

## SPRING LAB | 2025

### Opening Concert

26<sup>th</sup> May 2025, Kleiner Saal

#### Programme:

Welcoming words from Rector Martin Rummel

Óscar Escudero

*'Anton: The Escape Room:' 2 puzzles*

Andrés Ciprés, bassoon

Enrico Coden

*Blind Test: Wooden or 3D-Printed Baroque Flute?*

Anda Kryeziu

*Default Image*, video installation

Gaetano Donizetti (1797-1848)

*'O mio Fernando'* from *La Favorita*

Hazal Akyaz, voice

Alexandra Helldorff, piano

Athina Androulidaki, dance and choreography

*Intermède*

Alessandro Scarlatti (1660-1725)

*Toccata Prima* (using Scarlatti's fingerings)

Claudio Ribeiro, harpsichord

Tian Fu

*Who's Game*, excerpted version

Johann Sebastian Bach (1685–1750)

*Sonata for violin and harpsichord in c minor, BWV 1017: Largo*

*Sonata for violin and basso continuo in e minor, BWV 1023: Untitled – Adagio ma non tanto*

Juliane Oberegger, baroque violin

Julia Willeitner, baroque cello

Alexandra Helldorff, harpsichord

Lara Stanic

*8811 spiel was Schönes*



# ABSTRACTS AND BIOGRAPHIES

## Óscar Escudero, 'ANTON: THE ESCAPE ROOM': 2 puzzles

'ANTON: THE ESCAPE ROOM' is the pilot project of my artistic-scholarly research Project 'Composing an Escape Room: Test of an Interactive Music Theatre Model'. In this small presentation, a fragment of the escape room is performed by inviting a group of up to 6 assistants to participate. It exemplifies the construction processes that constitute a first attempt to implement strategies of escape room construction in the composition of an interactive music theater piece, which will be presented in my presentation at the symposium.

In his works, composer **Óscar Escudero** plays with augmented sound, video and virtual spaces. His productions address social networks as ideology, the mutation of formerly analogue concepts of 'body', 'time' or 'stage' into total virtual representations, digital archaeology and SPAM creation as resistance to the 'algorithmisation of social life'.

Escudero's artistic productions have been commissioned by ensemble mosaik (DE), Sarah Maria Sun (DE), United Instruments of Lucilin (LU) or Quartet Gerhard (ES), among others, and performed at international festivals such as Munich Biennale (Munich), ECLAT Festival (Stuttgart), Rainy Days (Luxembourg), Wien Modern, Kunstfest Weimar, Warsaw Autumn.

His work has been recognized with several international prizes such as the Prix Ars Electronica 2021 (Honorary Mention for Subnormal Europe) Giga-Hertz Spezialpreis 2018 (ZKM, EXPERIMENTALSTUDIO), Busoni Förderpreis 2017 (Akademie der Künste, Berlin), Premio Jóvenes Compositores SGAE-CNDM 2015 (Spanish Ministry of Culture).

Escudero studied oboe with Francisco Gil and composition at the Conservatorio Superior de Música de Aragón with Jesús Rueda and Agustí Charles, at the Royal Academy of Music Aarhus with Niels Rønsholdt and Joanna Bailie and at the Anton Bruckner Private University with Carola Bauckholt.

From 2014-2016 he was a faculty member of the Master's Degree in Music Research at the International University of La Rioja and from 2021-2023 he was a lecturer in the Composition Department of the Conservatorio Superior de Música de Aragón in Zaragoza. He collaborates with the composer and music dramatist Belenish Moreno-Gil.

Born in Monzón (Spain) **Andrés Ciprés** began his bassoon studies at the conservatory in his hometown. He continued his training at the Conservatory of Music of Castile and León (COSCyL) under Professor Álvaro Prieto and completed his degree at the Conservatory of Music of Aragón (CSMA) with Professor Carlos Tarancón.

Subsequently, he moved to the Anton Bruckner Privatuniversität in Linz (Austria) to pursue a Master's in Bassoon Performance under the tutelage of Maestro Philipp Tutzer, where he is currently finalizing his studies. He has performed with renowned orchestras, including the Youth Orchestra of the Community of Madrid, the Catalan National Youth Orchestra (JONC), the Neue Philharmonie München, the Junges Philharmonisches Orchester München, and the Oberösterreich Philharmonie.

In 2024, he joined the Academy of the Tiroler Festspiele Erl (Austria) and the Kammarmusikens Vänner Festival (Stockholm). In 2025, he won the Academist position in Philharmonie Salzburg. He has further refined his artistry through masterclasses with distinguished musicians such as Raffaele Gianotti, Sebastian Stevansson, Higinio Arrué, and Miriam Kofler, as well as chamber music collaborations with Yehuda Gilad and the Carion Ensemble.



