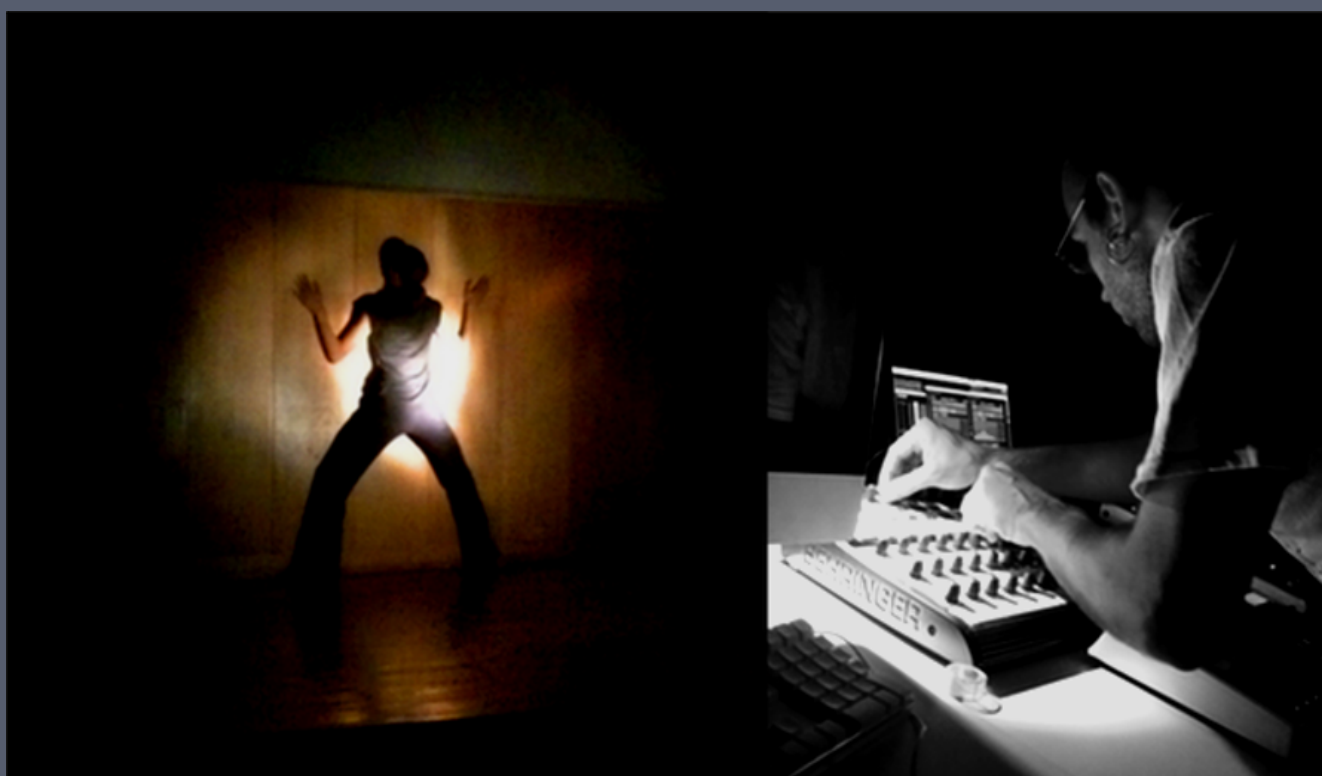


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## Musical Performance as Creation

INTERNATIONAL CONFERENCE PROCEEDINGS

**EDITED BY**

FILIPA MAGALHÃES  
ISABEL PIRES  
RICCARDO WANKE

# Musical Performance as Creation (II)

International Conference Proceedings

Edited by Filipa Magalhães, Isabel Pires & Riccardo Wanke

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## **Musical Performance as creation**

International Conference Proceedings

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Edited by Filipa Magalhães, Isabel Pires & Riccardo Wanke

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# Reflections on *Re:Mains* for Multi-Pianist: an interview with the composer Christina Athinodorou

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*Annini Tsioutis*<sup>1</sup> and *Christina Athinodorou*<sup>2</sup>

**Abstract.** Following the demanding performance of Athinodorou's *Re:Mains* for Multi-Pianist, Tsioutis interviews the composer in an attempt to identify the challenges of the journey from concept to realization, as re-examined from two different perspectives: retracing the composer's creative process, and the pianist's learning process. The ensuing discussion focuses on technical and artistic concerns – identified as spatio-kinetic – which arise from the specific instrumental setup i.e., three different pianos for one performer. The interview sheds light on how new piano vocabulary is integrated into the already known. It is also argued that the idiomatic writing of the piece can help reveal the pianist's qualities as a performer, and enhance their cognitive environment, leading to a further exploration of relevant repertoire and concert programming, as well as building new bridges of communication with the audience.

