentation must be mutual.

4.2 Benefits of Collaboration

It is the aim of this section to explore some of the benefits to collaborating, those that have arisen out of the literature and most importantly, out of my experience

as a collaborator during the course of this research. A detailed discussion of these benefits aims to provide the reader with valid reasons for engaging in this kind of work and provides a further method for reflection on my own practice and how it has affected my growth. It was, in fact, my own growth as a musician and as a thinker during this phase of research that has given me the impetus for including this section: my exploration of the collaborative process has made me a better musician and a better collaborator. The first sub-section explores this in greater detail. But the benefits of collaborating are not limited to this. The following sub-sections explore the other advantages of pursuing 'intimate' collaborations.

4.2.3 Individual personal growth

As mentioned above, it is the individual personal growth of the collaborators that has become the primary benefit to pursuing collaborative practices. It has additionally been easy to trace, given the documentation process and my own awareness. Collaborating inspires inter-connectedness between the partners that has an effect on the individual. These practices additionally require that both remain flexible to the wants and interests of the other, in an effort to support the learning of the other. As Miell and Littleton (2004) write, it is through the 'connection, reflection, flexibility and stability' (14) inherent in intimate collaborations that the identity of the individual collaborator is affected. Story & Joubert (2004) write that it is through collaborative practices that participants are offered 'a different opportunity to revisit their creativity,' (43) so that the collaboration does not simply benefit the creation of one product, but the entire artistic practice of the individual. The immense growth of the person is, as Story & Joubert write, a result of the risks taken, 'collaboration makes you braver.' (49) Collaboration allows the individual to draw strength from the other, to take risks that he or she might not have been able to take alone. 'Collaboration gives us the support and hence the courage to engage complex issues in our field and to occasionally take unpopular positions.' (Russell et all 1997; 141) Lind (2007) also describes how the 'contact, confrontation, deliberation and negotiation' involved in collaboration will lead collaborators *beyond* their 'individual work' (26).

The personal growth of the interpreter is an important factor in collaboration and in the performance of modern music, as echoed in the existing literature on performance practices: the interpreter of music in the 20th and 21st centuries must be able to engage intellectually with the work. The sheer diversity of notations, styles, techniques and indeed different technologies requires this (Dunsby 1995). Virtuosity alone is meaningless, without the performer being secure in the knowledge of what they interpret. An individual repertoire has become increasingly important to performers of contemporary music, a repertoire of new music that reflects their own tastes, collaborations and unique abilities. The composer who encounters such a performer, one who is willing and not fearful of such an engagement, considers himself in the 21st century a fortunate one (Ferneyhough in Heaton 2006). In my experience, the interpreter capable of this intellectual engagement is more able to be an active collaborator and vice versa, collaborating builds these intellectual skills. My own genuine engagement with the compositional work of one of my collaborators, Pierre-Alexandre Tremblay, whose complete works I have listened to and studied during the course of our partnership, developed my ability to interpret his work. As discussed in Chapter 3, my own understanding of the instrument was dramatically affected by my collaboration with Alec Hall.

My own growth during this course of research has been along two separate, but connected, lines: my growth as a clarinettist and musician, and my growth as a collaborator, a person capable of dialogue that connects with the work in question. While these two issues are undeniably connected, they have also developed separate, if intertwining, skill sets. As a clarinettist, my approach has been increasingly one based on experimentation and developing a repertoire that is unique to my own interests, and this is connected with the composers whose work I find stimulating. Additionally, my command of techniques has improved dramatically, along with my capacity for discovering multiple solutions to 'problems' of clarinet technique. My own confidence as a musician has increased. What I find very interesting about this process of growth is how there is an

increased sense of purpose: when I really believe in the work of a composer, I feel that it is *necessary* to promote his or her music. This sense of purpose develops the confidence in a way that it healthy and necessary for the musician. While my tastes in contemporary music have become more focused and more critical, my enthusiasm for discovering new work has not waned.

Within my collaboration with Ben Isaacs, one of my earlier projects (see the timeline in Chapter 1) that I started to feel I was developing a taste for the kind of composer that I wanted to work with. Intuition played a significant role and presented itself as a kind of confidence and immediate ease in the presence of the other[32]. Through these collaborations I began to develop a repertoire unique to my own interest and taste.

In terms of specific examples of things that I learned about the instrument itself during the course of this research, many of these are identifiable. This list only aims to provide a list of examples, rather than to be comprehensive:

- Functionality of double trills and the development of a vocabulary of these (Alec Hall).
- Feasibility of controlled circular breathing in altissimo register (Ben Isaacs).
- Usability of the clarinet mouthpiece in a more dynamic way by altering the position of the mouthpiece in the mouth during performance (Tim McCormack).
- possibility of violent transitions between clarinet sound – voice with clarinet sound – and voice alone (Pierre-Alexandre Tremblay)
- difficulty of simultaneous multiphonics (John Hails) between players.
- Possibility of half-breath half-tone in virtuosic passagework (Daniel Vezza).

As a collaborator, the sense of confidence that has come from my work has

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[32] The role of intuition is further discussed in the context of my collaboration with Alec Hall in Chapter 3.

applied itself to my ability to discuss the work freely and in greater depth. I have become better at engaging in *conversation*, which is also to say that I have become a better listener. I have an increased sense of knowing when to ask a question, but also knowing when to sit back and let my partner think through his ideas, and to let him talk through his ideas. Effective collaboration requires a lot of talking, but just as in music, silence is a part of this dialogue. My development as a collaborator, how I became a better collaborator, is broken down in section 4.5.

4.2.1 Network expansion

In my own experience, the expansion of my own network of composers has occurred both on a regional and international level. I see this directly related to my experience as a collaborator and as a huge benefit to engaging in such practices. The world as it is offers immense possibilities for contact: composers all over the world are writing in styles unique to themselves and to their influences, which are again no longer limited by geography. The building of an individual repertoire, deemed important above, *requires* constant connecting. This expansion of a global network of composers and interpreters interested in working together on the creation and performance of new works is an important benefit of collaborating. This seems particularly relevant within the field of new music, which has a relatively small but international community of composers and performers, who meet at festivals dedicated to new music across the globe, often continuing to collaborate through the Internet. Many of the composers I have collaborated with during the course of research were met at various festivals (including IMPULS in Graz, Austria and the Darmstadt International Summer Courses for New Music in Germany) and we continued our collaborations from our home cities. Using software like Skype, we were able to speak for extended periods of time. Often we exchanged recordings that we were interested in. Our collaborations occurred over longer periods of time, and this kind of long-term collaboration became something I was very much

interested in (and something that will be discussed at length later in this chapter). This also allowed us the necessary time to plan in advance to collaborate in person before premieres took place.

Additionally, on a regional level, both while living in the UK and since moving to Germany, it has allowed me to build a network that leads to occasional concert engagements and friendships. A mutual responsibility to the other within the collaborative relationship has resulted in a mutual drive to promote the other's work, leading to more opportunities in a greater variety of venues.

Furthermore, marketing oneself as a collaborator immediately has the effect of network expansion; in my experience, my reputation as a clarinettist who is interested in the creative process, interested in working directly with composers, has had a direct effect on the amount of collaborative work I have been engaged in since.

4.2.2. Development of Personal Relationships

The development of the personal relationship between the composer and the clarinettist is another benefit of practising collaboration. It is also an important factor in any kind of 'intimate' collaborative practice: a focus on the relationship that stems out of mutual respect for the other's musicianship, intelligence, humanity, etc. Peck and Mink (1997) go so far as to suggest that the relationship between two collaborators becomes far more important than the finished product. A care for the long-term success of the relationship is also an important factor in the development of trust between the two individuals (Solomon 2003). As Clark (2006) writes,

> '…collaboration is like a love affair; it segues from admiration to anxiety, rejection to rage, desire to envy, powerlessness to misunderstanding, from not getting what you want but maybe coming nearer to knowing what you thought that might be.' (in Fernie; 52)

Through this 'love affair' between the two collaborators, there is a kind of discovery that takes place. The two collaborators discover each other; in addition, they discover themselves. It is in the exploration of how the other relates to the world and to the work that the co-collaborator discovers the consciousness of the other. In my own experience, for the most part, focusing on the relationship builds a sense of mutual responsibility. This is particularly useful in long-term collaborations; when the two collaborators don't see each other very often, it is easy to forget, in a way, that the partnership exists. When a mutual interest in the other's life exists, an interest in the personal relationship, it helps to keep the collaboration focused.

4.2.4 Creating something neither could have discovered alone

As though taking the third, yet undiscovered, path when met with a fork in the road, the creation of a new product that neither collaborator could have thought of alone, is one of the key benefits to collaborating. Trying to avoid the cliché of 'two minds is better than one,' this process of discovery 'is the most enjoyable bit really, when your mind comes up with something and you haven't got a clue where that came from or where it will lead.' (Storey & Joubert 2004; 41) Collaborating is a complicated process, full of risks, but it is undoubtedly one that 'simply has to make possible that which is otherwise impossible.' (Wright 2004; 29) By the very nature of having two unique creative beings in a room together, it has to create *something* that neither could have discovered alone. The very presence of a collaborator alters the space of the room; the creative mind frame of each individual shifts, and something new is created. As artist Renee Petropoulos reflects on her own collaborative work, 'Collaborations produce something... with more brains, you are bound to have something good... and besides you couldn't come up with it on your own.' (Petropolous in Fernie 2006; 47) Furthermore it is not only the uniqueness of the product that one creates, but the moments in the *process* of creating it, that act of discovery, that makes collaboration so exciting.

Within my own practice, as with any documented collaboration, this 'third road' is hard to identify: it is impossible to say how the piece might have turned out, were the composer and I not working together. While that makes this particular benefit to collaborating mere speculation, within my own practice there were more than enough 'Aha! I never thought of that!' moments to justify this sub-section as having a place in the chapter. It is possible, in a few cases, to identify elements of a piece that were affected by the collaboration. In the case of Alec Hall (the reader should refer to Chapter 3 for further details), the double trills and specific multiphonics that Hall uses would certainly have not taken the form that they did: these were a developed aspect of our partnership, one we spent a great deal of time together on. In fact, much of the clarinet-specific work done is identifiable in this way. These alterations are not always necessarily positive, however: In the case of Daniel Vezza, as mentioned above, it is possible that the quiet sounds that he uses in his clarinet writing may have had the opportunity to be developed in a more refined way were we not confined to using technology for our meetings.

4.3 Exploration of the Collaborative and Creative Process and the Development of Emergent Themes

In the following subsections, the material from my own collaborative practices is explored in detail, organized by the themes that have emerged as being important from within that data. It is not my aim to enforce one model of collaborative practice, but to explore my own and to discuss what became important to these partnerships. In addition, it was important to reflect on what changed from one collaboration to the next. At the beginning of each section, there is an introduction to the theme including a discussion of material from the existing literature. This is followed by a direct discussion of how this theme has presented itself and been explored within my own practice. There will be cross-over between the sections, in fact, particularly within the first section. The focus on dialogue leads to a lot of other issues, particularly when there is, for example,

conflict within that dialogue. The following subsections should not be seen as strict categories, but ones that constantly refer to each other and to themselves.

4.3.1 Importance of Dialogue

> 'In retrospect, we have come to understand more fully the role conversation played in shaping our project. We discussed in numerous and lengthy phone conversations many aspects of our personal lives as well as our editorial work. We were in some sense aware that our 'off-task' talking, to use Plowman's term, was important for establishing a basis for mutual trust.' (Cafferty & Clausen 1997, 85-86)

It can not be stressed enough how completely a focus on dialogue has encompassed my views of collaboration. Learning how to really talk to my partner in collaboration has become such an important feature of my practice that I really believe it is the key to an enjoyable process of creation, a productive working atmosphere and a relationship that is trusting and honest. Additionally, it is recognized within the existing literature that the 'dialogue model' is a common way of conceiving collaboration (Hutcheon & Hutcheon 1997). The approach of various writers on dialogue in collaboration will be explored in this sub-section. Focusing on dialogue has additionally increased my own confidence as a collaborator and musician; really thinking and talking about the music in a critical way has helped to develop skills essential to an interpreter of new music. As dialogue is the focus of this sub-section, there will be included some transcriptions from my practice: while transcription is not always a reliable way to illustrate a point (it is difficult to convey the full meaning of speech through text), it is hoped that these transcriptions will help to demonstrate my own discoveries and what challenges there were within my own practice when it came to focusing on dialogue. A selection of audio samples from these transcriptions are provided on an accompanying CD.

It is dialogue that leads to the creation of a 'shared voice,' a unique blending of personalities, aesthetic preferences and the development of a common history. It builds a relationship of trust, in which risks can be taken: collaborators can feel

free to make suggestions that might otherwise come across as strange or unrealistic. The most successful collaborative partnerships are those in which the pair are 'in sync' with each other, '…finishing each other's sentences, eliciting responses from one another, 'talking in text'---all are evidence that collaborators are…participating in a synergistic relationship.' (Alm 1997, 132) The idea of 'talking in text' is a very relevant one within collaborative relationships between composers and performers. In my own practice these first moments of 'talking in text' (the first time one finishes the other's sentence, or the first time a composer and I develop shared language about the piece) in any given collaboration is an exciting moment.