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**Enrico Coden** is an Italian flute player, researcher, and teacher. He performs music from the Renaissance to the present day through the lens of historically informed performance practice. He plays with ensembles such as Balthasar-Neumann-Ensemble & T. Hengelbrock, Il Gusto Barocco & J. Halubek, and Orchestra Frau Musika & A. Marcon, and made recordings for ORF, RAI, and Cinémathèque française. He is co-founder and production secretary of Orchestra Giovanile Filarmonici Friulani.

As a researcher, he focuses on Italian flute music between the 18th and 19th centuries and its performance practice. He presented his research with articles on Tibia and Falaut and lectures for the Utrecht Early Music Festival and the Indiana University Bloomington. Together with Peter Schmid, he published the critical edition of Fogliani's flute concerto for Schmid & Genewein Verlag. His composition *Introduktion, Thema und Variationen über "Es wird scho glei dumpa"* was published by Edition Walhall.

Enrico Coden currently teaches flute at the Music School of Linz and at the Federal Music Schools of Bad Ischl and Mondsee, Austria. Together with U. T. Tarrès, he created the educational project Trave(r)ssant: a time travel through historical flutes, which was presented in Lleida (Spain) and Pordenone (Italy).

He studied flute, historical performance and flute pedagogy at the Jacopo Tomadini Conservatoire in Udine with G. Marcossi, at the Anton Bruckner Private University in Linz with N. Girlinger, J. Dömötör, and C. Genewein and at the Royal Conservatoire in The Hague with K. Clark and W. Hazelzet.

[www.enricocoden.com](http://www.enricocoden.com)

## **Anda Kryeziu, 'Default Image' video installation**

A few months ago, I asked several generative artificial intelligence models to generate a default image of a CEO (Chief Executive Officer) and an insecure person. I also generated images of other professions using the prompt 'default image'. I collected the results and merged them into an audiovisual composition that serves as a statement of how artificial intelligence 'sees' certain demographic groups of people and into which categories it categorises them - at the time the prompt was written, of course. It remains to be seen whether the databases in which these taxonomies are anchored will change in the future.

**Anda Kryeziu**, born in 1993 in Kosovo, is a composer, performer and intermedial artist. Her music has been performed at various festivals, such as: ECLAT Festival, Munich Biennale, Neue Musik Rümelingen, Darmstädter Ferienkurse, Monstra Sonora Valencia, November Music etc. In 2023 her Opera PERSONA after the film from Ingmar Bergmann was premiered, as a cooperation between Theatre Basel and Gare du Nord. She has received several scholarships and prizes, including the 69. Composition Prize of the City of Stuttgart 2024, the price of Contemporary Arts Alliance Berlin and the Akademie Musik Theatre Heute of the Deutsche Bank Foundation. Her music is currently being released as a CD portrait by Edition Zeitgenössische Musik Katalog. She currently works as a lecturer at the Hanns Eisler School of Music. Her works focus on various genres such as instrumental music, multimedia and music theatre.

**Hazal Akyaz**, mezzo soprano-researcher, completed her studies in opera singing with a master's thesis on the musical and dramaturgical development of trouser roles in Italian opera between the late 18th and early 19th centuries. She also attended music philology and historiography courses at the universities of Tor Vergata, Pavia, and Unipiams in Italy. As a result, she focused her research interests on the opera and song repertoire as well as on the reception and canon history of vocal music in the 19th century. She has been a doctoral student at the Anton Bruckner Private University since 2022 and is working on a project on the reception history of an Italian song collection up to the beginning of the 20th century in vocal pedagogy.



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## **Athina Androulidaki, 'Intermède'**

The choreography is a fusion of Sigurd Leeder's gestures from "Gefangen Vogel" (1949) and Greek dance repertoire.

**Athina Androulidaki** is a dancer and teacher of different styles of dance and movement. She grew up in Heraklion, Crete and graduated from the professional ballet and contemporary dance school Horohronos of the Ministry of Culture in Athens. She studied Physical Education and Sport Science in the National and Kapodistrian University of Athens majoring in Greek Traditional Dance and conducted her Master research on body image in classical dance in the same institute. She also studied Labanotation Movement Analysis as part of a distance learning course of the University of Surrey and was a member of 'Laografikos horeutikos omilos Horopaideia' for Greek Traditional Dance. These different stimuli, her physical experience in different movement patterns, styles of dance and the way she experienced Greek Traditional Dance on stage led to her need to interrelate these two different styles of dance in one artistical creation. She is currently based in Vienna and teaches movement, sports and dance and is engaged in the field of movement rehabilitation.