**Keywords:** contemporary piano; multi-pianist; toy piano; gesture; space; movement; practice-based collaboration

## Introduction

This paper is the outcome of the collaboration between the composer Christina Athinodorou and the pianist Annini Tsioutis. Following the premiere and the second performance of the work *Re:Mains* for Multi-pianist, and in preparation for the NCMM21 Conference in May 2021, where some preliminary results of this work-in-progress were presented, the composer and the pianist engaged in a written exchange of questions and observations, during which they individually retraced the creative and the learning process of the piece respectively. The paper discusses various subjects which were at the core of the exchange between the artists, and which are considered to be essential for the comprehension of the composer's creative process, as it is crystallized in the work.

A chronology of events is followed by a presentation of the specific characteristics of *Re:Mains*. These are then classified in two categories: innovative and familiar. Next, the implications of this classification for the learning process and the performance of the work are discussed, with reference to the composer's creative process and her objectives therein. The concluding section presents new performance directions and openings incited by *Re:Mains* and novel research ideas sparked by the discussion with the composer.

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## Chronology

*Re:Mains* for Multi-Pianist was composed between 2013 and 2015 by Christina Athinodorou.<sup>3</sup> Having already written much music for the piano as part of chamber, ensemble and symphonic formations, she was looking for a new area of solo piano writing that would magnetize her enough to explore it, not only as a composer, but also as a pianist with extensive knowledge of the solo repertoire for the instrument. Cautious not to approach piano writing through the range of her own pianistic skills, she searched for a way to go beyond the physical, spatial and aural environment of the solo pianist by extending the instrument. The extension of the instrument could be translated into many approaches: its treatment as a poly-instrument (string, percussion, keyboard) through extended techniques; furthering the potential of a prepared piano; or looking into various forms of interactions, such as combining the piano with electronics – fixed, live or virtual – or with other forms of art, such as video, dance etc. Recalling the key moments and events that led her to start working on *Re:Mains*, she narrates: “Back in 2006 I had spotted a beautiful toy piano in a small Athenian toyshop and bought it impulsively. Four or five years later I was walking around Île-Saint-Louis in Paris, and heard a street musician on the bridge playing on a detuned, but the most attractively detuned, upright piano I had ever heard. The blend of the overtones from the non-tempered piano – which reminded me of a big toy piano sound with a greater velocity and register –, together with the sound of the crowd, somehow formed a perfectly harmonious whole. This listening experience was awakened some years later, in 2013 in Pafos, when I began to compare the tuning and the timbre of the toy piano with my own upright piano, key by key.” She continues: “I often wondered how I could integrate microtonality – which is important to me as a composer – in a piano piece, but not necessarily by detuning certain strings inside a piano as Grisey did in his *Vortex Temporum*, or Campion in his recent piano music for instance. I realized that multiple keyboards with slightly different temperaments, timbre and key weight, all played by one pianist, constitute a possibility I had not considered before. My decision to include an upright piano in the piece was based on the uniqueness of the muffled and mellow timbres that could be produced by pressing the practice pedal. Then, I also wrote down various sound combinations between a grand piano and the toy piano as well as between the upright and the toy, and I was led to the final fixed setup for the new piece: the pianist would be in the middle of these three pianos of different sizes and character – the Grand, the Upright and Toy piano – that formed the shape of the Greek letter ‘Π’. With this setting as a starting point, I had found an inspiring keyboard territory within which I would explore solo playing further.”

Situating *Re:Mains* in the broader landscape of her work as a composer, she mentions briefly: “My preoccupation with movement and with regulating movement as energy – since energy presupposes movement – in the course of the piece, became evident in the creative process: new kinds of sequences of physical and aural gestures were born for *Re:Mains*, through my own reflexes, while investigating the new, unusual spatial environment with the three pianos. This was a new experience. For this reason, I considered that it would be useful to provide my *kinesiography*<sup>4</sup> to the performer accurately in notation”. As Leroux puts it

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<sup>3</sup> Composer Christina Athinodorou was born in Cyprus in 1981: <https://athinodorou.com/> (accessed 15 August 2021).