A lot of talking is necessary for authentic collaboration. As Hutcheon & Hutcheon write of their own collaborative writing, '…we have found the only way to ensure the single-voiced text we want to write is to talk, talk, talk.' (1367) Equally important to talking is the practice of really listening to your partner: ''Really talking' requires careful listening; it implies a mutually shared agreement that together you are creating the optimum setting so that half-baked or emergent ideas can grow. 'Real talk' reaches deep into the experience of each participant; it also draws on the analytical abilities of each.' (Alm 1997, 130) It is also recognized that 'off-task' (to use Plowman's term from the quotation at the beginning of this sub-section) talk is an important factor in developing the relationship between the two collaborators (Alm 1997; Plowman 1993). In recognizing the role of 'off-task' talk, collaborators become aware that talking about their lives and day-to-day activities is 'important for establishing a basis for mutual trust.' (Cafferty & Clause 1997, 86) This 'off-task' talking can include everything from information about the collaborators personal lives to gossip and humour. It helps to created a relaxed atmosphere from which trust can develop.

Composers and performers have experience in building trust that develops out of their relationships with their teachers. In writing about the process of teaching composition (and whether this is even possible), Brian Ferneyhough writes, 'This weekly or bi-weekly encounter furnishes a focus for continuing evaluation of

progress as well as for establishing the special personal rapport which is the *sine qua non* for fruitful collaboration. The almost ritualistic regularity of these lessons forms a stable framework within which virtually anything at all may be discussed...' (1995; 31) Moran & John-Steiner (2004), in their research on how collaboration affects identity, also talk about building a 'safe foundation' that provides the 'emotional and intellectual scaffolding' required. This foundation is acquired through constant, consistent and supportive dialogue. Consistent meetings, e-mails, or telephone conversation builds trust between the two collaborators: trust that both parties are willing to see the project through, trust that both parties are invested in the process of collaboration. Trust is built through communication; it is build through talking. The role of trust and mutual respect is in itself an important issue and will be discussed in section 4.3.3.

Within my own practice, the process of establishing a relationship founded on dialogue has been, understandably, different for each collaboration although my own interest in this process has increased with each project. Not only does each composer have a different way of relating to performers in general (and to me, specifically), but in addition, each collaboration is affected by distance. In many cases (as with Ben Isaacs) these collaborations have developed multiple pieces. These dialogues have become founded on humour, friendship, and a regular connection that is more often than not, casual. In one specific case, the composer and I have spent a significant amount of time living in the same house, offering a unique opportunity to build a relationship where dialogue about his music or my practice is a daily occurrence. However, those collaborations that occur with any kind of distance between them exhibit much more irregular contact. Meetings using technology need to be pre-arranged, e-mail contact offers but limited potential for creating dialogue and the relationship itself generally maintains a professional stance. A level of organization is required of these relationships that is not necessary in those that are more casual, giving them a unique energy that is not necessarily negative, but is in some cases more forced.

What now follows is an exploration of my own practice through the various

dialogues I've had with composers during my course of research.

As mentioned above, 'talking in text,' that is, the way that the composer and performer develop a relationship on cues taken from their own training in music, from the development of their own personal relationship or from their understanding of the other's work, is an important part of the collaborative creative process. This kind of dialogue has been important with my own collaborations; it seems to facilitate a mutual understanding. It often presented itself in the form of discussing different clarinet techniques. In fact, what has become *increasingly* important is how much of the dialogue is about the instrument itself. While initially I avoided such discussion, fearful that any discussion of the instrument would signal a co-operative rather than a collaborative relationship, it became more interesting to really engage with the instrument. The more in-depth we went within the collaborative relationship, the more exciting a process it became for both collaborators. For example, in my collaboration with John Hails, we use a language that combines pitches and descriptions of fingerings for multiphonics. We occasionally finish each other's sentences, contributing to the feeling that we're working intimately together to find a common ground, or to create the material that John needed to write the score. The following examples aim to demonstrate how we start to form a collaborative relationship. We build our collaboration through a mutual construction of dialogue:

> John Hails: What pitch was that on the bottom?
>
> Heather Roche: [plays] I think it is just a flat A. Sorry, these are all written pitches.
>
> John Hails: Yeah. Well if I was writing for two bass clarinets, I wouldn't bother writing sounding pitches.
>
> Heather Roche: Yeah, yeah, of course not.
>
> John Hails: Well, some people do. And I think I would have done, a few years ago.

In the above example, we speak in turns. While Hails' tells me speaking in transposed pitches is an obvious choice, it is not always the case that the composer makes this step. Additionally, in terms of the collaborative space, Hails has taken another step to reduce any possible confusion between us, allowing our dialogue to flow more easily. As the dialogue progresses, we then start to interrupt each other more often and to finish each other's sentence.

Heather Roche: [plays]

John Hails: That one.

Heather Roche: So, this time it's G sharp, then all the way down, and an F sharp on the bottom. Oh, it's helpful when the composer knows how to do this [notate clarinet fingerings]…

John Hails: …much easier than all this complicated numbering system.

Heather Roche: Yeah, I ended up ripping out the page that had all the [of Henri Bok's bass clarinet guide]…

John Hails: yeah, so you could…

Heather Roche: and then translating… [plays] so now it's like a quarter flat g#

As this sample dialogue begins, I'm describing a multiphonic fingering to Hails so that he can notate it; starting with the G# key on the top left-hand side of the instrument, I add the other fingers in their customary positions covering the holes 'all the way down' and finally place one little finger on the F# key at the bottom of the instrument. The fingering in question appears on the third line of the diagram that Hails made of the multiphonics he was interested in using (Fig 4.1). The last two utterances demonstrate how Hails and I finished each other's sentences. Our working relationship developed easily and quickly. It was somewhat unexpected that we would connect so quickly and that the dialogue would progress in this

easy manner. I suspect this has a lot to do with how we've connected over aspects of the instrument; I was really interested in what he wanted to do, simply because he had prepared material in advance, knew which questions he wanted to ask and otherwise had a very good knowledge of how the instrument worked. However, while our dialogue exhibited a relaxed flow and the relationship was productive, I would not necessarily define this meeting as demonstrating any kind of 'intimacy' (to reuse Alm's term). I suggest this primarily because within these examples, we are only using dialogue to confirm or deny information. In following examples(for example, that with Tim McCormack in which we discuss the use of teeth-on-reed), however, dialogue is used to discover something new.

Fig. 4.1 John Hails, *Sketch*

Much of our first meeting progressed as in the above examples: we experimented with dozens of multiphonics, their pitches and fingerings notated on manuscript paper, as shown in Figure 4.1. As time passed, we began to become more familiar with each other and with the lack of stability in many of the

multiphonics we explored. Humour became an important part of our meeting, as demonstrated when Hails teases me about the use of a particularly difficult multiphonic. I appreciated Hails' further understanding due to his own experience as a clarinetist. He knew exactly how difficult these can be to produce consistently and accurately and uses humour to allow me to feel comfortable with the instability of these effects.

> John Hails: Yeah, okay, that'll be a complete… bastard for you to play.
>
> Heather Roche: [laughter] Great. Yeah… lots of silence, and then make sure you nail the G [one of the more difficult harmonics within this particular multiphonics].
>
> John Hails: [laughter] Yeah, I want that exactly this many cents sharp.
>
> Heather Roche: 'If you don't get the pitch right, you're going to ruin the piece.'
>
> John Hails: [laughter] And put it near the end, as well.
>
> Heather Roche: Yep, get nice and tired and then….

There was an increased sense of playfulness as our meeting progressed. But not only did this not affect the productivity of our meeting, but it seemed to increase the energy level of the work. Playfulness in this scenario has in fact made us more productive, not less. While we seem to be going 'off-task' in our conversation, this is, in fact, an important part of the creative collaborative process, as it develops the relationship between the two collaborators (Cafferty & Clause 1997). The use of play within the collaborative space is, additionally, recognized in the existing literature:

> 'Productive collaboration requires a willingness to play. To play is to test ones boundaries, confront expectations and experiment with accepted modes of behaviour. Play can create a space in which we are willing to try new roles and shift power relationship between one another.' (B&B 2007; 115)

Additionally, Gadamer writes,

> 'The being of all play is always self-realization, sheer fulfilment,

energeia which has its telos within itself. The world of the work of art, in which play expresses itself fully in the unity of its course, is in fact a wholly transformed world. In and through it everyone recognises that that is how things are.' (Gadamer 1990; 113)

Csikzentmihalyi (2003), in discussing the different, paradoxical, traits of creative individuals, writes that the creative person combines traits of discipline and playfulness. In my experience, the playful behaviour that is often a component of my collaborations is just as important as the more 'disciplined' aspects: both seem to lead the creation of new ideas; or at the very least, support the relationship that develops them[33]. Further discussion of the role of off-task talk within the existing literature can be read in the introduction to this section.

Following this meeting, communication between Hails and I was reduced to e-mail as we both became occupied with other projects. Some conflict ensued over the completion of the score (as discussed below) and its late arrival, but by the time Watts and I arrived in Edinburgh for a rehearsal with Hails the night before his premiere, we were so pleased with how well the piece had come together, and so surprised at how different it was from other works of Hails', that our frustration over the delay dissipated completely. In fact, our dialogue (especially that of Hails) in this rehearsal is confident and relaxed:

> Heather Roche: There was one part, where we thought we had the same note, a G quarter flat... [looks through the score]

> Sarah Watts: Yes... I can't remember where exactly.

> Heather Roche: Oh, I don't know where it is. I've lost it. Well... happy players, happy composer?

> John Hails: Yes. Slightly tingly. It is one thing to have it down on paper and know how it sounds, then to actually hear it.

> Sarah Watts: So it sounds all right...

> John Hails: Yes, gorgeous. It's funny because I was thinking, I haven't quite done... this pseudo hocket thing, that happens. I was thinking I haven't quite calculated it right, because at no point it sounds like a

---

[33] The role that humour and play has in collaboration is further explored in Chapter 3.

hocket. And then almost immediately, there came a bit where I thought, yes that must be the extreme end of it, and that's fine.

[CD 2 TRACK 10]

How these hockets functioned might have been worth discussing further, as Watts and I had not had a clear sense of how the form of the work should inform our rehearsals. However, throughout this rehearsal, the three of us seemed so relieved that the piece has worked out as well as it did, that we're perhaps over-zealous in our mutual praise. It's difficult to interpret the language; while I know that what a lot of Watts and I express is relief that Hails wasn't upset with the performance, the dialogue doesn't give any impression of deeply engagement with the work in question.

> John Hails: It's so quiet and so still. I don't think I've ever written something so quiet…
>
> Sarah Watts: For me it's nice because it's so calming to play. Even though it's hard, I'm kind of in the zone for it.
>
> Heather Roche: Yeah, maybe after a five hour drive is the right time for it.
>
> Sarah Watts: Yeah!
>
> Heather Roche: Do you know what I'm really starting to enjoy? Is the multiphonics are so fragile, because we're both trying to pitch these things and hear… I don't know how they sound because I can't really hear her, but they feel really good.
>
> John Hails: Yeah. The beats within your own instruments and there's beats between the sounds as well.

It might have been interesting had Watts also been present at our first workshop, so that the effect of multiple multiphonics could have been explored in more detail; while it isn't an explored part of my research at the moment, exploring how multiple performers can collaborate with a composer has a lot of potential for future research.

Important to this collaboration was the role of off-task talk and humour, as evidenced by, for example, the composers understanding of the difficulty of multiphonic production. There was also a certain amount of surprise on my part that the relationship recovered as well as it did after the conflict over the missed deadline. In this case there seems to be an experience of 'shared relief,' as all participants wanted the same result: a successful concert. Once it was clear that this would happen, our anger and stress dissipated. However, while this collaboration was successful on many levels and the kind of dialogue between Hails and I was exhibiting many characteristics of intimate collaboration, overall this partnership did not have the time or need to move a step further.

An example of such a long-distance collaboration and how the dialogue is 'arranged,' has been that between myself and Daniel Vezza. Having met at the *Internationale Fereinkurse für Neue Musik* (International Summer Courses for New Music, Darmstadt), we agreed almost a year later on writing a piece for clarinet and piano. Vezza had devised a method of organizing the questions and thoughts that he had about the instrument. He created a document with examples of the various techniques that he was interested in, a sample of which appears below.

Fig 4.2 Daniel Vezza, *Sketch*

After revising them, we arranged a meeting and his document focused our conversation and made our first meeting productive. As I mentioned above, however, this collaboration failed to develop any intimacy. His organisation may prevented that: Vezza had decided what he wanted to know, every question had an answer. Our dialogue only progressed in turns, there were few examples of 'talking in text.' There was little room left for experimentation and multiplicity of results, the experience was binary in nature, as though we progressed through a check-list of techniques. It left little room for the kind of playfulness that might have pushed our relationship further.

Daniel Vezza: Yeah. Okay, do you want to start on the examples?

Heather Roche: Sure. Okay, maybe because... Right. Um, with this first one...

Daniel Vezza: So with the first one I'm going to say "Ignore the air to tone stuff."

Heather Roche: And after this first 13/8 it's just glissandos? I'm just thinking of the best way to do that. The upwards ones are really easy. I just can't think how far down. [plays]

Daniel Vezza: Yeah, that's pretty… the down ones are really difficult?

Heather Roche: No, they're a bit easier…. Any lower than that, and there would be a problem.

Daniel Vezza: So, any lower than that D…

Heather Roche: Between the C sharp below that and the C, there's a kind of break that happens.

Daniel Vezza: … what about, maybe in the middle register, like, could you do that down an octave? Or is that too low?

Heather Roche: [plays] It's okay, going to an Eb but I'm not sure if I can… [plays] Yeah, it works, I think the tone quality changes..

[CD 2 TRACK 11]

Unlike the preceding example with John Hails, here we speak in sounding pitches; while this does make more sense since the other instrument involved is a piano (rather than a second clarinet, as in Hails' work), in discussing techniques specific to the instrument (and especially when multiphonics are involved) I wish the composer had thought in terms of what the clarinettist is actually going to *do*. If the piece is notated in the same transposition as it will be performed there seems to be less margin for error.

