



This performance event is part of The Future University conference convened by the Centre for Research in the Arts, Social Sciences and Humanities as part of the Mellon-funded Consortium of Centres of Disciplinary Innovation (CDI) at CRASSH. CRASSH is grateful for the support of the Andrew W Mellon Foundation.

Improvisation in the Round is presented in association with the AHRC Research Centre for Musical Performance as Creative Practice ([www.cmpcp.ac.uk](http://www.cmpcp.ac.uk)).

**John Rink** (Music, University of Cambridge)

John Rink is Professor of Musical Performance Studies and a Fellow of St John's College. He studied at Princeton University, King's College London, and the University of Cambridge, where his doctoral research was on the evolution of tonal structure in Chopin's early music and its relation to improvisation. He also holds the Concert Recital Diploma and Premier Prix in piano from the Guildhall School of Music & Drama. He specialises in the fields of performance studies, theory and analysis, and nineteenth-century studies, and has published six books with Cambridge University Press, including *The Practice of Performance: Studies in Musical Interpretation* (1995), *Chopin: The Piano Concertos* (1997), *Musical Performance: A Guide to Understanding* (2002), and *Annotated Catalogue of Chopin's First Editions* (with Christophe Grabowski; 2010). He is also a co-editor of *Chopin Studies 2* (with Jim Samson; 2004) and the *Cambridge Companion to Recorded Music* (with Nicholas Cook, Daniel Leech-Wilkinson and Eric Clarke; 2009).



John Rink directs the £2.1 million AHRC Research Centre for Musical Performance as Creative Practice, which is based at the University of Cambridge in partnership with King's College London, the University of Oxford and Royal Holloway, University of London, and in association with the Royal College of Music and the Guildhall School of Music & Drama. He is one of four Series Editors of *The Complete Chopin – A New Critical Edition*, and directs two other research projects: Chopin's First Editions Online (funded by the Arts and Humanities Research Council) and Online Chopin Variorum Edition (funded by the Andrew W. Mellon Foundation). He was an Associate Director of the AHRC Research Centre for the History and Analysis of Recorded Music (CHARM), and he currently chairs the Steering Committees of the AHRC's 'Beyond Text' and 'Landscape and Environment' Strategic Programmes, in addition to serving on the AHRC's Advisory Board. He sits on the editorial boards of *Music & Letters* and *Musicae Scientiae*, is on the Advisory Panels of *Music Analysis* and *Musica Humana*, and has served on the AHRC's Peer Review College.



**Paula Chateauf**, lute  
(The Division Lobby and University of Birmingham)

Soloist, accompanist, teacher and linchpin of numerous ensembles, lutenist Paula Chateauf has earned her reputation as one of the most respected and admired musicians in the early music world; her playing has been described as 'one of the most exciting things on the pre-classical concert circuit'. Arriving in London in 1982 as an American Fulbright Scholar she quickly established herself as a versatile member of the London scene, during which time she was involved in pioneering work with the groups Circa 1500 and Sinfonye, where her improvisational skills came to the fore. It was also then that long-lasting musical

relationships were established with the New London Consort and the Gabrieli Consort, whose principal lutenist she remains to this day.

Paula's in-depth knowledge and skill in the art of basso continuo has made her one of the most sought-after accompanists in early music. Her wealth of experience in early opera has led to involvement as both repetiteur and continuo player with numerous international opera houses.

Paula has recorded extensively for Decca, EMI, Deutsche Grammophon and Hyperion. She is regularly invited to give masterclasses and coach on courses. She runs classes in early improvisation and continuo playing at the University of Birmingham, where she is also the lute tutor for its Centre for Early Music Performance and Research, and an AHRC Fellow in the Creative and Performing Arts. 2009 saw the establishment of her 17th-century-style improvisation ensemble, The Division Lobby.

### **Stevie Wishart, violin and hurdy-gurdy**

Stevie Wishart was educated at Cambridge, Oxford and the Guildhall School of Music & Drama, studying composition and electronic music at the University of York with Trevor Wishart and Richard Orten. She then studied improvised and aleatoric music with John Cage and David Tudor. As a composer, performer and improviser Stevie explores medieval and contemporary extremes, using ancient technologies such as the hurdy gurdy, as well as electronic and computer music technologies of our own time. She has composed for early and modern music ensembles, including her own group Sinfonye.