<sup>4</sup> *Kinesiography* (from Greek κίνησις/*kinesis* ‘movement’ and γραφή/*gráphō* ‘to write’): Athinodorou uses this term to describe “the composer’s conception, planning and identification of physical movement and/or sequences of movements which bear an immediate impact on the musical gestures. Conversely, the kinesiography of a piece is the conception, planning and identification of the successions of musical gestures which presuppose a particular physical preparation accordingly.”

substantially: “the musical work is rather a space of kinetic and gestural experiences shared between the one who conceives it, the one who performs it and the one who listens to it.” (Leroux, 2011: 3)

*Re:Mains* was premiered by pianist Annini Tsioutis in Cyprus, in a concert dedicated exclusively to works by Athinodorou which was part of the official programme of events for the European Capital of Culture Pafos 2017.<sup>5</sup> The second performance of *Re:Mains* took place in Athens in 2020, in the framework of the Onassis Stegi contemporary music series.<sup>6</sup> In this concert, a new programme of contemporary works around the idea of three different pianos, Grand piano, Upright and Toy piano (Pestova, 2017: 27-28) was presented, with *Re:Mains* as the centrepiece.

Following the second performance, the composer and the pianist engaged in a written and oral discussion and exchange of questions, answers, and comments on the work. This was important, because up to that point their different geographic locations of residence had not allowed them to provide sufficient feedback to each other after the two performances. Besides, engaging in the verbalization of her performance behaviour after the concerts had taken place, helped the pianist gain new insights, which will be discussed further below.

## **Re:Mains for Multi-Pianist: Presentation and Setup**

*Re:Mains* for Multi-Pianist is composed for one performer playing on three pianos of different sizes: Grand Piano, Upright Piano and Toy Piano. In her programme notes, Athinodorou introduces her work as follows: “*Re:Mains* for Multi-Pianist is a six-movement work, with an approximative duration of twelve (12) minutes. The title *Re:Mains* can be read as *Remains* (English) or *Re-mains* in French, signifying *Hands Again*, or *Hands on Hands* in a freer and possibly, more poetic manner of interpretation. All or some of the seven letters of the title (r,e,m,a,i,n,s) are used anagrammatically or elliptically to create new words which become the titles of the individual movements: *mains* (hands), *reins*, *snare*, *esi* (a transliteration of *εσύ*, which means *you* in Greek), *emis* (a transliteration of *εμείς* which means *us* in Greek), and finally *remains*.” (see Figure 1). However, the thread that connects the different movements is not solely literal, but permeates the coexistence of familiar and unfamiliar musical and technical elements, some of which will be analyzed below.

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<sup>5</sup> The concert took place on the 11th November 2017 at the Attikon Multicultural Space in Pafos, Cyprus. Promotional material: “An audiovisual performance combining contemporary music by the composer Christina Athinodorou with animation by Charalambos Margaritis. Featuring the newly established Ensemble Cyclamen, with the soprano Margarita Elia, the concert includes the first performances of the work *Re:Mains* for Multi-Pianist that will be performed by Annini Tsiouti, as well as the première of the Song Cycle *Ángel Inmenso*.”

<sup>6</sup><https://www.onassis.org/whats-on/music-connects-onassis-stegi-and-panteion-university-vol-5>, accessed 15 August 2021. Alongside *Re:Mains* the programme included works by John Cage, Brice Catherin, Einojuhani Rautavaara and Frederic Rzewski.

<b>Christina ATHINODOROU</b>		
<b>RE:MAINS for Multi-Pianist (2013-15)</b>		
i.	<b>mains</b>	[Grand and Toy]
ii.	<b>reins</b>	[Grand]
iib or bridge.	<b>snare</b>	[Toy]
iii.	<b>esi</b>	[Upright]
iv.	<b>emis</b>	[Upright and Toy]
v.	<b>remains</b>	[Grand and Toy]

Figure 1. Christina Athinodorou, *Re:Mains* for Multi-Pianist. Titles and configurations of movements.