Daniel Vezza: All right. That's good. And what about the over-blowing thing? Can we go into example three?

Heather Roche: [plays]

Daniel Vezza: Is there any way you can go higher on that spectrum?

Heather Roche: [plays]

Daniel Vezza: Yeah.

Heather Roche: It's easier if I start with a lower fundamental. [plays]

Daniel Vezza: Ok, try it without the bend, just the tremolo, and to get as smooth a transition as possible.

Heather Roche: [plays]

Daniel Vezza: Yeah, that's more what I expected. I think using the bend doesn't work. ... Can you do number three one more time? Starting on the F?

The fragmented examples Vezza composed contained examples using air tones, overblowing, underblowing, portamenti, etc. Much of our dialogue was expressed as above. We discussed each fragment, I played what was written, suggested alternatives and he commented. This meeting could easily be described as cooperative rather than collaborative. On the other hand, the organization provided by Vezza's forethought gave us the opportunity to be as efficient as possible, while still laying a foundation for future dialogue. Whether this future dialogue ever really took flight is another question: this collaboration never really progressed beyond the co-operative stage, as I've already mentioned. Despite the composer having prepared well for our meeting, all he really wanted to know was which 'tricks' he had in mind would work. While I appreciated his focus on *specific* techniques, I never felt our dialogue to be particularly explorative.

Vezza asked whether a premiere of the work would be possible sooner than we had initially arranged. Ledger and I arranged to perform the work as requested, but we both anticipated a certain amount of stress surrounding the occasion given the difficulty of the work and how little time we had to learn it. We decided to have a rehearsal, with Vezza present over Skype, giving him an opportunity to comment on our performance before the concert. I felt that throughout this rehearsal dialogue was strained: technology was unreliable, it was difficult for Vezza to hear all the detail, and the rehearsal only increased the level of stress surrounding the premiere. The dialogue throughout this meeting was fragmented, unproductive and conflictual; it was not simply that Vezza was not in

the room with us but that we hadn't build a foundation of trust from which to base the collaboration. If we had built a relationship wherein trust was mutual, an early premiere and a bit of pressure on the relationship would not have resulted in such a strained conversation. The importance of trust is discussed further in the following sub-section. The following sample of dialogue takes place shortly after we played the first 100 measures of his score for him:

> Daniel Vezza: First of all. I know this is a rehearsal, and it's going to be faster but what tempo would you say you're taking it at right now.
>
> Kate Ledger: I would say about… 66… yeah, faster than 60. I'd say 66.
>
> Daniel Vezza: 66? I mean, I should say that for the performance it should be high 70s. Yeah.
>
> Heather Roche: Well, we knew it wasn't going to be as fast…
>
> Daniel Vezza: What, excuse me?
>
> Heather Roche: Nothing. You're right.

[CD 2 TRACK 12]

I've muttered something unintelligible. While the text is unavailable, the sentiment is not: I was angry that the composer seemed to be totally unaware that the difficulty in preparing the work so early was, in fact, the speed at which he wanted to hear the material. I don't think this misunderstanding is necessarily Vezza's fault, but again, the relationship had not developed to the point where it could proceed under this kind of pressure. For a comparison, see Chapter 3.

> Daniel Vezza: And I should say for the first part, it should be… for the runs in the clarinet, it should really be everything up to the tenuto. The 16th note, for example up to the C#, should be as quiet as possible. Think of the idea… not an air sound, but very breathy.
>
> Heather Roche: That's fine. But once they start arpeggiating I'm worried I'm going to start to lose a lot of the pitches.
>
> Daniel Vezza: Can I hear it? Let's just take the clarinet from the first

page.

It seemed that the stress of the situation had had a negative effect on the kind of dialogue we were engaging in. We're very short with each other, and I often found reason to protest at the kinds of things he was asking, despite having discussed all of the techniques he wanted to use before writing the score. While his behaviour strikes me as negative, my own seems hypocritical in retrospect. When it came to sending him the recording, Ledger and I were both nervous to know what he'd say about it. Vezza, however, was highly complimentary of our performance, despite it not having been up to tempo. This might simply further demonstrate the disconnection between the performer and the composer in this case.

While some of my collaborative endeavours have involved work throughout multiple years of my PhD, such as those with Isaacs and Hall, some collaborations were significantly briefer in length. My collaboration with Elspeth Brooke was one such case. What interested me initially was that Brooke herself had studied the clarinet to a high level before dedicating herself exclusively to composition. I was interested in how she would treat the instrument and how our working relationship would develop, seeing as she already had a great understanding of the instrument. I was particularly curious to know whether, in writing for her own instrument, she would offer anything new. As Fitch and Heyde (2007) write,

> 'If an instrumentalist writes music for his own instrument, the result is often not interesting, in the technical sense, for he tends to write something that is comfortable to perform, or to over-exploit certain personal facilities. On the other hand, a non-performing composer often comes up with ideas that will force the player to look for new solutions on the instrument.' (Fitch & Heyde 2007; 71)

What I found interesting about our conversations was her use of gesture in describing her ideas. In the relationship between a performer and a composer who is familiar with that instrument, non-verbal communication was useful and easily facilitated. She often demonstrated the kinds of movement across the instrument that she was interested in having me produce. While the role that

gesture plays in collaborative relationships is something I have avoided pursuing within this PhD, it provides an excellent area for future research.

During my collaboration with Ben Isaacs, he wrote two pieces: *Peel*, for clarinet and piano and *I stumble, I err* for solo clarinet. Initially, communication was difficult: I didn't listen adequately and the composer was overwhelmed with too much information. A long period of time passed before I came to appreciate how important the smallest details of performance were for him as a composer. I was also developing an understanding that, in really listening to the composer and understanding their interests, I can more quickly and easily understand what kind of information related to the instrument should be discussed.

After my first meeting with him, I wrote about feeling that I'd done more to confuse than to help the composer. He sent me an e-mail detailing elements of said confusion, so we planned to meet again. However, we described as confusion was in fact a need on his part to focus his ideas. He was interested in slow glissandi between harmonic and 'normal' fingerings and the extension of these ideas into a more exploratory solo clarinet piece in the future.

By the time Isaacs came to write a second piece for me, his *I stumble, I err* for solo clarinet, we had developed an easy rhythm and a very focused approach to the instrument. What I also learned during the course of this collaboration was how important honesty and clarity were. As will be discussed in section 4.3.4 *I stumble, I err* contained passages that were too difficult at the time of the premiere, resulting in negative consequences for our collaboration and friendship. In the following example, we are in the early stages of *I stumble, I err.* We meet to start working out the details of his piece, of which the first half has already been written.

> Ben Isaacs: Let's just sort out stuff in the first half. So the first half, the range is from G to C, with quarter tones.

> Heather Roche: Okay, right.

Ben Isaacs: You have to find some fingerings.

Heather Roche: Yes I do.

Ben Isaacs: But that's okay. There's only 11 notes.

Heather Roche: That's fine.

Ben Isaacs: I'm just wondering about putting some trills in. Just using the trill keys to get some microtonal ones, but they should be less than a semitone. Less than a microtone.

Heather Roche: Less than a microtone? I don't even know…

Ben Isaacs: [laughs] Less than a quarter tone.

Heather Roche: Okay. [plays] So you just want to kind of…

Ben Isaacs: Yeah, I just want to check. I'm not bothered about stipulating the trilled pitch, but I just want to know if you can do it on all the notes. And then we can choose. Um…

Heather Roche: <starts playing different trills> Yeah. Er.. Yeah.

Ben Isaacs: That's fine.

Heather Roche: The answer is yes.

Ben Isaacs: Good! I like this answer. Uh, I don't think I have anything else. I don't know what to do about this, because the first half is all semi-quavers, it's all 16s. I was wanting to do that in a lot more detail.

Heather Roche: Yeah, could you not say semi-quaver equals…

Ben Isaacs: Yeah. Well, it's so obvious…

Heather Roche: Yeah.

Ben Isaacs: But also that might be kind of nicer because it'll be smaller…

Heather Roche: Yeah. Well, it certainly feels that way to play.

Ben Isaacs: So, did I tell you there's going to be more…

Heather Roche: Yeah, that's fine. I just have to work out for myself

where to breathe, where to circular breathe.

Ben Isaacs: Yeah, I was going to ask about that, because I want to put a lot more of this stuff in. Like really tiny changes, <sings>. Can you breathe while changing notes?

Heather Roche: Yeah. I think circular breathing during the lip bends is going to be… well, I think those lip glisses are just going to happen if I breathe… but I think if anything is fingered, then it's easier… if there's a bit more action with the fingers..

Ben Isaacs: Oh really?

Heather Roche: Well, it's going to disguise a lot more…

Ben Isaacs: Well, that's good. I've got a lot of detail in the first part, and I don't want to lose that in the second. I think if it is just this then it turns into something very singular.

The preceding sample of our dialogue demonstrates how quickly we discover things together, even moments of humour pass extremely quickly (Isaac's mistake of saying 'microtones' when he meant 'quarter-tones' for example), and how often we seem to intuit what the other intends. In a very short sequence we move quickly, often leaving sentences unfinished, between issues related to high quarter-tones, microtonal trills and breathing. All of these techniques became important aspects of the solo piece that he wrote and we move quickly between them. We have developed a shared understanding through the work we've done together in the past. Rather than, as I did in our first meetings, overwhelm him with all of the possibilities of the instrument, I knew that he would have a focused idea of the kind of sounds he was interested in. This didn't mean, however, that the collaboration would be fail-proof, as I'll discuss below.

In collaboration with Tim McCormack, there are a number of examples of similar dialogue. The difference between these and the above example is that rather than intuiting what the other meant, we discuss everything. Not to say that intuition didn't play a role in this collaboration, but that a lot of talking has been important in all our aspects of our relationship. Having an intuitive approach

doesn't mean leaving things unsaid, this approach led to the development of an active and enthusiastic rhythm of discussion. As shown in the following example, McCormack and I each describe on multiple occasions the sounds that we hear. McCormack had a number of things he wanted to try out with the instrument and for each idea a dozen variations. It was easy to find examples of the way we communicated on this level. That is to say, about the technique of the instrument rather than the wider implications of his notation or music. Humour additionally played a large part in our collaboration. The first sound McCormack asks me to produce in this example is so bizarre it leaves McCormack somewhat speechless before he is able to carry on.

Tim McCormack: Two things in particular. First of all teeth tones while moving embouchure? Or mouthpiece. If there's even a difference? I mean, I'm sure that there is.

Heather Roche: There is. Those gliss tones happened, that I showed you before <demonstrates>

Tim McCormack: That's cool, that sounds beautiful, music to my ears....

Heather Roche: Not easy to control. Not meant to be easy to control.

Tim McCormack: Sorry, and then, something that I'm really interested in and how it sounds is fluttertonguing with teeth tones? Obviously I wouldn't ask you to move, but maybe at the edge of the reed or something.

Heather Roche: <demonstrates> That's awesome.

Tim McCormack: That sounds... that's what I... <laughter>

Heather Roche: You can kind of move the teeth and that's what's making that rarrr, rarrr! <plays> It's really hard to close so you don't get this pfffbbbttt... <plays> that's kind of cool because you get the clarinet sound as well, which you don't when it's just teeth. <plays> So then you can use pitches, but that doesn't work if you just use the teeth.

Tim McCormack: That's interesting.

Heather Roche: That's weird. I really can't transcribe this with

headphones.

Tim McCormack: I know, I was just thinking that…

Heather Roche: That's very cool.

Tim McCormack: Always thinking. Is there like, any way to like, um, keep it in the stratosphere, and just have the fluttertongue?

Heather Roche: It's really difficult. <tries> I don't know if I'm actually controlling that though, or it's just <tries again> no, I think I am, kind of.

Tim McCormack: No, I think to some degree you are and can, because I made you think of it explicitly and then you did it.

Heather Roche: Yeah, yeah.

[CD 2 TRACK 13]

I talk more when I'm discovering something new; here I'm talking through this as much for myself, learning something about my instrument, as for the composer. I really appreciate how affirming McCormack is here, how it seems like we're working together to discover how this technique, or rather this combination of techniques, functions.

At other points during our collaborative process, we discussed McCormack's concerns with notation at great length. He was interested in trying something new, but concerned that the new system wouldn't work on the bass clarinet as it did on the cello and piano. The bass clarinet became thus problematic for him, and while he eventually decided that not all instruments had to be notated the same way, it produced some interesting dialogue between the two of us. I appreciated that McCormack included me in the discussions about notation. I felt it gave me a wider perspective of his music and made me feel valued as a collaborator. For McCormack and I, it was relatively easy to move past a more basic 'cooperative' level; we had for some time been lodging in the same house and regularly spoke about music we liked, hated, or were indifferent towards. We had already developed a trusting relationship that was well-suited to an 'intimate'

collaboration that explored the possibilities of the instrument, alternative approaches to it and to its notation. The following examples aim simply to illustrate the above points and to demonstrate the kind of conversations that approached a kind of 'intimacy' between us. In this selection of dialogue, McCormack is debating between systems of notation. In the piano and cello parts of the score he uses a kind of graphic notation that indicates physical gesture and areas of the instrument: not a system so easily transferable to the clarinet. We allow each other the opportunity to follow a thought, at the risk of a monologue, without interrupting. This is the only collaboration within this thesis in which this kind of blocked dialogue takes place. It's also clear that through this conversation, McCormack comes to a decision about the notation of his piece: unable to make a decision based on his own aesthetic preference, which wavered between whether consistency between the three voices was necessary or not, he decides based on the more practical option for the clarinetist, for whom an 'inconsistent' version would mean reading a 'normal' system of notation.