**Claudio Ribeiro** is a harpsichordist, conductor and researcher. He works with a variety of orchestras and ensembles, as a regular guest at the major concert venues and festivals in Europe, and records for labels as Ramée, Ricercar, Ambronay Éditions, ORF, Brilliant and Passacaille. He combines music making with an intense research activity focused on performance practice and the discovery and promotion of unknown baroque repertoire, and is also an active harpsichord and early music teacher.

Claudio teaches at the Royal Conservatoire in The Hague and at the Institut für Alte Musik und Aufführungspraxis der Kunstuniversität Graz and is regularly invited to teach harpsichord and early music at international summer/winter courses. He is a member of the lectorate 'Music, Education & Society' of the Royal Conservatoire, conducting a joint research project with Dr. Inês d'Avena on the performance practices of Italian baroque music, and is a PhD researcher at the Anton Bruckner Privatuniversität in Linz, researching the performance practices of early 18th century Italian harpsichord music. [www.maestroalcembalo.com](http://www.maestroalcembalo.com)

**Tian Fu**, born in Hohhot, is a systematically trained composer, self-taught rapper and producer. Currently, he is pursuing a doctoral degree in artistic research at the University of Music and Performing Arts Vienna. Ranging from instrumental to electronic music, from multimedia performance to improvisation. Tian Fu's works have been showcased in various settings, including concert halls, museums, galleries, open-air festivals, nightclubs, live-streamed space, and academic conferences. He has collaborated with renowned ensembles and institutions, including the Tianjin Symphony Orchestra, China National Ballet, China Youth Symphony Orchestra, NAMES Ensemble, OENM Ensemble, E-Max Ensemble, and Yuanyang Ensemble. As a practitioner of Chinese rap, Tian Fu was an active member of Hohhot's underground hip-hop scene during his teenage years. Recently, he has been performing together with sound artist Antuum (UA, AT) as improvisational duo AUUF, focusing on Chinese freestyle rap. Additionally, he co-founded Youquzhi, an artistic collective with Chinese rap duo Treasure Hill.

## **Alexandra Helldorff, 'Johann David Heinichen's Treatise Der General-Bass in der Composition (1728) and its Application in Practice'**

As part of my artistic research project, I am conducting an investigation into Johann David Heinichen's work Der General-Bass in der Composition in its extended version of 1728. My main focus is on Heinichen's explicit distinction between a practical and a theoretical-compositional approach when addressing continuo players and composers.

Furthermore, I consider this treatise to be a valuable source of inspiration for creative basso continuo realisations during the time of Johann Sebastian Bach (1685–1750). A thorough analysis of the harpsichord part in the slow movements of J. S. Bach's obbligato sonatas from the perspective of Heinichen's instructions addresses this issue: It raises the question of whether following all of Heinichen's instructions could lead to a similar musical outcome in a continuo realisation. To achieve the best possible solution, careful attention should be paid to these elements: the use of the arpeggio technique, the implementation of the imitation technique, and, most crucially, the sound aesthetics.



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The presentation of a movement from a sonata by J. S. Bach for violin, with obbligato harpsichord, and the realisation of a movement from a sonata for violin and basso continuo are intended to highlight various aspects of the basso continuo rules described by Heinichen.

**Juliane Oberegger** studies musicology and baroque violin in Graz and Linz and is working as an assistant at the KUG on her dissertation on performance practice at the Graz court 1564–1619. Her academic activities, which she regularly presents at conferences and in publications, qualify her for a PRO SCIENTIA scholarship. As a musician, she performs in independent ensembles and regularly works with formations such as Hofmusik Innsbruck, Neue Hofkapelle Graz and Bremer Barockorchester; in 2025 she will be a member of the European Union Baroque Orchestra. With the Summa Sonorum festival, she promotes the next generation of musicians and enriches the Styrian cultural programme with innovative concert concepts.

Born in Passau in 1993, **Julia Willeitner** received her first cello lessons from Siglinde Käß. She was later accepted as a junior student in Wolfgang Nüsslein's class at the HfKm in Regensburg. After successfully completing her bachelor's degree with Heidi Litschauer and Enrico Bronzi at the Mozarteum University in Salzburg, she discovered her love of early music through a project with the L'Orfeo Baroque Orchestra under Michi Gaigg, which led her to the Bruckner University in Linz. There she completed her Master's degree in Early Music / Historical Performance Practice with distinction in 2023. Julia Willeitner has gained valuable experience with the L'Orfeo Baroque Orchestra, the Akademie Versailles, the Hanse Ensemble, the Collegium Marianum Prague, the Ton Koopman Academy, and other early music ensembles. She is currently active as a cellist and gambist in various early music ensembles. In 2013 Julia Willeitner founded the duo CellAr together with the Chilean guitar virtuoso Danilo Cabaluz, with whom they are mainly dedicated to folk music from South America and have already given concerts in Chile, Spain, Brazil, Germany, and Austria. In 2015 they released their first CD "La vida breve". The second CD, "Latinoamérica", followed in 2024. In 2020 they founded the "Bergfried Kulturfestival" in an old monastery in Passau, where artists and musicians from all cultures regularly meet to present concerts and exhibitions. In 2023, they received the Bavarian State Prize for Creative Places. Julia Willeitner is also the winner of the Volker Mangold Music Prize of the City of Passau and the Rotary Culture Prize.