The composer also provides a setup for the performance of the piece: according to the guidelines in the score, on stage the Grand and Upright pianos face each other, and the Toy piano is placed between them – near the high register of the Upright piano and near the low register of the Grand – as shown in the images below:

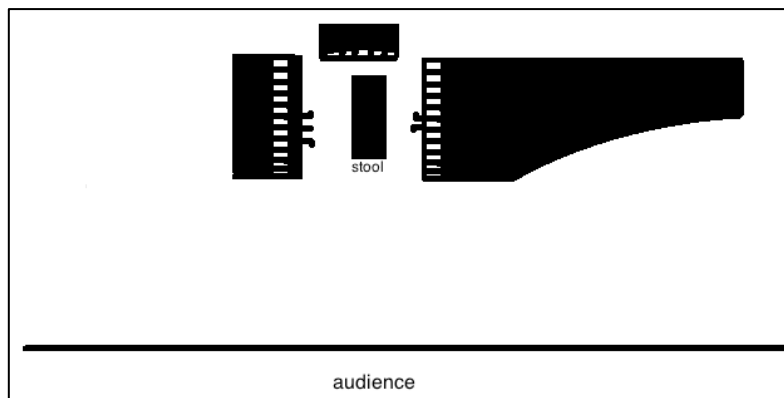


Figure 2. Christina Athinodorou, *Re:Mains* for Multi-Pianist, Setup



Figure 3. Tsioutis performs *Re:Mains* (world première 11/11/2017, Pafos, Cyprus)

## Re:Mains for Multi-Pianist: Inherent characteristics

Although novel in its setup and approach to the concept of composing for piano, the musical notation of *Re:Mains* follows standard norms. The composer has judiciously placed the staves for the different pianos in a way that reflects the usual layout of right-hand on the top and left-hand underneath, as shown in the examples below:

Figure 4. Christina Athinodorou, *Re:Mains* for Multi-Pianist, I. *mains*, bar 9.

Figure 5. Athinodorou, *Re:Mains*, IV. *emis*, bars 17-18.

When asked about notation, the composer explains: “Musically, I am interested in using the familiar to open a window towards the less familiar and discover something new. Possibly the reason is that I value the connectivity between the previously tested and the unexplored, because then there is a compass that allows us not to get completely lost in new information and the filtering will lead to adopting new material eclectically.”<sup>7</sup> Such matters of connectivity

<sup>7</sup> This view is shared with what Saariaho mentions in the chapter *Qualité et fonction du timbre musical* (Quality and function of musical timbre): « Nous sommes à la recherche d’une sorte de connectivité tant de surface que de structure, qui nous projette continûment ou abruptement d’un moment d’expérience musicale vers le suivant, de la qualité du matériau à la nature de son organisation. Les multiples trajets à travers ce champ nous révèlent la forme. Mais il nous faut, en explorant des matériaux nouveaux, plutôt que des relations nouvelles entre des matériaux familiers, acquérir une sensibilité à leur vocabulaire, un sens dont nous puissions vivre loin des ordinateurs, pour que notre imagination musicale découvre d’elle-même les formes possibles au sein même de la matière. » (Saariaho, 2013: 83). English translation: “We are in search of a sort of connectivity which relates to the surface, but also to the structure, a connectivity which continuously or abruptly projects a moment of a musical experience towards what follows, from the quality of the material to the nature of its organisation. The multiple trajectories through this field reveal the form to us. However, in our exploration of new

occur in notation too. So, I try to be as clear and straightforward as possible when it comes to notating my music, although I am well aware that my works are not always easy technically. As a composer, I have found that there is something useful to cultivate over the years: that attention to sound and its complexities, does not necessarily lead to a complex notation. Devising new signs or using verbal or other indications in order to convey a new sound is part of the writing; and broadly speaking, any sound can become part of the particular sound depository or ‘palette’ of a composer. Thus, any sign can become part of his/her notation vocabulary.” She adds: “Listening to a sound internally, imagining sound in as much detail as possible, determines my choices of notation. At the same time, testing a ‘pre-heard’ or imagined sound, hearing it out loud produced by an instrument for instance, is something that can lead to a different path.” She gives an example: “The handwritten sketches of *Re:Mains* reveal that in the first movement (*mains*) I had written the toy above the grand piano, because I intended to begin with a movement for one piano, not being sure whether it would be the grand or the upright. But right before notating the broken chord of the opening, I ‘heard’ the toy piano timbre in it, and a brilliance, which I associated with the grand (see Figure 6). So I knew immediately I would have to change the score layout later”.