> Tim McCormack: Anyway, I mean, like… as a performer, and a potential performer of the piece, I know you can't see [the sketches, not present], but I showed you, so you kind of have an idea of what it looks like.
>
> Heather Roche: Yeah, to be fair, mostly what I remember now is like… the colours.
>
> Tim McCormack: <laughter> Yeah. Which won't be there in the end. That's expensive. Okay, the strength of the notation now is that your eye isn't stretched between four different staves and your brain isn't stretched between different rhythmic layers. It is all contained within an easily viewable range and the rhythm is really simple. I mean, that's not going to change no matter what notation I use, I don't think. But it's just kind of the impersonal-ness of the notation I guess?
>
> Heather Roche: Well, what I really think is interesting is when you were debating using a pitch staff, and your argument against doing that was that it was going to create too much of an emotional response in the performer. And now the reason you don't want to use this is that it is too far the other way, has too little to do with how we relate to the instrument.
>
> Tim McCormack: It's weird that I can't find a middle ground between

those two, you know. I'm thinking, since I'm not going to be using... for example, I could probably write this piece on a pitch staff without quarter tones. It could be almost diatonic perhaps, because it has so much to do with the mouthpiece, you know? So, perhaps I can, I might be able to make a pitch staff; the pitch content and rhythmic activity and contour of which has, isn't inherently something that you can be, as you say, emotional, with... I think more of, as, it's clearly not identifiable the most hierarchical thing, and thus not the thing you most bring out, you know?

...

Tim McCormack: So, I don't know. We'll see. I mean, I guess both notations, as you say, it seems like both notations are equally ... bad. <laughter>

Heather Roche: That's not quite what I meant!

Tim McCormack: I know, I know. I couldn't think of the word you used. But, the tablature notation doesn't satisfy me and probably won't satisfy a performer. Whereas the pitch notation wouldn't satisfy me either but would be okay for a performer, or desireable... or...

Heather Roche: Well, I would say. If you're not sure, go with the pitch notation, because that is going to be easier for the performer to just pick up. And it would be a shame, say, if you write the piece and then start revising the piece when we talk about it, or you've had a performance or whatever. It would be terrible to write this terrible, totally different notation, that Rich has to learn that doesn't look anything like *Disfix* and blah blah blah...

Tim McCormack: Right. And then just go...

Heather Roche: Right, let's use pitches instead!

Tim McCormack: Right, no, that's a good point.

Heather Roche: Maybe, start from what's easier for the performer, then if it doesn't work, or you think of something better.

Tim McCormack: No, that's a good point. Oh.... I guess I'll do it. I mean that'll, also, using a pitch staff will make the time factor a lot less. You know, because what I'm doing now, every single dot is its own symbol in Sibelius that I have to manually choose and move to where it needs to go. Um, so like, if I'm doing the lowest note on the bass clarinet, that's tons and tons of dots, or, one dot. I guess I'll just

do it.

McCormack and I had three conversations over the course of the December holiday season, of which the above represents samples from the first of those, in which we *only* discussed his problems with notation. Here is a specific example of how a process focused on more dialogue increased my confidence as a collaborator: these conversations gave me direct experience thinking critically about the notation of an unfinished score. I feel this contributed rather directly to an increased knowledge on my part in terms of what a composer is thinking about when he chooses to notate something one way or the other. I had previously a tendency to shy away if a composer questioned me about their notation. McCormack, however, provided me with a real education in terms of what is important for him to consider and what might be important for myself as the interpreter. I suspect also it was grounding for the composer to confront the issue of performer practicality in this way. The suggestion that McCormack might begin with the most practical option from the clarinettist's point of view is a turning point in the composer's decision-making process.

Collaboration regularly affects my own understanding of and my ability to play the clarinet. In my collaboration with Isaacs, I had fairly consistent problems in making the distinction between something being difficult and something being impossible. In section 4.3.4 in fact, I discuss what happens when I don't tell him something is too difficult for me. In the following sample dialogue, however, it seems with have a nice rhythm in terms of experimenting with and developing control of a technique we're not sure is controllable: teeth tones.

Isaacs and I met to discuss the second piece that he was planning, what became his *I stumble, I err* for solo clarinet. He was interested in very delicate high notes, and wanted to know if it was possible to control the pitch when I use the teeth on the reed. As I was unsure, we met to experiment:

Heather Roche: So, it's just going to be so hard to pitch these.

Ben Isaacs: Yeah.

Heather Roche: I mean, I think it's possible, so we're going to try. Because I imagine it'll be like anything, I'll just learn where it is. I wonder if it changes depending on where the reed is, though.

…

Heather Roche: But for me the rhythms I can work out. It's this pitch stuff that I'm a little more worried about. That it's just not going to work. So I don't really want you to write anything else until I can play this, you know?

Ben Isaacs: No, that's fine, yeah.

Heather Roche: Can you play that Eb, wait, no… you weren't sure if it was transposed, were you?

Ben Isaacs: No.

Heather Roche: [plays teeth tones]

After a few weeks of practising this material I decided that I was right in my uncertainty; any time the reed changed in terms of moisture or strength, which it will always do from moment to moment, the pitches moved from where I expected them to be on the reed. Additionally, each individual reed seemed to respond differently. Having said that, the *general* range of pitches was usually fairly similar, although the breadth of glissandi seemed to remain inconsistent. It would not be possible for me to reliably reproduce specific pitches by placing the teeth on the reed. Not necessarily impossible to achieve, but I was unable to find a way to make this work reliably, or at all, in the time allotted. However, in collaborating with Timothy McCormack, I practically denounce it as impossible:

Heather Roche: Well, there's no way to control it. Because I've tried to make it a controllable thing. You can do all these glissandos, but as soon as the reed changes you get a different thing, so there's no reliable sense of pitch. It's more of an effect in a classical sense: it's just an effect.

It is a positive element of the collaborative process that through working with Isaacs that I would seek to spend a not insignificant amount of time exploring a

new technique. However, where it becomes dangerous is when I feel free to use the kind of language in dialogue as I have done above; whether through arrogance or thoughtlessness, I have expressed something as an impossibility[34]. In fact, McCormack had little use for this technique in the score, and this experience only served as a warning within my own practice and provided an opportunity for further growth. Later in the same dialogue, while discussing techniques that are if not new, at the very least they are combinations of known techniques I had not yet experimented with, the dialogue is much more explorative:

> Tim McCormack: Yeah. And, although you can slide it, there's like… a point, it doesn't do anything but there's a point where it changes the pitch and then doesn't really do anything. But there's this in-between zone where you can focus just exactly where it makes a difference and you can get split tones and weird unstableness. And I'm wondering if there is perhaps a similar place where the pad is just barely covering the whole creating a kind of opacity? Obviously I wouldn't be using this technique in a fast run because it takes a lot of control, but I'm wondering if this is something…

> Heather Roche: Um… well, so releasing a normal key will create a kind of glissando, which is not what you're looking for, I know. But maybe… <tries> it's going to make, like, multiphonics I think. Because if I have something, and then release something like this, it's creating a second…

---

[34] Extremely important that the interpreter of new music understands the difference between 'It's impossible' and 'I can't do it (yet)'. This attitude was reflected daily at the *Internationale Ferienkurse für Neue Musik* (International Summer Courses for New Music, Darmstadt) in 2008, but most especially during flautist Carin Levine's lecture, entitled 'Making the Impossible Possible'. In her lecture, she exhibited a passion for the challenge of completing an 'impossible' task set for her by the composer. She relished the opportunity to be able to do something the flautist before her couldn't accomplish. She spoke of feeling supported by the composer, and challenged. As quoted in Chapter 1, these thoughts are echoed by some of the writers of the major guidebooks for modern instrumental techniques. Carlos Salzedo, in one of the earliest examples of such a guidebook, writes, 'There is nothing difficult. There are only NEW things, *unaccustomed* things.' (Salzedo 1921; 6) A few decades later, Bartolozzi, in his pivotal work, *New Sounds for Woodwind*, writes, 'How is it that… possibilities which have always existed, have been so long ignored? How is it that instrumental technique shave become fixed in a pattern which does not allow any results except those actually in conventional use?' (Bartolozzi 1967; 6) Decades later, in the preface to Pascal Gallois' *The Technique of Bassoon Playing*, Pierre Boulez writes, '…But since a certain time the most adventurous instrumentalists have been striving to broaden the possibilities which are in their hands. This is particularly true of the woodwind family whose technique has become richer due to exchanges between composers and instrumentalists.' (2009; 7)

Tim McCormack: yeah, it's splitting the…

Heather Roche: …column, yeah. <demonstrates>

Tim McCormack: So you think it has more to do with the fact that something is being lifted, not the degree to which it's being lifted?

Heather Roche: No, I think with this one you have this middle ground where the pitch changes. Here's it's difficult to produce the sound at all, you'll hear the sound stop. <demonstrates> and then you get that <demonstrates> and now it goes up <demonstrates> and then you get the multiphonics.

Again, we finish the sentence together: as I'm explaining the problems (lifting one finger slowly will only produce a small glissando, unless that finger is in a position to split the column of air, thus producing a multiphonic), McCormack simultaneously realises why what he's asked won't produce the result he expects. We both know this won't work, at least not the way the composer expected it would. The difference between this and the aforementioned situation in which I describe something as impossible is simply that in the present situation, McCormack has requested that I perform a specific action with my fingers and embouchure and he expects a specific sonic result, which did not occur. But in the previous sample of dialogue, I describe a sonic *result* as being impossible, which isn't necessarily connected to a specific physical action. Furthermore, and this with some probability happens because the collaboration with McCormack occurred much later and I had acquired some experience, I much prefer the method by which I explain things to him. I demonstrate a lot more in general, explain the steps in greater detail and question aloud, for the composer to hear, when I am uncertain as to the feasibility of an effect.

By means of conclusion, I would like to review very quickly the observations made regarding dialogue in my own practice:

- 'Talking in text' facilitates mutual understanding. Through dialogue, we develop a common language through which to discuss the composition and the clarinet. Through dialogue, for example, John

Hails and I have a common language for discussion of multiphonics and microtones.

- Humour is important in building trust and developing a relaxed atmosphere for collaboration. John Hails and I joke about the difficulty of a technique, providing an opportunity to use humour as a way of inducing a relaxed atmosphere. (For further examples of the role that humour played, see Chapter 3.)

- 'Intimate' dialogue in long-distance collaborations is possible and enjoyable, but not without difficulties. Developing the framework for mutual trust through dialogue takes more effort, as chance meetings are not possible. In collaborating with Daniel Vezza, we spoke only when it was necessary to discuss the instrument. The relationship was unable to cope with the pressure put on both interpreters and the composer when not enough time was available.

- There is a danger that an overly structured collaboration will remain too fixed, this could in theory lead to the 'box of tricks' piece.

- The organization of dialogue (which is potentially more easily achieved over a distance) by making decisions about what will be discussed is an easy and effective way to be efficient with limited time and to stay focused. Both Daniel Vezza's .pdf outlining the techniques he was interested in and Alec Hall's categorization of mulitphonics were great ways of achieving this. Even more effective is when the interpreter is immersed in the interests and musical language of the composer, which allows for a more intuitive understanding of what information is going to be relevant for discussion, especially in terms of discussing the instrument. The most important thing is the mutual understanding that is achieved through dialogue. As will be discussed, dialogue is key for the building of collaborative relationships founded on trust. It is more interesting to me when the dialogue comes out of a more natural progression: perhaps this kind of organisation better suits a more 'cooperative' partnership.

- I discovered that what I find really interesting, and what has defined

for me 'intimacy' in collaboration[35], is when the dialogue begins with the technique of playing the instrument, but discusses larger issues surrounding the work and the concerns of the composer. I found this to be especially true of my work with Tim McCormack, wherein we extensively discussed his concerns with notation in general.

- Connection to dialogue grounds both musicians, allowing the possibility of moving beyond their roles. In really considering and engaging with the other, one grows and develops work that is interconnected. In my case, with self and with clarinet.

4.3.2 Focus on Creative and Collaborative Process

I became aware of this theme, a focus on the creative process, very early into my research. My interest in how dialogue affects creativity developed out of this initial focus on process, the realization that dialogue was key to a process-based approach was very important. Focusing on the very *process* of collaborating during my own projects made them more enjoyable and more productive. A focus on the process of collaborating is also directly connected to the development of a practice in which dialogue takes a key role. This focus on process has in fact developed communicative skills: rather than being regularly preoccupied with the finished score or the first performance, focusing on the process of working with the composer, focusing on the human element of the collaboration, has helped to improve the dialogic aspects of my practice. Furthermore, with the focus being more open-ended and long-term in construction, it is possible for the first performance to feel like a beginning, rather than a conclusion. It is the aim of this sub-section to explore my own focus on the creative process throughout this phase of research. It is difficult to do so without addressing other themes, as mentioned in the Introduction to Section 4.3, there is a natural blend between the various themes. The perceived 'end' of a

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[35] In terms of the technique of the instrument and how my own knowledge thereof was expanded, refer to the introduction of this section.

collaboration, for example, can also result in conflict (an important theme that will be discussed section 4.3.4), as will be demonstrated below. While the discovered themes have been divided into these sub-sections, a certain amount of this overlapping should be expected. A focus on the process of creativity and collaboration came to my attention very early because of its dominating presence in the existing literature.