**Alexandra Helldorff** (\* 1986 Jaroslavl, Russia) is a conductor, harpsichordist, pianist, and choir and ensemble leader. She received her first piano lessons at the age of five at the music school in her home town; she moved to Austria with her family in 1999. Alexandra began her training (conducting with Tito Ceccherini and piano with Bozidar Noev) at the Tiroler Landeskonservatorium in Innsbruck; at the same time, she began comprehensive music studies at Mozarteum University in Salzburg, where she studied piano with Karl-Heinz Kämmerling and Alexei Lubimov, choral conducting with Karl Kamper, and orchestral conducting with Dennis Russell Davies. This was followed by further postgraduate courses in the field of historically informed performance practice with Reinhard Goebel and conducting with Hans Graf, as well as harpsichord and doctoral studies with Anne Marie Dragosits at the Anton Bruckner Private University in Linz. She also received important impulses from Margit Legler in the field of historical acting. For her outstanding achievements during her studies, she was awarded the Bernhard Paumgartner Medal by the Mozarteum Foundation. In addition to numerous appearances as a solo and chamber music pianist, she has also conducted the Mozarteum University Ensemble, the Bad Reichenhall Philharmonic Orchestra and her own ensemble SÆSCH. She has also performed concerts and radio recordings with the Vienna Philharmonic, the WDR Orchestra and Choir, the Frankfurt Radio Symphony Orchestra, the Ludwigsburg Schlossfestspiele Orchestra and the Bayerische Kammerphilharmonie.



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## **Lara Stanic, '8811 spiel was Schönes'**

The composition "8811 spiel was Schönes" ("8811 Play Something beautiful") is a part of the dissertation and the research project "The Smartphone as a Performance Tool in Composition and Sound Art". The work "8811 spiel was Schönes" explores the possibility of audience participation via smartphones, enabling them to collaboratively play the piano automaton.

The piano automaton / Klavierautomaten is a piano-playing robot that can be mounted on top of any standard grand or upright piano. This device was conceived and built by the Austrian artist Winfried Ritsch. The Institute for Computer Music and Sound Technology in Zurich further developed one of these piano automaton. In April 2025, Lara Stanic had the opportunity to experiment with the automaton and realized her goal of composing a piece for the piano automaton and audience as performers.

In this first version of "8811 spiel was Schönes" eleven audience members perform the piece. A web-based application was specifically developed for this purpose. Audience members control the player piano using their smartphones.

During the SpringLab concert, the player piano is will be played in simulation mode. Eleven volunteers from the audience are invited to perform the piece. There are no rehearsals; the goal is to spontaneously involve the audience in shaping the sound and musical process.

**Lara Stanic** is a musician, composer, media and performance artist. She was born and raised in Belgrade in the former Yugoslavia and lives and works in Zurich, Switzerland. She studied classical music at the Musikhochschule Zürich and at the Hochschule für Musik und Theater Bern/Biel and graduated with a concert and teaching diploma in flute. This was followed by the "Open Music Diploma" with a focus on new music theater and performance art as well as the "Music and Media Art /Sound Arts" diploma at the Bern University of the Arts.

Lara Stanic works as a composer and performer in the fields of contemporary music, electronic music, sound art, music theater and performance art. She develops stage performances and composes for soloists, ensembles and electronics. The combination of digital media with the bodies of musicians and the classical concert situation are frequent themes in her work. In her experiments with electronics, she tries to give technology a playful effect. By using modern media, Lara Stanic often gives classical concert situations an unexpected twist. Stanic is co-founder of the GingerEnsemble. The composer-performer ensemble focuses on historically informed performance practice of experimental electronic music. As a flautist and composer, Lara Stanic is a member of the ensemble metanoia, Zurich, as well as the ensemble Funkloch, which presents the concert series "FunklochOnAir" with radio broadcasts on Radio Lora Zurich.

Lara Stanic was a long-standing board member and president of IGNM Zurich. She is currently president of the board of the IFMZ "Initiative freie Musikszene Zürich" and on the board of SME Schweizer Musikedition. Lara Stanic teaches flute and is a lecturer for the module "Performing New Technologies" in the Master Contemporary Arts Practice at the Bern University of the Arts.