



Universiteit
Leiden
The Netherlands

Mediating from within: metaxical amplification as an alternative sonic environment for classical music performance

Amaral, H.

Citation

Amaral, H. (2022, November 17). *Mediating from within: metaxical amplification as an alternative sonic environment for classical music performance*. Retrieved from <https://hdl.handle.net/1887/3486333>

Version: Publisher's Version

License: [Licence agreement concerning inclusion of doctoral thesis in the Institutional Repository of the University of Leiden](#)

Downloaded from: <https://hdl.handle.net/1887/3486333>

Note: To cite this publication please use the final published version (if applicable).

**MEDIATING FROM WITHIN: METAXICAL
AMPLIFICATION AS AN ALTERNATIVE SONIC
ENVIRONMENT FOR CLASSICAL MUSIC PERFORMANCE**

Proefschrift

ter verkrijging van
de graad van doctor aan de Universiteit Leiden,
op gezag van rector magnificus prof.dr.ir H. Bijl,
volgens besluit van het college voor promoties
te verdedigen op 17 november 2022
klokke 11:15 uur

door

Heloisa Capelossi Gomes do Amaral

geboren te São Paulo, Brazilië
in 1981

Promotor

Prof. dr. Marcel Cobussen

Co-promotores

Prof. Frans de Ruiter

Dr. Anna Scott

Promotiecommissie

Prof. dr. Lucia D'Errico

Mozarteum University Salzburg

Prof. dr. Anke Haarmann

Dr. Inge van de Ven

Universiteit Tilburg

Dr. Paul Craenen

Dit proefschrift is geschreven als een gedeeltelijke vervulling van de vereisten voor het doctoraatsprogramma docARTES. De overblijvende vereiste bestaat uit een demonstratie van de onderzoeksresultaten in de vorm van een artistieke presentatie. Het docARTES programma is georganiseerd door het Orpheus Instituut te Gent.

Met de steun van de Portugese Stichting voor Wetenschap en Technologie (Fundação para a Ciência e Tecnologia - FCT), de externe adviseur Prof. dr. Mário Vieira de Carvalho van de Universidade Nova de Lisboa, het Koninklijke Conservatorium Den Haag en De Bijloke Muziekcentrum te Gent.



This text is a partial version of the dissertation. The complete version includes audio and visual examples discussed in the dissertation, as well as sound collages and documentation from artistic projects developed during the research trajectory. It is published online in the Research Catalogue and can be accessed through the following link:

<https://www.researchcatalogue.net/view/1700328/1700720>

TABLE OF CONTENTS

Acknowledgments	6
Epigraph	8
Introduction	9
Chapter 1: Constructing Silence	30
Chapter 2: Sounds Out of Place	52
Chapter 3: Multiphonic Attention	76
Chapter 4: The Past as a Pretext	94
Conclusion	109
References	116
Summary	129
Samenvatting	132
Biography	136

Acknowledgments

This research has been a long journey – one of the most challenging I have ever made. As I write these lines, I find myself changed and still shaken personally, artistically and intellectually. Yet amid the uncertainties of the past seven years, I have repeatedly experienced true interest, friendship and help from many directions. These experiences have given me strength and have made this journey worthwhile.

I am profoundly thankful to my promoter, Marcel Cobussen, for generously sharing his knowledge, and insistently encouraging me to transform negative and often paralysing criticism with a more flexible and open, but not less critical attitude. Thank you as well as to my other supervisors: Frans de Ruiter for his concerns and for believing in my 'strange' ideas, and Anna Scott for her intellectual sharpness and sensitivity and for bringing like-minded researchers together in inspiring colloquia. Thanks also to Paulo de Assis from the Orpheus Institute, for encouraging and inspiring me to become a researcher, to my external advisor Mário de Carvalho from the NOVA University Lisbon, for his joyous spirit and for interesting me to music sociology, to the director of the Orpheus Institute Peter Dejans, to the institute manager of the Academy for Creative and Performing Arts (ACPA) at Leiden University Rosalien van der Poel, to ACPA's former director Henk Borgdorff, to ACPA advisor and PhD-colleague Gabriel Paiuk, and to the whole personnel of ACPA and the Orpheus Institute.