Within the existing literature, a focus on the creative process is perceived as crucial. In his 1996 work, *Creativity*, Czikszentmihalyi describes the personal attributes of a creative person. As he writes, creative person is one who often exhibits opposing character traits: one who can change dramatically from one end of the spectrum to another when the need arises. For example, creative people tend to harbour playfulness and discipline simultaneously, they tend to be objective and passionate, and they tend to alternate between introverted and extroverted behaviour patterns. At the conclusion of his description of these qualities, he states that the most important quality in any creative person is the 'ability to enjoy the process of creation for its own sake.' (75) This focus on process is often expressed within the existing literature as a love for the unfinished. Harris (1994), in his discussion of creative writing practices, talks about an interior text, one that exists within the minds of the collaborators; one that is 'constantly evolving and changing even after the physical text is completed—or even if the physical text is never completed.' (80) The idea of the unfinished being a thing of value is not limited to writing as Harris conceives it, but can also be found in writers such as the dialogically-minded Bakhtin, who was described as the enemy to all that is finished (Clark & Holquist 1984). The creative and collaborative process is like a line that connects the individuals through the development of their long-term relationship; it continues indefinitely, beyond the completion of a text or a piece, a continuous reflection in the minds and relationship of the two collaborators. This extension of the relationship is one of the rewards of collaboration, as Peck & Mink (1997) write, 'the compensations of such a relationship extend well beyond the objective goal of creating a finished 'product'.' (4)

Additionally, Czikszentmihalyi (1996) also describes the creative process as being a fairly involved one of five succinct steps: *Preparation*, or immersion in the idea or problem, discovering issues that are interesting; *Incubation*, in which ideas churn and at this point unlikely connections might be made; *Insight*, the 'Eureka!' moment; *Evaluation*, wherein decisions about which ideas are most worthwhile are made and finally *Elaboration*, the time-consuming step, the 'hard-work' bit. While he describes these steps as being succinct, that isn't to say that there isn't repetition and back-wards movement within the process: in fact, Czikszentmihalyi insists on it.

My own collaboration with composer Ben Isaacs has proven a perfect example of this progression from the 'preparation' to 'incubation' stage. Initially, he came to me with an interest in how the harmonics of the clarinet could be manipulated; this is the 'idea' mentioned above in the 'preparation' stage of Czikszentmihalyi's chart, and this idea would become pivotal to our work together, and to Isaac's work in general. Our first meetings were long (and often confusing) conversations in which I tried to answer his questions, and demonstrate techniques on the instrument: the difference between a natural harmonic and the fingered pitch, which corrected intonation. Gradually, our conversations moved away from these technical issues, as we started to talk about Ben's interest in form and rhythm, letting these ideas move through the 'incubation' stage. Initially Isaacs was going to write a solo clarinet piece, but on discovering how subtle the differences between these pitches were, he decided to create instead a duo for clarinet and piano; in contrast, the piano demonstrates these differences. During our time at Darmstadt for the premiere of the piece and to attend the Summer Courses for New Music, we heard a number of new pieces for clarinet, most specifically Marco Stroppa's *Hommage à Kurtag*, which inspired further dialogue about how his writing for clarinet could be taken further: we re-entered a second Incubatory period, based on the same preparatory work.

Many of my collaborations have been at their best and most interesting while in

these preparatory and incubatory stages. This is most likely due to the fact that these are the easiest stages of the creative process to also be collaborative, particularly when the collaborative relationship is one in which both partners have distinct roles. Additionally, these early, explorative stages are enjoyable in their own right. They require only curiosity and time together: the hours that each partner will spend alone working to bring the project to fruition are yet to come. However we develop intimacy, the composer will still write the piece and the interpreter will still perform it. But it is within these early stages that unique connections can be made between the composer, the interpreter and the instrument. A great example of this comes from Chapter 3, wherein the discussion of double trills presented a kind of 'Eureka!' moment: please refer to this chapter for further details.

And it is this focus on the relationship over one on the product that has been the focus of so many writers on collaborative practices (especially those within the field of creative writing). Amabile (1999) writes that the consideration of 'product' is detrimental to the creative process. While I agree that the process of collaborating between clarinettist and composer should always be considered more important than the score, I also believe that setting mutual goals is an important part of this process. Goals are a way to proceed for the clarinettist and composer, but they need to be decided on together. They can include (but are not limited to):

- the location, date and time of the premiere(s).
- how the piece will challenge the performer(s) and/or the composer.
- in the case of the clarinet, which doubling instruments will be used, and how.
- how the clarinet will interact with other instruments, if the piece isn't to be a solo work.
- how electronics will be used.
- the number of working sessions and what will be accomplished within

them

- the entry of the piece/composition in a competition.

- how the piece will be delivered (how many sketches will be seen by the performer, for example).

- funding opportunities.

Occasionally conflict can arise from a focus on the creative process, this is particularly true when it comes to reaching deadlines. As I've mentioned above, setting an appropriate deadline for a final score before the premiere of a piece is one 'goal' for which even at the end of this project I have been unable to find a solution. If a piece is written for me to play and it is for solo instrument or only with piano accompaniment, if I do not have the score in my hands (and by that I mean a transposed performance-ready score with the piano part, if it exists, included) in reasonable time before the performance, a certain amount of pressure is added, which has been found to be unproductive. Additionally, any later than this, and the collaboration has very little opportunity to continue throughout the learning process of the performer and it doesn't allow for significant corrections or other changes to be made by the composer. One ends up seeking the easiest and most quickly viable solution available. This isn't, however, to say that I don't do this, or that I haven't done this more than once during this thread of research. The preparation of Alec Hall's piece for clarinet and piano is the perfect example of such a case: the collaboration extended beyond the two-year mark. Two years were spent planning the piece, work-shopping different ideas over Skype and finally meeting in Germany four months before the premiere to work together in earnest. However, it was only a month before the performance that the performers had anything viable to work from. I would hardly call this collaboration a failure as a result; in fact, as I have demonstrated in Chapter 3 it was decidedly successful. But the stress that this deadline induced both on myself and on the pianist made the end of this collaboration significantly less enjoyable.

The individual collaboration reflects the knowledge and experience of the

collaborations that came before it. Mistakes made in earlier collaborations were corrected in later ones. In my initial collaborations, for example, I had a tendency to overwhelm the composer with information about the instrument. In reflecting on the documented material from my early collaborations, I notice I had a tendency to do too much speaking without gathering information about what the composer was interested in pursuing, or what his or her artistic or aesthetic interests were. I can attribute a lot of this to nervousness and uncertainty in my own knowledge of contemporary music: I can hear in these early recordings a determination to be right, rather than to be curious about what was interesting to the composer. However, as my curiosity began to develop, I spoke less and listened more. Additionally, the more time I spent collaborating, the less I was aware of the fact that all our conversations were being recorded. While initially I had some problems separating myself from the recording, this problem gradually resolved itself. I stopped thinking about how the material would fit into my research and focused more on the collaboration itself.

This was particularly true of my first project with Ben Isaacs: after our very first meeting it was clear that I'd overwhelmed him, and the confusion he expressed in an e-mail a few days later confirmed this. Even the way I write about these early collaborations in diary entries demonstrates this, my thoughts appear now to be naïve and uncertain. I only write about how I demonstrated different techniques, how the composer asked a few questions: I couldn't see then how the collaborative process would become any more detailed or complicated then that. How it would become 'intimate'. In fact, I didn't understand how to focus on the collaborative process, which parts of it would be important to me, and to the composers I worked with. It seems clear to me from these early transcriptions that I was very excited about developing some kind of extended process, but out of inexperience, didn't know how to go about doing that. In reading my early diary entries, I aim to suggest that collaboration will just *happen*. But it has been through learning how to focus on the *process,* and learning how to enjoy this process, and the opportunities for dialogue within that (as discussed in the following subsection), that developed a better listening, more focused, more

understanding collaborator. This entire development has come from a focus on the creative process, a kind of 'relaxing' in to the experience of the way that two people engage with each other and begin to collaborate. An enjoyment of the process of building dialogue between composer and clarinettist.

4.3.3 Mutual respect and trust

> 'At the point of encounter there are neither utter ignoramuses nor perfect sages; there are only people who are attempting, together, to learn more than they now know.' (Freire 1970, 71)

The second factor in building an effective collaborative process is a mutual respect for the other collaborator's learning process. This respect helps to build trust, a key facilitators in my definition of authentic, effective collaboration. This trust allows for the emergence of creative ideas throughout the collaborative process. It allows for the taking of risks. Risk-taking permits that a plethora of ideas can come forward in the process of collaboration, those emergent ideas that neither collaborator could have had alone. The two collaborators must accept the gaps in their own knowledge, those in their partner, and their mutual ability to fill those and increase each other's knowledge. My interest and appreciation of a collaborative process that is focused on a respect for the very process of learning follows on the work of Jacques Ranciere. In *The Ignorant Schoolmaster* (1991), he explains that everything is in everything: learning is circular and there should exist no hierarchy between learners. He explains that we learn by building connections between things, that 'one must learn something and relate everything else to it.' (20) Mutual respect and the learning process are connected: when collaborators recognise the human in their partnerships, they recognise both parties capacity for growth.

The question becomes one of building the framework for establishing the trust and respect that is needed for an effective collaborative relationship. How is this accomplished within the context of relationships between composers and

clarinettists? How is trust built between collaborators?[36]

Solomon (2003) describes the differences between 'simple' and 'authentic' trust. In practising simple trust, one trusts by default. One takes behaviours for granted and is surprised when betrayal occurs. Once lost, simple trust can never be regained. In collaboration, simple trust does not provide an adequate basis for a genuine exchange of ideas. Simple or 'blind' trust doesn't allow the artist to take the kind of risks necessary for the highest art: mistakes need to be made and for this to happen, 'authentic' trust is required. As Solomon writes, authentic trust involves an awareness of one's own identity and one's relationships with others. Authentic trust involves an intricate interplay between intelligence and strategy, affect and cognition and vulnerability and risk. Solomon defines the following strategies for achieving authentic trust: effective self-scrutiny, care for long-term relationships, negotiation, a willingness to make and stand by commitments and an awareness of risks and responsibilities. These are, interestingly, all themes that have emerged throughout the existing literature on collaborative practices. Solomon identifies trust as a key factor in the development of a relationship that results in the discovery of material that neither could have thought of alone, one of the aforementioned key benefits of collaborating; he describes it as 'moving beyond Knowing What We Know to Knowing What We Do Not Know and then to learning What we Do Not Even Know That We Do Not Know.'(50) It is difficult to say conclusively whether any of my own collaborations have passed into the realm of 'authentic' trust. Solomon suggests that when simple trust is in effect, conflict leads to the complete dissolution of the relationship. While this hasn't been the case in any of my collaborations, I did occasionally have the impression that trust was awarded automatically. It seemed that when the composer said 'I trust you,' the subtext is, 'Do *not* let me down after I put all the work into writing this for you.' Trust in these cases becomes a threat.

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[36] I aim to suggest that, in part, trust is built through dialogue. Recall the paragraph in section 4.3.1 that discusses the trust built between composition student and teacher as in the case of Brian Ferneyhough (1995) and Moran & John-Steiner's (2004) concept of the 'safe foundation'. The concept of building 'scaffolds' for trust is very relevant here.

An acknowledgement of the role that risks plays in developing trust, in developing a collaboration and in the intertwining of the personalities of the two collaborators is also important within this framework. It is the ability to feel comfortable in the taking of risks that makes collaboration work. Without the development of an atmosphere of mutual trust and respect, those ideas could not be put forward in the dialogue of the collaborative space.

As mentioned previously, one of the most important benefits of collaborative relationships is the personal growth of the individuals as musicians. It is my attempt, in my developing practice, to scrutinize my own development as a performer and to try create a working environment in which the composer and I are able to create, grow, and change. It has been important to my own understanding of the development of contemporary music that the composer and performer should always be stretching their own practice through a climate of mutual support. My own focus on this kind of practice has developed out of my experience as a collaborator, during the course of this research. For example, in collaboration with Pierre-Alexandre Tremblay, I was inspired by a specific piece and asked the composer to write something for my instrument. However, Tremblay was concerned that what I really wanted was a *version* of this piece for clarinet. This exercise in arranging wouldn't allow him to experiment or grow as a composer.

> Pierre-Alexandre Tremblay: There's another thing I discovered I don't like to be, and that's a professional composer. And that happened with [another performer]. Um, I will explain to you why, because... I absolutely need to compose to save my soul. And being a professional composer implies that you deliver a piece to please somebody at a given deadline for an amount of money. And if you want to make a living out of it, you need to have a lot of commission, therefore you have no time to dream the piece. And it's something that doesn't work well for me. And I noticed that with Sarah. And this cheeky bastard sentence I said to you, that I'm booked to 2011. It's not that I'm so busy, but just because I don't want to be...

> Heather: Stressed...

> Pierre-Alexandre Tremblay: It's not stress. I'm under stress all the

> time. … There's no such thing as research under pressure. If you have no right to mistake, you're not a researcher. So, what I like about composing in my band or something like this, the process…. What was the problem with [this performer], and the first time this happened to me, is that she heard the drum piece and she said, 'I want this, for [the other performer's instrument].' You know what I mean?

Tremblay explains that he's interested in a process-based focus, one in which mistakes can be made. What he doesn't know is that this is my interest as well, so already we know this collaboration will provide some interesting results.

I told Tremblay that it was my intention to have him write a piece for me, and that it wasn't that I loved his work for piano specifically, but had gradually acquired a interest his work. Hearing his most recent work was only the final impetus required to approach him. He echoed our concerns when he said later,

> '… I would really like to compose a piece for you. But I would like to compose a piece for *you*, not to recompose a piece for you.'