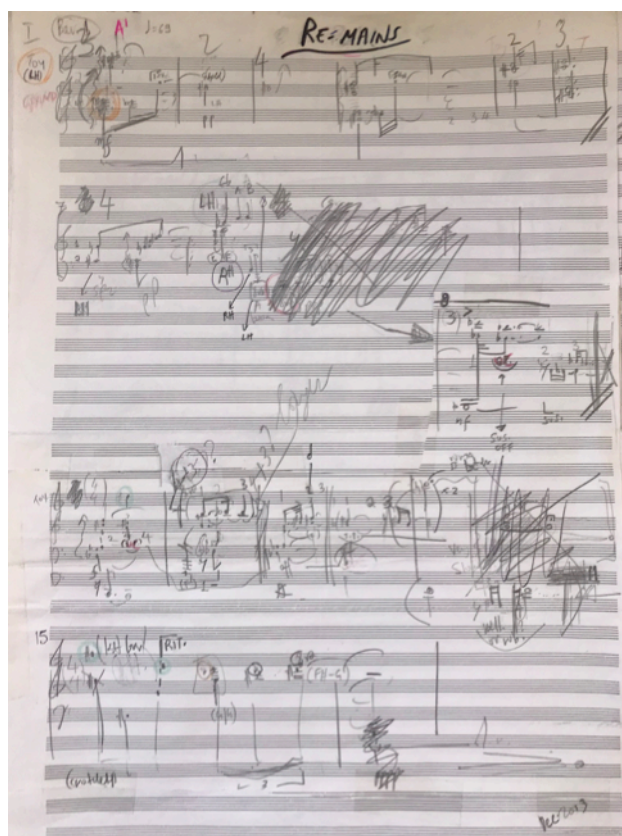


Figure 6. Athinodorou *Re:Mains, I. remains*- Handwritten sketch, Opening [for Toy piano and Grand Piano].

Along the same lines, she continues: “It had become evident that the visual positioning of the instruments in the score would make it easier to establish an immediate connection with the

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materials, rather than in the exploration of new relationships between familiar materials, we ought to acquire a sensitivity towards their vocabulary, and a sense that we could live away from computers. Only then can our musical imagination be activated and lead us to the discovery of the possible forms within the material itself”. (Translation by the author)

physical positioning of the right and left hands. Thus, in the fourth movement (*emis*) for the ‘toy-upright’ pair (see Figure 7), the toy piano stave was placed on the top because the pianist would use the right hand to play on it.”

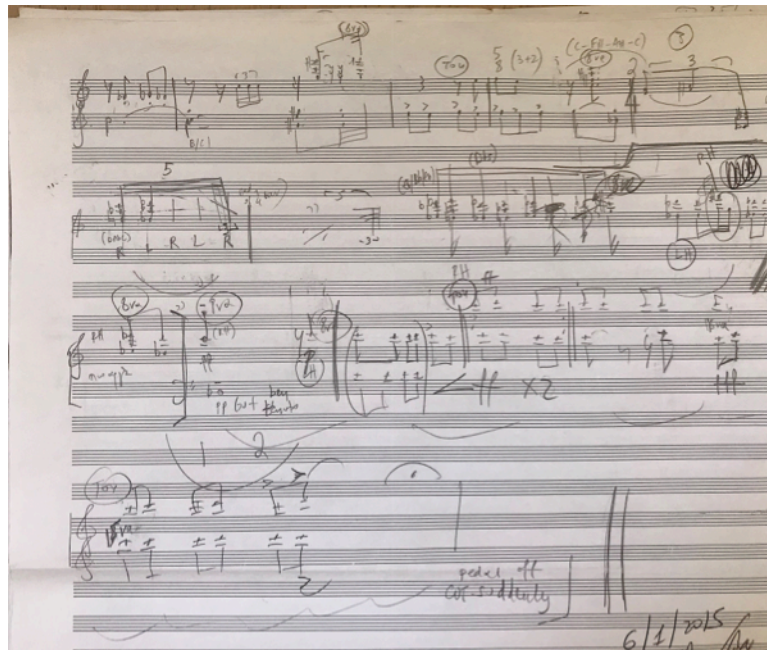


Figure 7. Athinodorou *Re:Mains* - Handwritten sketch from movement IV. *emis* [for Toy piano and Upright Piano]

