

Koordination Elisabeth Wiesbauer

LECTURE RECITAL

REIMAGINING THE SOUND WORLD OF 18TH-CENTURY SINGERS USING PRACTICE-LED AND EXTRAPOLATIVE METHODS

Presented by Claire Burrell-McDonald, Anna Fraser and Neal Peres Da Costa (Australia)

MI 11.12.2024 | 15:00-17.00 Uhr | Studio Alte Musik ABPU

Eintritt frei | Programmänderungen vorbehalten.



Claire Burrell McDonald_Fotocredit Romel
Kouyan/Studio Luxe



Anna Fraser_Fotocredit Aleksandra Walker



Neal Peres Da Costa_Fotocredit privat

Inhalt & Programm

Is it possible to re-imagine sonically how late 18th-century singers sounded? Currently, classical singing displays little understanding of the continuum of creative practices that existed in the 18th and 19th centuries. Documentary evidence describes how singers actively engaged with expressive techniques in improvised ways, including tempo rubato, rhythmic alteration and agogic accentuation, ornamentation, varied registral colours, sliding and trembling effects and flexible laryngeal positions in order to “[demonstrate] the performer’s unique talents as a creative artist” (John Potter, 2012, p.93). The celebrated pedagogue and inventor of the laryngoscope Manuel García II (1805–1906) was the first to describe these practices in physiological detail, but how can researchers today reconstruct such practices without being able to reference sounded evidence of historical voices? Our recent work in embodiment—a relatively new practice-led method in music research—has paved the way to build new knowledge of pre-recording era bel canto.

Biographien

Claire Burrell-McDonald is a Sydney-based soprano who holds postgraduate degrees in Opera and Music Performance from the Sydney Conservatorium of Music, the University of Sydney and in English Literature from the University of Sydney. A regular artist with the choirs of St James, King Street and St Mary’s Cathedral, she has also sung with Cantillation, Sydney Antiphony, Luminescence Chamber Singers, Adelaide Chamber Singers, the Concordia Ensemble and the Song Company LAB, and studied with Suzie LeBlanc through the Lunenburg Academy of Music Performance in Canada. She has performed widely as a soloist and ensemble member across Australia and internationally, including performances for the ANZAC Day Dawn Service on the Gallipoli peninsula, a series of early opera masterclasses in Italy with Dame Emma Kirkby, and multiple interstate and international tours with Sydney Chamber Choir. She appears on recordings with the Choir of St James, King St, Sydney Chamber Choir and Gondwana Chorale.

In addition to an active performing schedule and teaching studio, Claire is currently undertaking doctoral research into historical vocal technique through Queensland Conservatorium, Griffith University, as part of the Australian Research Council-funded Discovery Project "Shock of the old: Rediscovering the sounds of bel canto 1700–1900" project team.

Anna Fraser has gained a reputation as a multifaceted Sydney based soprano. Specialising in the colourful and expressive interpretation of early, classical and contemporary repertoire, Anna performs in a myriad of traditional and exploratory programming in Australia and abroad. Anna is a graduate of the Sydney Conservatorium of Music, the University of Sydney and New England Conservatory (Boston) and furthered her studies in the Britten-Pears Young Artist Program. Equally at home as a dramatist on stage, Anna is a strong exponent of music education, expertly demonstrating the versatility and virtuosity of a cappella singing to inspire and guide the next generation of vocal artists and composers. Anna is currently a Sydney Conservatorium of Music Doctor of Musical Arts candidate with the Historical Performance unit and a research member with the Australian Research Council-funded Discovery Project Shock of the Old: Rediscovering the Sounds of Bel Canto 1700-1900. The collaborative research in this project uses emulative and cyclical investigative processes of historical vocal practices to ascertain how historical sound effects and colours were achieved in practical terms and how we can actively utilise these in modern creative practices.

Anna regularly collaborates with an extensive number of Australia’s leading and specialist performing arts companies and has presented with international ensembles, at festivals and for music research conferences in the UK, Europe, and the Asia Pacific region.

Neal Peres Da Costa is Associate Dean of Research and Professor of Historical Performance at the Sydney Conservatorium of Music (SCM), University of Sydney. In 2023, he was appointed Fellow of the Australian Academy of the Humanities and is currently a member of the Australian Research Council College of Experts. A graduate of the University of Sydney, the Guildhall School of Music and Drama (London), the City University (London), and the University of Leeds (UK), Neal is widely recognised as an authority on historical keyboard playing and performing practice. His highly-praised monograph *Off the Record: Performing Practices in Romantic Piano Playing* (New York: OUP, 2012) is considered worldwide as a 'go to' text. He co-edited (with Clive Brown and Kate Bennett-Wadsworth) the world-first scholarly performance editions of Brahms' Sonatas for solo instrument and piano (Bärenreiter: 2015/16), co-authored (with Clive Brown) the online Performance Practice Commentary for Beethoven's Sonatas for Piano and Violin (Bärenreiter: 2020), co-edited the book *Creative Research in Music* (Routledge: 2021), and has produced several thought-provoking book chapters on performance practice, most recently "The Case for Un-Notated Arpeggiation in Beethoven's Compositions for or Involving the Piano" in *Beethoven and the Piano: Philology, Context and Performance Practice* ed. by Leonardo Miucci, Claudio Bacciagaluppi, Daniel Allenbach and Martin Skamletz (Schliengen: Argus 2023) and "Performing Practices for Romantic and Modern Repertoire" in *The Oxford Handbook of Music Performance*, ed. by Gary McPherson (New York: OUP, 2022). Neal is lead chief investigator on three prestigious Australian Research Council Discovery Projects: *Deciphering 19th-century pianism: Reinvigorating global practices*; *Hearing the music of early NSW 1788–1860*; and, *The shock of the old: Rediscovering the sounds of bel canto 1700–1900*. As a scholarly performer, Neal works regularly with Ironwood, Bach Akademie Australia and Australian Romantic & Classical Orchestra (ARCO) of which he is Artistic Advisor. Winner of the 2008 Fine Arts ARIA, Neal's extensive discography includes for ABC Classics: *Brahms: Tones of Romantic Extravagance* (2016) awarded "Recommended CD" by The Strad (UK); *Beethoven Piano Concertos 1 and 3* (AHE, 2017), *Pastoral Fables with Alexandre Oguey – cor anglais* (2018), *Romantic Dreams - Piano Quintets by Louise Farrenc and Camille Saint-Säens* (2020), and a ground-breaking recording with ARCO of *Mozart's Piano Concerto K. 488 on Heavenly Mozart* (2023) hailed as "a triumph of academic and artistic expertise" (classikon), and *Schumann's Dichterliebe with tenor Koen van Stade on Deux-Elles* (2023) described as "fascinating, startling and slightly confrontational" (BBC Record Review). He also recorded extensively on the Channel Classics label with Florilegium, the UK-based ensemble which he co-founded in 1991 and of which he was a member for 10 years.