It was important that our mutual respect was founded on an interest in helping the other to grow, to see what that would produce. For Tremblay, this means writing something new: this means having the freedom not to recompose, but to start afresh, to build on his own practice. The above example demonstrates that mutual trust does not yet exist between us, but not that it never will. That Tremblay spoke his concerns so early in our collaborative process was encouraging. The entire process of working with Tremblay has been one of personal growth. Our lengthy sessions were always a combination of testing clarinet-related techniques (for example, extreme registral contrast, simultaneous screaming and playing, variation in consecutive articulation) and electronic ones. We also spent great deal of our meetings studying scores together and listening to his previous work. He also regularly sent me recordings of the work that he felt himself to be engaging with alongside our collaboration. We spent an afternoon, for example, discussing scores and recordings of three

works for clarinet: Berio's *Sequenza* IXa, Aperghis' *280 Mesures* and Ferneyhough's *Time and Motion Study I.* I have an experience of his work in general and his interest in music to a degree that is not true of my other collaborations. This is undoubtedly been of aid to our work together. Additionally, this engagement with his work as a whole confirms for the composer that I'm not simply interested in a version of one piece. It shows that I'm interested in his growth.

Tremblay and I planned long testing sessions to work on the electronic and instrumental aspects of the piece. Discussion of the electronics proved difficult in some ways, Tremblay's very close understanding thereof creating some distance between us when because of my inexperience. He occasionally assumed that I would not be interested in the details and leave things related to the electronics unexplained. Furthermore, the composer paid close attention to details that I had previously left unconsidered. How does one create an effective blend between electronics and bass clarinet? I could not, in my inexperience, answer these questions. This is an area where the composer is not only an expert, but speaks a language I do not yet understand. I can only speak about the sonic result and how it feels to play the instrument in the various electronic environments. As I wrote previously, this collaboration has offered a continuous learning experience.

The benefits of long sessions, as I've experienced with both Tremblay and Hails, seem clear. Tremblay and I spent many long days experimenting with various electronic environments and discussing scores, leading to an increased intimacy between us. Hails and I spent four hours together one afternoon, experimenting with bass clarinet multiphonics and microtones. Throughout these long meetings there is generally a progression as familiarity increases. Taking the time to enjoy a long session with the composer, experimenting with a variety of material and doing a lot of talking has proved to be a fruitful and effective technique.

Occasionally throughout this course of research, I've felt that the composer made too quickly avid proclamations of his trust in my ability to be a good collaborator

and to interpret the work. Does the composer feel he has to say this? Has he had enough bad experience with interpreters that my *interest* alone is enough to warrant his trust? In my very first meeting about his piece, Alec Hall made such proclamations:

> Heather Roche: [Using theatrical elements in a concert piece is] really hard. It involves a level of organization that makes me really nervous. Well, for one that I worry it'll be harder to do multiple performances. You need to explain to me the practicalities of what we need to do without you, there, holding our hands…
>
> Alec Hall: But I trust you implicitly…

I felt immediately a sense of discomfort with this proclamation. I felt that Hall and I had not known each other long enough to warrant this. It is perhaps true, however, that the performance that led to our first meeting, that is, of his *10 Short Pieces*, and our positive experience rehearsing these, were what developed this trust between us. Or at the very least, what developed Hall's feelings of trust towards me.

In conclusion, the following points have been made about a focus on trust and mutual respect within the collaborative space:

- Out of a focus on trust and respect comes a genuine desire to see one's collaborator *grow*.
- It allows for risk taking and the development of emergent ideas.
- Trust is built through reflection, commitment, the development of long-term relationships and an awareness of risk and responsibilities.
- Partially due to a reflection on the existing literature, I have developed a discomfort at the idea of being trusted 'automatically' or 'implicitly'.

4.3.4 Value of Conflict

Conflict is widely recognized in the existing literature as an important part of the collaborative process (Creamer, 2004; Wheaton, date; Miell & Littleton, 2004;

Peck & Mink 1997). It '…is at least as important as consensus in the process of knowledge creation.' (Saltern & Hearn, qtd. Creamer2004, 556) Moran & John-Steiner (2004) write that an overemphasis on consensus stifles creativity, and that collaborators should work 'on an effective synthesis of multiple perspectives.' (12)

While the effect may be similar, the issues that create conflict in collaborative relationships vary from discipline to discipline. For example, in collaborative writing relationships, the conflict generally emanates from two sources, which can both be seen in Wheaton's terms: communally, the writing process is slowed down by disagreements about style (Ede & Lunsford 1990); or, alternatively, principally, conflict occurs between collaborators and the Academy, where co-authored works are not seen as additions to applications for tenure (Leonard 1994). The literature on collaborative writing reflects the writers' need for a shared work-load, the creation of defined roles for each writer (Ede & Lunsford 1990; Leonard 1994; Peck & Mink 1997). Less frequent are collaborative relationships between writers in which the writing literally happens together, as is also true of the majority of composer/performer collaborations, where the majority of the collaborative action takes place in preparatory stages. Exceptions do exist in both fields: in terms of creative writing, this is true in the case of Hughes and Lund. In their office, 'one person touched the keyboard as the words appeared on the screen, but more than one mind was directing the single pair of hands.' (Hughes & Lund 1997, 48) Advocates for this kind of writing advocate a 'collaborative space' (Karls & Weedman 1997) wherein at atmosphere of trust manifests as a freedom to take risks within the space.

Conflict, Moran & Steiner (2004) argue, is lessened when the collaboration is intrinsically motivated: when partners share a 'sense of purpose' rather than through individual aspirations to achieving wealth or recognition. Intrinsic motivation aids in dealing with conflict, when the 'control of the project [comes] from the integrity of the project itself.' (18) In fact, Moran & Steiner go on to explain that enough intrinsic motivation will co-operate with the extrinsic. Shared

passion will prevent outside pressures from damaging the relationship and the creative process. Within my definition of collaboration, we are mutually motivated by an interest in the instrument and in what can develop out of an intimate collaborative practice. I am equally motivated by a desire to expand my own abilities as a musician and clarinettist, as I imagine the composers are by their desire to improve their compositional prowess. This focus on 'intrinsic motivation,' while lessening conflict, also bears an important function in the building of trust between the collaborators.

In describing specific collaborations between artists and architects, Fernie writes generally about conflict in collaboration, writing that collaborators need

> '…the ability to deal with the ignominy of being proved wrong and the desire to engage in situations where problems are not necessarily there to be solved, but to be radically interpreted, laughed at or embraced, also seem to be useful skills to possess in collaborative partnerships.' (2006; 13)

Conflict can be just as, if not more so, connected to the collaborator's personal growth as issues surrounding trust. As mentioned in section 4.3.1 within the context of my collaboration with John Hails and within collaborative relationships in general, laughter and play are important factors.

This willingness to play eases conflict and aids in creating a space where collaborators are able to take risks. Within my own collaborative practice, laughter and play have had a huge role to play in developing relationships with the composers I work with. A playful approach to discovering new things about music or about the clarinet is an invaluable tool, keeping the atmosphere of the collaborative space from becoming too dense or serious, from becoming to intimidating for either collaborator. It is hoped that a more 'playful' approach will help to ease the strains of conflict.

It happens fairly regularly that conflict between composer and interpreter occurs through a lack of interest in collaborating. These conflicts can be described by the

interpreter as a lack of flexibility on the part of the composer. The composer has, for example, written something that – at least for that particular performer – is unplayable. This point *could* be an excellent starting point for collaboration, as it offers both the composer and the clarinettist and opportunity to learn more about what the instrument is capable of, and what the instrumentalist can be stretched to accomplish. This has been the case in all of the collaborations throughout this PhD that have started in this manner. While I have rarely discussed my definition of collaboration with composers, they are aware of an interest in collaboration. As such, this kind of conflict was unlikely and did not occur within the scope of this PhD.

When both composer and interpreter are, however, willing to engage with each other and the world, conflict can be a source of what Wheaton (1974) terms *communal* conflict. If the clarinettist and composer have a similar 'world-view': that is, that they share goals relating to the piece and both exhibit the flexibility required to make changes for the benefit of the other musician. This kind of conflict is beneficial, as it is likely to produce something that neither could have accomplished alone. It can be imagined that in the development of the instrument, this kind of conflict between the instrumentalist and the instrument-maker is what lead to the addition of new keys, or experimentation with a new kind of wood, leading in turn to the composer's ability to write more technically demanding passages for the performer.

There have essentially only been two major points of conflict within my own collaborative practice. For obvious reasons due to the nature of my research and the composers awareness thereof, lack of engagement has *not* been one of the problems. The two points of conflict have been in relation to deadlines (as has already been mentioned at multiple points in the above text) and in the risks taken in writing too-difficult material.

As mentioned previously, the issue of deadlines has been a significant cause of conflict. While it must be stressed that this collaboration was fruitful and

enjoyable, what follows is an exploration of the various conflicts within my collaboration with John Hails that occurred when the deadline for his piece passed.

Our collaboration began in early May 2009, when Hails and I met to discuss various techniques as regarded his idea for the duo. Much of this early dialogue is discussed in section 4.3.1. We agreed then that the piece would be finished in late November, giving us plenty of time to rehearse and workshop before the concert in February 2010.

Hails wrote to me on the 20th of November to explain that he wasn't finished, could the deadline be moved to mid-December instead? Still thinking that we'd have more than the necessary amount of time, I agreed. On the 19th of December, Hails wrote again to explain that he needed some information from the other performer that she had not replied to his e-mail and that he could not write the piece without this. He also asked that I put the recording of our session online. It should be noted that for many of these delays, I am partially to blame.

On the 2nd of February, I received another e-mail from Hails:

> I've been getting desperate texts from Sarah about the music for DUO. I'm up to my neck with deadlines at the moment and I'm working as hard as I can, I promise! I told her I'd try to get some of the music to her tonight but that just isn't going to happen.
>
> ...
>
> I've told Sarah the score via text, and I'm afraid, pointed out to her that the fact that she took so long to answer my questions has meant that work on this piece has been delayed to the point where I'm working on far too many projects at once...

I was embarrassed that we'd failed what seems like a simple matter of reliability in our communication, which seemed to bear consequences on the feasibility of seeing a finished score in time. I immediately wrote back to assure him that it wouldn't be a problem if we didn't see any music until the following weekend.

However, by the 15th of February (now two and a half months after the original deadline for the composition), we had only seen sketches containing the material of the piece. I began to get extremely nervous as the concert was only a week away. My panic was expressed in an e-mail. Hails wrote back immediately:

> Don't apologise for panicking.
> It *is* tight and I can't quite believe how soon it is.
> I have never cut it this fine before and intend never to do it again.

While the last sentence may have come as a comfort to him, it was no help to me: not only was I under stress, but there was nothing I could do to alleviate it, as I had no score. However, presenting the composer with an ultimatum would have been both cruel and impractical. His piece would comprise 18 minutes of our one-hour programme: we had nothing else to fill the space. Additionally, I was resistant to the idea of cancelling or postponing a project in which the preparatory stages had been so productive. Not least because I hoped that this project would find a positive place within this thesis. Happily, the finished score followed soon after. We never spoke of the deadline again, and the concert was a success, as previously written and as my notes at the time suggest:

> Bizarrely, after all the stress involved with trying to get John to finish the score, the result was something quite incredible. We battled individually with our own microtones for a week. We then met in Nottingham and suddenly realized we had a real piece on our hands. We were taken with the quality of John's writing. I became a bit frustrated and worried about the rehearsal process: were we being accurate enough with the microtones? The piece was sounding more and more beautiful, and a great sense of space, line, etc. But if we were being more accurate, could the result be better? It didn't seem there was enough time to feel really comfortable with the piece. Nevertheless, on arrival in Scotland we met with a composer who was very happy with how his piece had manifested itself in our hands and the premiere was a great success[37].

A point of perceived completion within the collaborative process can occasionally be a dangerous corner for the relationship. There is a point in any collaboration

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[37] See section 4.3.1 for the transcription of our rehearsal before the premiere.

between clarinettist and composer when the score has been finished. This is a significant moment, especially for the composer. This moment may be accompanied by strong feelings of accomplishment or relief. It has been discovered in my own collaborative processes, that this can be a dangerous moment in the relationship between the clarinettist and composer. The composer is in a position to put an enormous amount of pressure on the clarinettist: having completed a score, fulfilled the most important task that his role dictates, the composer can feel finished. It is more important, however, that the composer in this moment act as a supporting force for his collaborator (as hopefully the interpreter would have done throughout the process of composition): otherwise the relationship quickly reverts to simply being collaborative. In one of my collaborations, at the moment the score was given to me, the composer said, 'I really believe this is the best thing I have ever written.' As soon as I began to practice the score, I could feel the weight of what he had said having a negative effect on my own learning process. I felt trapped and under an unusual amount of pressure. In a later collaborations has avoided this problem in what for me has been unique to this project: working under some considerable time constraints, the composer sent material in segments as he wrote them. While we did expect some small changes would need to be made, he assured me they would not be so great as to hinder my learning of the material. Partially in order to facilitate more conversation between us as time passed (and as we were working at a distance) I recorded sections of the piece as he sent them. This way, he was able to make changes very early on both in my learning process and in his compositional one: the recordings I make begin to affect his understanding of the instrument and how he chooses to continue with the material. Additionally, as the composer had heard these rough recordings and had already given me a significant amount of feedback, the entire process was relatively stress free. However, the piece itself in this case was unsatisfactory, and as the composer and I had only known each other for three months, there was absolutely no level of 'intimacy' within this collaboration. Our dialogue was strictly restricted to the piece; by the end of the project, I was not able to say what the composers musical interests beyond the scope of the piece written

were, or how our relationship might develop further.