A second element which can be considered familiar in *Re:Mains* is the fact that it employs idiomatic piano writing. The composer explains: “I recognize the significance of creating music that is idiomatic for the instruments I compose for. The pianistic idiom constitutes a whole vocabulary of physical gestures rooted in specific technical exercises or generated by the very distribution of the white and black keys. (Kaddour, 2011: 7) Yet going further, I would argue that idiomatic could mean inventing new conditions in which the musician(s) will be able to widen what is already natural to them. Enriching their ‘vocabulary’ of physical gestures is something that can potentially add to my music, and of course to the music of other composers. Referring to new *physical - spatial* conditions, the specific arrangement of three different keyboards in *Re:Mains* has enabled this widening of the pianistic idiom.” Furthermore, the same or similar materials are treated differently throughout the six movements. Hence, in order to create meaning with these materials as they appear in different contexts, physical and auditory adjustments needed to be made too. The composer continues: “The piano as an acoustic instrument is played by a human being with a specific anatomy that the composer has to trust and build upon in the creation of a new piece.” Respecting human anatomy when composing music can also be understood as signifying that however demanding a piece is technically, it is within reach and possible to execute, from a practical standpoint.

Difficulties of a different nature such as those pertaining to sound, expression, chord voicing, or pedalling requirements, may also be related to whether a composer respects human anatomy or not. Athinodorou’s *Re:Mains* is a virtuosic and technically demanding work, but its difficulty as such does not lie in what are usually or traditionally considered as technical constraints. In this work we come across frequent metric and tempo changes; extensive pedalling – which is often of an unusual nature, for example the use of the middle pedal on the upright piano, as well as combined pedalling –; the hand span for certain chords; reaching required speeds in different movements; and finding the right colours and expressive

atmosphere. Yet, the human anatomy *is* respected and the piano idiom *is* enhanced through difficult, but perfectly feasible sequences of gestures. The composer explains: “Technically speaking, I am always trying to be aware of the thin line that divides the impossible from the extremely difficult. But of course, I am not demanding things constantly on this level in the course of the music. Moments where there is no particular technical challenge, allow the performer to breathe and perhaps prepare for another demanding part of the music. But difficulty does not always have to do with technique: it might have to do with the accumulation of tension, and for me tensioning is linked to how the different quantities and qualities of energy are understood, notated, distributed and performed.”

After having isolated those characteristics of the work which can be classified as familiar, certain innovative aspects warrant a discussion. The title of the work itself presents a novelty: *Re:Mains* “for Multi-pianist”. As opposed to titles that indicate the instrument for which the work is written clearly – for instance of “X or Y” for piano – the title of the work places the performer at the forefront. It could have been written as “*Re:Mains*” for grand, upright and toy piano for one performer, even if this title is too long, yet the composer introduces a characteristic word for the musician: we can read the ‘Multi-’ before the ‘pianist’, not only as a reference to the multiple instruments in play, but also to the pianist themselves, who now becomes a multi-pianist, a multi-player and a multi-tasking performer.

The specific setup of the work raises certain practical issues, even before the actual performance and already during the learning process. Prior to the first performance, pianist Annini Tsioutis had the possibility to practice on both a grand and an upright piano, however the instruments were not placed in the required positions for the work, but at different corners of the room. This meant having to carry and place the toy piano on the right of the upright piano, or to the left of the grand piano, depending on which movement was being practiced. This hindrance was in fact an advantage: at a very early stage of the learning process Tsioutis was sensitized to the spatial dimension of the work. Accordingly, foretasting, testing and experiencing spatialization was absolutely necessary and inevitable in her path from visualisation to realisation. This point will be further discussed below.