I would like to give a heartfelt thanks to all the artists who have collaborated with me on and during this research trajectory. João Miguel Pais and Karen Stuke, Ensemble neoN, Maximilian Sauer, Bernt Isak Waerstad, Erik Dæhlin, Natasha Barrett and Tormod Lindgren. To work with them has been a privilege. Thank you also to the friend and colleagues who have contributed wit sonic materials for *touchez des yeux*: Wendy, Vonne and Pete Greenberg and Ella Greenberg Graff, Daphne and Lotte Shlomowitz, Sofie Ringstad and Colette Brockaerts. I also relied greatly on the friendship and expertise of curator, friend and sparring partner Maarten Quanten and the production team of De Bijloke Muziekcentrum, to whom I owe the making of *touchez*, and Professor Madalena Soveral from the Escola Superior de Música e Artes in Porto, who made possible the creation of *Interferences*.

Further, I would like to thank vice-principal Martin Prchal, research director Kathryn Cok and lector Paul Craenen from the Royal Conservatoire The Hague for their deep concern for the students, and for giving me the opportunity to work alongside them. To my colleagues at the Conservatoire, Casper Schipper and Roos Leeftang, for their dedication and engaging conversations. To my students, who have made this research more motivating and meaningful by helping me shape my findings, and for the positive feedback along the way.

I am also much obliged to my editor, Kate Nialla Fayers-Kerr, and to my coaches and advisors Iara Sales de Oliveira, Anton Stellamans and Rikki Holtmaat. Their energy, listening skills and understanding have been a great source of inspiration.

There have been indeed many stimulating conversations during this research. Thank you to Wolfgang Ernst for encouraging me to at once reflect and dream, for reminding me of the importance of time in musical performance and for introducing me to media theory. Thank you as well to Lars Petter Hagen, for the opportunities, the visions, and our practice/theory partnership. Also, my special appreciation to Daniel Leech-Wilkinson, Florian Malzacher, Marina Rosenfeld, David Helbich, Alwynne Pritchard, Thomas Schäfer, Anja Wenicke, Tom de Cock, Joana Sá, Maria Luiza Cestari. Thanks also to Ellie, Siamak, Guy, Giuliano, Maggie, Franziska, Juan, Carlo Díaz, Anne and Karin, my PhD-colleagues at Leiden University and the Orpheus Institute, whose input and companionship has been invaluable to my work.

A very special category of thanks goes to Karin Hellqvist, Fernanda Murad Machado and Lucia D'Errico, for their wisdom, the combination of friendship, intellectual and creative stimulation, and artistic collaboration. I am also grateful to my dear friends, so far away and yet so close, Irena, Marianne, Wendy, Natalia, Paola, Ingeborg and their families, to Yumi, Ane Marthe and Jan Martin, and to so many other friends who have supported me since the beginning of this journey, relentlessly. I look forward to our future adventures.

Further, I am particularly thankful to my parents, whose interest and care during this research have been nothing short of incredible, and to Maarten, for all that we have built together during these last years, through and despite this research. Lastly, I thank my old piano teachers James Avery and D. Mercedes, to whom this research is dedicated.

I start this dissertation during a stay in Palermo, Sicily. In front of my hotel, the Collegio Santa Maria della Sapienza. From the locals I learn that it first stood on a much smaller square. After wartime bombings in 1943, though, its ruins spread over a much larger area, and as youngsters found playfields among the fallen stones and passersby rest under the shadows of the ruins, a larger square was formed, known today as Piazza Maggione. From the window of my room, I do not see the ruined building, I see through it: off the shattered windows, the reflection of the sun rays. Amidst the crumbled stones, the straight trunks of trees. In the form of graffiti and wild grass, the present bouncing on decrepit walls. Around the static edifice, the wind blowing, frenetic, people moving, in haste. Movement and stand-still coexisting, interacting, interdependent. From this perspective, the ruins, although at the centre of the square, are not the centre of the square but rather the lens through which I perceive the life around it. What happens with classical music when one refuses, for a moment, to consider its performance traditions, and instead lets it endure the present in new contexts and less protected conditions? It might collapse, like the Collegio, but can its ruins, also like the Collegio's, enliven and illuminate the landscape that surrounds them?¹

¹ Note from my research diary, 2 September 2018.