Admittedly, avoidance of conflict has been a regrettable component of my own practice during the course of this thesis. This stems undoubtedly from a lack of experience, a sensitivity and a fear of disappointment, the recognition of which I am able to make. This area provides a kind of case for future research and in recognising this I aim to show just how much the development of a collaborative and creative practice is a long-term if not life-long ambition. A specific example of this conflict-avoidance is demonstrated in my collaboration with Ben Isaacs, specifically in the creation of his second work during the course of this PhD, his *I stumble, I err…* for solo clarinet. The element of failure within this collaboration comes down to a lack of acknowledgement about the nature of the risk we were taking in writing this piece. As such, we did not make a decision together about how we should proceed with these risks, or whether we genuinely wanted to take them in the first place.

In our early meetings in the construction of the work I express everything with confidence. In one meeting, Isaacs is telling a story, complaining that another ensemble he was then working with was asking him to simplify his material. I tell him that this is 'offensive' and on reflection find it difficult not to hear my own remark as arrogant. However, I then do express some concern over the material he has written:

> Ben Isaacs: Yeah. As though people don't like that. And I was thinking about doing this sketch as well, maybe when it's too much she'll start guessing it. And then that's offensive, to suggest you'll just ignore a whole layer of material. But I think…
>
> Heather Roche: But for me the rhythms I can work out. It's this pitch stuff that I'm a little more worried about. That it's just not going to work. So I don't really want you to write anything else until I can play this, you know?

In all of the audio data, this is the only time during our collaboration in which I express genuine concern over the range of pitches Isaacs has chosen to work

with. At no point do I make it clear that the production of these pitches over an extended period of time is going to become painful for the lower lip, that the piece would be difficult to programme in solo recitals due to this pain and the exhaustion of the lip that it caused. In my determination not to disappoint the composer, I let him write something that was too difficult, too painful and not practical. In not being clear about what would be possible for me to play, I led to a much greater disappointment when it came to the premiere of the work.

Our second meeting was mostly focused on notation, how Isaacs would notate the various microtones, what kind of trill options were available.

In our third meeting, I had learned part of the score but I was extremely ill-prepared. I change the subject constantly, I ask Isaacs to show me some of his hand-written scores. I talk a lot about how difficult it is. In the journal entry following this meeting I write:

> Again a long discussion about notation and [Isaacs] starts to talk about how he hand-writes his scores. He shows me some examples of scores that he wrote a few years ago and the difference is quite amazing. We talk about dynamics and how well they scan with the music placed where it is. I try to be authoritative but I really seem to not have a clue what I'm talking about and what I want to see on the score. Or maybe I just don't think it's my place to reflect on these things.

The premiere itself took place three months later than planned. By this point, I felt not ill-prepared but incapable. With both parties disappointed, our relationship suffered. We wrote e-mails about recording the piece but neither of us has pushed to make that happen. Isaacs has since asked me not to include the score nor the recording of this second work in my appendices. Isaacs regards this second work as a failure. I acknowledge my own role in this in not warning him adequately as to how great a risk we were taking. However, I don't see the project as having failed. The risk-taking in itself is a good thing, it shows that our collaborative relationship had developed to the point where these risks could be taken. What we didn't do was make a mutual agreement about the nature of the

risk.

To conclude, my own practice would benefit from increased attention to conflict and its resolution. While this is an obvious statement to make, what it entails is a willingness to engage with my partner at the risk of conflict and to do this earlier in the collaborative process. Perhaps this simply involves increased clarity in terms of mutual goals, wherein the goals serve as a kind of mutual contract serving to detail the kinds of risks each partner will take and by what date they will be taken. The preceding statement could be read as, in fact, a strategy for conflict avoidance. Truthfully, it is to be my own future aim to avoid having conflict arise in the time surrounding the premiere of the work. Conflict itself has not been the problem, but to occur in the weeks preceding or following the premiere can be more dangerous in terms of its ability to affect the relationship between the composer and performer, as it is generally a time of increased stress: the performer concerned with her interpretation and the composer worried about the reception of the work.

4.4 Conclusion

To finish a thesis like this by making conclusions seems like a direct negation of the content of the work: this process is not at an end and it doesn't aim to find an end. I have a lot of questions to ask: the one which most frequently comes to my mind is, what kind of collaborator will I be in 10 years? In 30 years? The most important questions for my reader, on the other hand no doubt will be to ask how any conclusions I can make will effect their own practice as a collaborator, I aim to address these in this final section. This conclusion also aims to demonstrate to some degree my development as a musician and some areas for future research within the field.

Throughout this thesis, these are the elements that made me a better collaborator and are things worth practicing for the reader:

- Document collaboration, even if in an informal way. Write about meetings with composers or performers directly after they occur. Reflecting on documentation over the course of four years enabled my own growth. Being reminded of how far one has come is encouraging and inspiring. Providing oneself with the ability to look back and reflect further makes one a better collaborator.

- Try to learn how to engage with the composer in a genuine and full way. Listen to what they've written before your collaboration began; find out what they are interested in, what about the instrument attracts them and where they want to see their music go. Be curious, find out what inspires your collaborator. Listen, ask questions and then listen more. Each collaboration I have engaged with the composer more fully and learned how to talk and how to listen to my collaborator. Tracking this progress throughout my PhD has helped me to develop as a collaborator and a musician.

- Find reasons to talk as much as possible, 'off-task' talk is important and builds understanding between collaborators. Try to start the collaboration early and build long-term relationships with your creative partners. Throughout my projects, it was always easy to see the progression that took place from one conversation to the next when each meeting was recorded. Collaborators relax, humour and playfulness emerge and through this, I believe that trust is built. Encouraging playfulness is particularly important as it tends to increase the energy of the collaborative space. The meetings in which a certain sense of playfulness was present were more productive than those without.

- Honesty is important. While the word 'impossible' should be avoided by the performer, be honest when something is difficult. The composer should be aware of what the risks will be, especially in performance of their work. This honesty is worth the risk of conflict early in the collaborative process. Any regrets in my own collaborative experience have been due to the composer's disappointment in his

own piece following my lack of clarity when it came to just how difficult a technique or passage was.

- Try to engage in long sessions with the composer or performer you collaborate with. Make sure the approach to these sessions has some structure, but allow for a sense of playfulness. Allow time for risk-taking. Taking the time to listen to music together is a productive way to build a relationship and to get in the habit of engaging in dialogue.

- Set deadlines early, but be prepared for them not to be met. Plan for multiple performances, so that the life of the piece extends beyond the premiere.

- Consider how ideas are explained. For performers, clarity and detail are important and especially useful when combined with demonstration. Explaining how an effect is created helps to draw the composer in to greater understanding, even more so when the effect is unpredictable.

As suggested earlier within this thesis, the improvement of the individual is a great benefit to collaborative practice. While I can't predict specifically how each individual will improve, I can provide clear examples from my own increased understanding of the instrument. Beyond general things such as my own confidence as a performer and an interpreter of new works, specific aspects of the clarinet were explored:

- Functionality of double trills and the development of a vocabulary of these.

- Feasibility of controlled circular breathing in altissimo register.

- Usability of the clarinet mouthpiece in a more dynamic way by altering the position of the mouthpiece in the mouth during performance.

- Possibility of violent transitions between clarinet sound – voice with clarinet sound – and voice alone.

- Execution and intonation of simultaneous multiphonics between

    players.

- Increased reliability of half-breath half-tone in virtuosic passagework.

Through working with these composers I have also developed a number of areas of instrumental technique that I would like to further develop:

- Endurance and reliability of extended altissimo passages.
- Glissandi of differing lengths over the breadth of the instrument, interest in building a system of charts as I did in my exploration of double trills.
- In general, the role that use of electronics plays in my own practice and how I might increase my own understanding of that technology so as to be a better collaborator when electronics are involved.

There has been through the writing of this thesis, the development of significant areas for future research in the field of collaborative practices.

- How physical gesture and body language might inform collaborative relationships: this interest extends out of the work done with Elspeth Brooke and the influence that gesture played in our meetings together. In meeting with Brooke, the relationship between gesture and her understanding of the instrument was obvious: she used gesture to demonstrate movement in performance. Gestural language in the composer-performer relationship was left unpursued here, but would be a direction for future research.
- As mentioned earlier in this chapter, any collaborations that involved other performers (for example within the context of John Hails' piece for two bass clarinets), the other bass clarinetist was not involved in the collaborative process. Her influence would have been interesting to document had she been involved from the beginning and provides an interesting area for future investigation.

- Having never engaged with a composer in which the full details of my own definition of collaboration were shared, it would be a step in a different direction to engage in such a relationship. Throughout this project, I never included the composer in my research, never shared my goals for how our practice should proceed. In my early experiences, this was in part because I had yet to discover them. Later, this became habit. However, I should like to engage in a number of "full disclosure" collaborations, in which not only my goals for the piece but also for our working relationship is shared.

- As discussed in the conclusion to Chapter 2, applying my understanding of collaboration to the study of another clarinettist's practice.

While an exploration of my own collaborative practice can never truly be seen to end, I have made significant conclusions about what makes a better collaborator and how I should like to move forward in my own development and practice. It is hoped that the reader, in addition, will have found a way towards a collaborative practice focused on dialogue.

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Appendix A – Recorded works created in collaboration during PhD.

CD 1 – APPENDIX A

1. Alec Hall, Hendrik Lorentz Stares into the Bhavacakra
     Kate Ledger, Piano
2. Ben Isaacs, Peel
     Kate Ledger, Piano
3. Been Isaacs, I stumble, I err
4. John Hails, DUO1
     Sarah Watts, Bass Clarinet
5. Daniel Vezza, Da Capo
     Kate Ledger, Piano
6. Elspeth Brooke, Duo
     Sarah Watts, Bass Clarinet

CD 2 – APPENDIX A/B

1. Scott McLaughlin, The Well-Tempered Prism
     Kate Ledger, Piano

Appendix B – Recordings of dialogue referenced in PhD

2. Alec Hall (page 63)
3. Alec Hall (page 63-64)
4. Alec Hall (page 68)
5. Alec Hall (page 69-70)
6. Alec Hall (page 75-76)
7. Alec Hall (page 76-77)
8. John Hails (page 99)
9. John Hails (page 100)
10. John Hails (page 100-103)
11. Daniel Vezza (page 106)
12. Daniel Vezza (page 109)
13. Tim McCormack (page 114-115)

Appendix C – Performer and Composer Biographies

Heather Roche, clarinet

Born in Canada, clarinettist Heather Roche trained in England and now lives in Cologne, Germany. She has performed at some of the major European festivals, including musikFest (Berlin), BachFest (Leipzig), Musica Nova (Helsinki), the Huddersfield Contemporary Music Festival, Acht Brücken (Cologne) and the Agora Festival (Ircam, Paris). She performs regularly with musikFabrik (Cologne) including recently playing in the staged premiere of Stockhausen's SONNTAG aus LICHT. She has also performed with ensemble Garage (Cologne), ensembe interface (Berlin) the Low Frequency Orchestra (UK/France) and neither/nor (Toronto). She regularly works with the pianist Kate Ledger, with whom she has performed recitals in venues throughout the north of England, in the Netherlands, Germany and Portugal. Their first CD will be released in 2012.

Heather's recent interdisciplinary work includes an installation centred around Donatoni's *Soft* for solo bass clarinet in collaboration with Dylan Robinson, Karen Schaller and Benjamin Oliver at the University of Sussex.

Heather completed her Masters of Music (Orchestral Training) in 2006 at the Guildhall School of Music and Drama in London, studying under Joy Farrall and Laurent Ben Slimane, in addition to conducting with Sian Edwards. Here she began to focus on contemporary music, and was featured two years running in the Guildhall New Music Festival. Following her degree she completed residencies with the International Ensemble Modern Academy, at IMPULS in Graz and with ensemble recherche in Freiburg, the Darmstadt Summer Courses 2008 and most recently the International Ensemble Modern Academy in Innsbruck, Austria. She has performed in masterclasses with Michael Collins, Ernesto Molinari and Shizuyo Oka, to name a few. She completed her BMus in 2005 at the University of Victoria, Canada, studying under Patricia Kostek.

Kate Ledger, piano

Kate is a pianist based in Huddersfield, West Yorkshire. She completed an MMus in Contemporary Performance at the University of Huddersfield in 2009, for which she achieved a distinction and the highest mark ever awarded to a performance Masters student. She studied with Philip Thomas, Nicholas Hodges, Pi Hsien Chen and William Howard, and continues to study with Ian Pace.

Throughout the MMus, Kate focussed on new repertoire that challenged her technical and performance aesthetic. She considers the physical aspect of a

performance and its relationship to the process of realising a score to play an important role in how she communicates the demands of the score to the audience. She finds this relationship between body and sound to be a natural outgrowth of my understanding of a piece of music, and integral to my interpretation as a whole. Her interest in notation and its influence on the body in performance has been explored through repertoire choices such as Michael Finnissy's *Strauss- Walzer* (1967/1989), posing combinations of fixed- and free-time phrases as well as complex layers of rational rhythms. She also studied and performed London-based composer Ross Lorraine's *Attacca* (2001) and *Tacet* (1999), in which Lorraine attempts to use the piano in unconventional ways to de-familiarise it with the pianist creating unpredictable and unstable situations to perform in.

She has achieved great success and recognition for premiering pieces composed through a collaborative process. They present progressive and experimental concepts to an audience, and are supported by the confidence in a successful and established collaborative relationship, as well as the professional dedication and technical adaptability to the composer's intention needed to create innovative music.