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Stevie has appeared throughout Europe, USA and Australia in venues ranging from The Wigmore Hall to the ICA and the Sydney Opera House. She has had residencies and fellowships at IRCAM, Paris; ZKM, Zentrum für Kunst und Medientechnologie, Karlsruhe; Akademie der Künste, Berlin and Mills College, California. She played a major role in the Southbank's 'Take the Risk' festival of early and improved music. Stevie has written much for dance and has worked with Margie Medlin, Michèle Noiret and Wayne McGregor, and worked with other creative artists such as designer Philippe Starck. As an improviser, she performs with artists such as John Tilbury and Fred Frith.

The Sound of Gesture, a project developing an interface with specially commissioned sensors and software for solo violin and computer has been presented live and in gallery installations and was released on CD/DVD in July 2010.

Stevie Wishart is based in Brussels and is currently working on a BBC commission for the BBC Singers to be premiered at the BBC Proms, along with a number of projects reflecting a passion for finding compositional inspiration in political and environmental issues.

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### **Franziska Schroeder, saxophone** (*Faint*, Queen's University Belfast)

Franziska Schroeder is a saxophonist and theorist. She received her saxophone training in Berlin and Australia where she graduated with a Bachelor of Music Honours degree in saxophone performance and the University Medal. Franziska then pursued her saxophone training with Marie Bernadette Charrier from the Conservatoire Supérieur in Bordeaux.

In 2006 Franziska was awarded her PhD from the University of Edinburgh. She has since written for many international journals, including *Leonardo*, *Organised Sound* and *Music Performance Research*. She has published a book on performance and the threshold and an edited volume on user-generated content.

In 2008 Franziska was the Artistic Director for the Roots Ensemble at the International Computer Music Conference in Belfast. In 2009 John Rink invited her to perform for the opening of the AHRC Research Centre for Musical Performance as Creative Practice at Cambridge. Franziska has performed with many international musicians including Joan La Barbara, Pauline Oliveros, Stelarc, the Avatar Orchestra, Carin Levine, Chris Brown, Tom Arthurs and Evan Parker.

With her trio *Faint* Franziska released a CD of improvised and electroacoustic Music in 2007 with Pedro Rebelo (piano and instrumental parasites) and Steve Davis (drums), and a second CD in 2009, both on the Creative Sources label. Franziska has been an AHRC Research Fellow and is now a Lecturer/RCUK Fellow at the School of Music and Sonic Arts in Belfast, where she coaches third-year and MA recitalists.



**Steve Davis, drums**  
(*Faint*, Queen's University Belfast)

Steve Davis is mainly a drummer but he also composes music. Over the years he has had the opportunity to play music professionally with Evan Parker, Joe Morris, Matthew Bourne, Dave Kane, Django Bates, Brian Irvine, Reggie Washington, Tom Arthurs, Julian Seigal, Paul Dunmall, Mike Walker, Norma Winston, Rufus Reid, Mark Ribot... and the list goes on. He has toured all over Europe, America, Russia and many other countries with different ensembles.

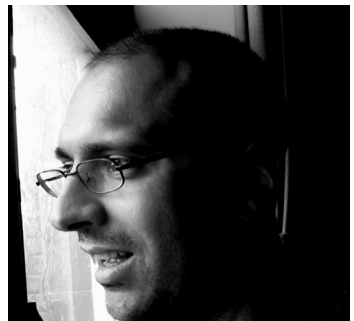
His music has been published on Edition Records with 'Bourne/Davis/Kane', on Creative Sources Recordings with *Faint*, and on Slam Records with Paul Dunmall.

As a composer he has written music for various projects including film, dance and theatre as well as his own various ensembles. In October 2009 Stephen was commissioned to write an original work for a large ensemble for the Belfast Festival.

**Pedro Rebelo, piano**  
(*Faint*, Queen's University Belfast)

Pedro Rebelo is a composer/digital artist and performer working in electroacoustic music, improvisation, digital media and installation. In 2002, he was awarded a PhD by the University of Edinburgh, where he conducted research in both music and architecture.

His music has been published, recorded and performed in many international festivals. His work as a pianist and improviser has been released by Creative Sources Recordings, and he has collaborated with musicians such as Chris Brown, Mark Applebaum, Carlos Zingaro and Evan Parker.



His writings reflect his approach to design and composition by articulating creative practice in a wider understanding of cultural theory. Pedro has been Visiting Professor at Stanford University (2007) and was Music Chair for the 2008 International Computer Music Conference and for the 2009 Sound and Music Computing Conference. He was the first Director of Research at the Sonic Arts Research Centre and is currently Director of Education at the School of Music and Sonic Arts, Queen's University Belfast.