Kate also performs with clarinettist Heather Roche in their duo Wake Up, in which collaboration plays an important part in their research and output as an established ensemble. Collaborated and commissioned repertoire has included pieces by composers at York University, members of the Irish Composers Collective and composers based at Huddersfield. Wake Up attended the Internationale Ferienkurse für Neue Musik in 2008, where they premiered Ben Isaacs's *Peel* (2008) and capitalised on opportunities to play new student pieces. Other notable performances have included the ceremony to honour Louis Andriessen's acceptance of the Johan Wagenaar Prijs in 2009 at De Regentes in Den Haag, where they performed Andriessen's *Double* (1969). A recent collaboration with Alec Hall on his piece *Hendrik Lorentz stares into the Bhavacakra* (2010) has inspired further performances of pieces focussing on the role of physicality within the duo. The manic and wildly animated nature of the piece's complex gestures required attention to be given to each other's shifting body movements in order to produce an highly interactive and organic performance. They aim to tour a whole programme of complex pieces dealing with related issues in 2011, including Michael Finnissy's Clarinet Sonata (2007) and Richard Barrett's *Flechtwerk* (2004-2006).

Kate has also performed in the Huddersfield Contemporary Music Festival, which attracts the forefront of contemporary performers and composers from around the world and with whom she has played alongside. This has included premiering Bryn Harrison's *Repetitions in Extended Time* (2008) with ensemble plus/minus in 2008, which was recorded by and aired on BBC Radio 3, as well as performing Fred Frith's *Seven Circles* (1995) in 2007 alongside himself and the Huddersfield-based improvisation ensemble Edges. Kate also performs regularly with renowned acousmatic composer Monty Adkins, which has included the Swedish

inaugural performance on a piano moog bar in a concert of piano and electronics music with SEAMS at the Fylkingen concert hall in Stockholm (2009). They're next project is to collaborate on a semi-improvised series of pieces using prepared-piano sounds, which will be premiered at the Huddersfield Contemporary Music Festival 2011.

Kate believes her collaborative relationships with other composers as well as performers keeps technical and aesthetic aspects of her playing constantly evolving. Her confidence in performing new music that is working towards the boundaries of pianistic technique is supported by the success of her previous and ongoing collaborations.

Sarah Watts, bass clarinet

Sarah Watts studied at the Royal Academy of Music with Angela Malsbury and Victoria Soames Samek (bass clarinet). Sarah then decided to specialise in the bass clarinet and studied at the Rotterdam Conservatorium on the postgraduate solo bass clarinet course with Henri Bok, funded by the Countess of Munster Musical Trust and in 2002 a Leverhulme Trust Studentship. At the end of her course in Rotterdam Sarah was awarded the Exxon prize for the best classical music student.

Successes include: Winner, UK Howarth Clarinet Competition 2000; Winner, Hawkes Clarinet Prize (RAM) 2001; Winner, Sir Arthur Bliss Chamber Music Prize (RAM) 2000; Winner of wind section and Faber Prize, UK Performing Australian Music competition, 2001 (her clarinet and bass clarinet recital was broadcast on ABC radio); Finalist, Wind section, Royal Overseas League Competition 2000. Sarah specialises on the bass clarinet with the intention of increasing it's popularity as a solo instrument, she has performed solo repertoire in England, Ireland, Scotland and the Netherlands and has attracted composers such as Marc Yeats, Ian Wilson, Kevin O Connell, Alicia Grant and Sungji Hong to write works for her. In January 2003, Sarah performed a solo bass clarinet recital in London's Purcell Room as part of the Park Lane Group Young Artist Series.

Sarah has taken bass clarinet repertoire classes and composition workshops at the Royal Academy of Music, Trinity College of Music, Royal Irish Academy of Music, Royal Welsh College of Music and Keele University. Sarah was an artist on the Live Music Now Scheme, and currently performs regularly with Nottingham based pianist Antony Clare in their duo SCAW, Cuillin Sound, rarescale and the Southwell Collective. Sarah was also a founder member of the World Bass Clarinet Foundation and an organiser for the First World Bass Clarinet Convention in Holland in October 2005.

Sarah has recently started a PHD at Keele University looking into and constructing new multiphonic charts for the bass clarinet and will shortly be

working with composers on a set on new multiphonic etudes as part of her research.

Sarah plays exclusively on Gonzalez reeds.

Elspeth Brooke

Elspeth Brooke (b. 1981) is a London-based composer and animateur. She studied composition with Alexander Goehr at Cambridge and Simon Bainbridge at the Royal Academy of Music. Her music has been performed at the Wigmore Hall, the Queen Elizabeth Hall, Sadler's Wells, the Aldeburgh Festival, the Spitalfields Festival and on BBC Radio 3; by performers including the LSO, Kuss Quartet, Britten Sinfonia, CoMA, The Clerks', the BBC Singers, Colin Currie and Sarah Nicolls.

She is particularly interested in collaborative and multimedia work and is currently collaborating with cellist Oliver Coates to write a piece for cello and live electronics. In September she will be Composer in Residence at Aldeburgh, working with sculptor Owen Bullett to develop an interactive sound sculpture. She has recently been awarded a Jerwood Opera Writing Fellowship, in conjunction with Aldeburgh music, along with poet Jack Underwood and video artist Ellie Rees. They will work together over the next 24 months to develop a full length opera that will be showcased at the Britten-Pears School in Snape.

She is the recipient of numerous bursaries and awards including the Dip RAM, the Charles Lucas Prize and the Priaulx Rainier Award for her final portfolio at the RAM and a nomination for the 2005 British Composer Awards (*among banged fragments*).

John Hails

John Hails (b.1978) is a composer and performer, and teaches at Edinburgh Napier University. Compositions include commissions by the Royal Philharmonic Society and the Friends of the Cheltenham Festival, and his music has been played by the London Sinfonietta, the soloists of the Internationale Ferienkurse für Neue Musik, Darmstadt, broadcast on Radio 3, and recorded on the Sargasso label. As a composer, he is extremely interested in the collaborative process and aims to write music for specific performers (in the first instance). As a performer, he is interested in the experimental canon, especially the work of John Cage. As a researcher, he writes on the work of Stockhausen, Cardew, Partch and others.

Alec Hall

Stubbornly committed to an idealistic concept of engagement, Alec Hall creates things with uncertain outcomes, designed to provoke moments where subjectivities are challenged to interact with each other in unusual contexts.

Motivated by the dynamics of 21st century paradoxes, his work is an attempt to reconcile the tensions between the interpretation of the art-object as a singular liaison to the Real, and the hidden paths to the same place that relationships between individuals can produce, independently of a piece.

Based in New York City, Alec is currently studying composition in the doctoral program at Columbia University. He has written pieces for a number of groups and individuals, with performances throughout North America and Europe by such renowned musicians as Charles Curtis, Anthony Burr, the International Contemporary Ensemble, Wake Up and the McGill Contemporary Music Ensemble. Future collaborations include new pieces for the Talea ensemble, Eliot Gattegno, Kobe Van Cauwenberghe and Emilie Girard-Charest.

Alec has studied principally with Tristan Murail and Philippe Manoury, and taken part in lessons and masterclasses with such composers as Helmut Lachenmann, Pierluigi Billone, Wolfgang Rihm, Roger Reynolds, Toshio Hosakawa, Chris Paul Harman and Enno Poppe. In addition to composition studies, Alec has also worked with a wide array of violinists, including Mark Fewer, Yehonatan Berick and Ellen Jewett, as well as improvisation studies with David Borgo.

Alec holds an M.A. in composition from the University of California, San Diego and a B.Mus in composition and violin performance from McGill University.

Ben Isaacs

Ben Isaacs is a composer whose music is characterised by its limited gestural palette and preference for weak, unstable sounds, often occurring at extremes of instrumental register and quietude. He has recently written music for Quatuor Diotima, the Haynes/Ballon/Knoop trio, Kate Ledger, Heather Roche, Philip Thomas, Bridget Carey and the Nieuw Ensemble, who premiered *and darkness sweeps in like a hand* at HCMF 2009. Current projects include pieces for cellist Séverine Ballon and pianist Sebastian Berweck. Ben studied at the university of Huddersfield with Aaron Cassidy and Bryn Harrison.

Timothy McCormack

Timothy McCormack [b. 1984; Cleveland, OH] is a composer currently based in Chicago, IL. His musical thought is largely informed by his conviction that an aural experience is a profoundly subjective one, and his music seeks to heighten this facet in performative contexts. Dealing with issues of perception, density, contextualization and the performer-instrument apparatus, his music behaves obsessively, using a limited syntax to explore a highly contained territory while utilizing unceasingly frenetic aural textures. Focusing on the microscopic but violent space between a finger and a string or a tongue and a reed, McCormack's music dissects and autonomizes the modes of sound production and the physical

relationship between performer and instrument, to create a complex, destabilized, and ever-changing aural terrain.

McCormack has been performed and commissioned by a number of eminent contemporary music specialists, including the ELISION Ensemble, Ensemble SurPlus, the JACK Quartet, the Formalist Quartet, Richard Haynes, Andrew McIntosh, Steve Menotti, Mark Menzies, Steve Parker and Xenia Pestova. His works have been performed throughout the world, with notable performances in Australia, Austria, Canada, England, Germany, Greece, New Zealand and throughout the United States.

McCormack studied with Aaron Cassidy and Liza Lim at Huddersfield University [UK], where he researched instrumental mechanism and physicality as compositional resources. He attended the Oberlin Conservatory of Music where he studied with Lewis Nielson and Randolph Coleman. In 2009, he was awarded a stipend to attend the Schloss Solitude Sommerakademie, where he studied with Chaya Czernowin, Steven Kazuo Takasugi, Claus Steffen-Mahnkopf and Mark Andre. In addition, he has studied in masterclass or private lesson settings with Jason Eckardt, Olga Neuwirth, and Philippe Manoury. In 2011, he will begin PhD studies at Harvard University under the guidance of Chaya Czernowin.

Scott McLaughlin

Scott Mc Laughlin was born in Ireland (Co. Clare) in 1975. He played in indie-rock bands until his mid-twenties, then studied music at the University of Ulster at Jordanstown where he gained a BMus degree in 2001. He completed a PhD at the University of Huddersfield with Pierre Alexandre Tremblay and Bryn Harrison in 2009. Currently, he is an Honorary Visiting Research Fellow at CeReNeM (Uni. of Huddersfield).

His music is concerned with relationships between minimal processes of transformation and proliferation: ideas of recursion, hysteresis, difference, cluster-microtonality, chaos/complexity theory, interactivity. Scott is also an improviser (cello or live electronics), and plays in the pop/alt-folk duo Phantom Dog Beneath the Moon. Recent performances have been given by Sebastian Berweck, Jonathan Sage, Metapraxis Ensemble, Crash Ensemble, Trio Scordatura, and the public attendees at Analogous Projects' ICMC 2010 event in New York.

Pierre-Alexandre Tremblay

Pierre Alexandre Tremblay was born in 1975 in Montréal, Québec. He studied classical guitar and music theory from an early age, and as a teenager discovered bass guitar with Jean-Guy Larin, Sylvain Bolduc and Michel Donato. He also studied composition with Michel Tétrault, Marcelle Deschênes and Jonty Harrison. He earned his BA in music at the Université de Montréal in 1998 and his doctorate at the University of Birmingham in 2005. Since then, he has been teaching composition at the University of Huddersfield, in England.

In 1993, he explored improvised music with Facteur X, which led to the formation of the contemporary jazz ensemble [iks] in 1996. He directed this ensemble for 11 years, recording seven albums, touring Europe and North America and spending three months in Senegal for a cultural exchange with traditional West African musicians. This journey was chronicled in Étienne Deslières's documentary film Le journal de sable.

He is currently collaborating on a variety of projects, playing bass guitar and manipulating sound on a laptop. He is a member of the contemporary jazz trio ars circa musicæ with Nicolas Stephan (saxophone) and Sébastien Brun (drums and machines), and the duet de type inconnu with Sylvain Pohu (guitar and laptop). He also works on pop music projects in studio as producer and bass guitar.

Tremblay is now working on hybridizing his aesthetic approaches, which he feels complete each other, into a single, coherent poetic language. He composes fixed media, instrumental and mixed music, sometimes integrating video, improvisation and real-time processing.

As a composer, he is fascinated by the listener's experience rather than the process of creation. He considers the perception of form extremely important, and gives ample room to the emotional content, the poetic impact of the music.

He also programs sound processing software, mostly using Max/MSP, and freelances as artistic and technical director for contemporary music projects. He devotes the rest of his time (sic) to reading, photography and his family. Founder of the no-tv collective, he does not own a functioning television set.

Daniel Vezza

Daniel Vezza (born 1982 in New Jersey) is currently working as a composer and teacher in Berlin. He has earned degrees in music composition from Manhattan School of Music, Yale University, and the Universitäte der Künste, Berlin. His primary teachers include Nils Vigeland, Giampaolo Bracali, Martin Bresnick, Ingram Marshall, and Walter Zimmermann. Some of the groups that have performed his works are Flexible Music, the Manhattan School of Music Orchestra, Deblue, Ensemble Interface and the Red Light New Music Ensemble. He has participated and has had his music performed in such festivals as the Darmstadt Summer Courses, Ostrava Days New Music Festival, and the Impuls International Ensemble Academy. From 2008 to 2009 he was a postgraduate scholarship holder in Composition from the DAAD giving lectures and studying at the Universität der Künste, Berlin and has been awarded other prizes and scholarships such as the Presidents Prize from Manhattan School of Music as well as the Francis Kellogg Memorial Prize from Yale University.