The second point, which is inherent in the work, is the multiplicity of instruments, and thus the multiplicity of ways of playing. More precisely, the three pianos are of different dimensions, key weight, key width, and sonority (difference of sonority between the toy and the “big” pianos and possibly difference of tuning and timbre between the upright and the grand). They also differ in duration of resonance depending on the venue, and in body-related requirements including a varying combination of hand openings, finger stretching, finger striking force and tone production<sup>8</sup>. In short, great responsiveness and rapid adaptability became a prerequisite for learning and performing the piece very early in the process. Furthermore, the fact that the three instruments face different directions is of paramount importance. This does not only affect the return of sound towards the performer – and the audience –, but also the physical gestures of the pianist, who must stretch the arm out and towards the right side when facing the upright Piano when playing on more than one pianos at the same time (See Figure 8), or to the left of the torso when facing the grand piano, in order to reach the toy piano.

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<sup>8</sup> As mentioned by Xenia Pestova (2017: 30): “Awareness and knowledge of this method [that of the toy piano] of tone production calls for a different physical approach to striking the keys.”



Figure 8. *Re:Mains*, second performance, Hellenic première, 6/2/2020, Athens, Greece.

When playing on one piano, pianists deal with homogenous key weight, equal distance between keys, familiar touch and a tuning in equal temperament, unless required otherwise by the composer, or unless the piano is in a poor condition. In this work, one must tackle three different sets of the aforementioned elements. Trained pianists possess a whole battery of acquired movements and gestures, perfected through hours and years of practice, all in the forward direction, i.e. with the front body facing the piano. In *Re:Mains*, these gestures must be adapted in the direction of the right or the left of the torso, depending on which hand reaches out to the toy piano. Furthermore, when reaching out to the toy the pianist must reconfigure the span of the hand and the force of attack slightly before touching the keyboard, as the keys are much smaller and lighter in weight than those of a standard piano.<sup>9</sup> Finally, the pianist's sonic environment is radically changed and spatialized: whereas pianists are accustomed to receiving sound only from the front, there is now a sound source on their right or on their left, depending on which movement is being performed, and on their position on stage.

### **Merging elements: a path towards experiencing a new stage**

How are these two types of elements – familiar and innovative – combined to create the unique experience of *Re:Mains*? One could read the familiar elements as a point of departure towards the innovative ones. They are, however, more than that: they greatly facilitate the learning process and, through that, the establishment of a new mindset, ready to adopt the numerous innovative elements. (Heroux and Fortier, 2014, as well as Chaffin and Toffer, 2006)

The innovative elements in the work result in the creation of a new, spatialized sonic environment, englobing the pianist, who now moves around on stage, turning, standing up, and acting out new movements. It is therefore appropriate to refer to a new type of stage, an

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<sup>9</sup> This point is also discussed in Xenia Pestova (2017: 29). And, this is where the Multi-Pianist performing *Re:Mains* differs from other musicians performing on multiple instruments or keyboards. In organ playing for example, there may be cases where the keyboards of the organs face different directions, yet the cases where the key weight, width and speed of attack are also different, are very rare, particularly in contemporary music.



augmented stage, in the sense of space and sound. These elements combined, already during the learning process, introduce and lead to the incorporation of the performative dimension of the work and to a new perception of sound overall.

## The performative aspect of *Re:Mains*

Throughout the learning process and the performance, the chosen type of notation and, in short, the score of *Re:Mains*, serves as a comfortable backdrop, a source of reassurance for the pianist: it is clear and easy to follow, not only considering choices of sound representation, but also in relation to extra-musical instructions, such as setup, physical movements etc. Yet, to perform in this new sonic environment, the pianist must develop and ‘activate’ a new manner of listening, one that englobes all sound sources and homogenizes playing effects independent of the instrument or the combination of instruments, their position on stage – hence the sound source – and the required gestures. This is in fact something the composer deliberately sought to achieve. She says: “[...] what had been consistently and persistently present in the process of composing in *Re:Mains* – as it often happens for every instrument I am writing for – was the notion of going beyond the boundaries of the listening environment of the solo pianist, to discover what can be found there, and decide whether that serves my artistic intentions.”

Reaching an advanced level of knowledge of the work, with all elements now combined, affords a high-level appropriation of the performative aspects of the work by the performer, now a multi-pianist who performs on an augmented piano and stage, using extended gestures. This is something with which the composer was consciously concerned at various stages of her creative work. In the programme notes, she specifies: “Apart from the audio-visual aspect of musical performance, *Re:Mains* deals with the kinesthetic aspect as well [...]”. When the pianist successfully reaches this final stage of appropriation of the work, ready to give a fluent rendition of the music, its full performative potential is revealed. The performative dimension of *Re:Mains* is in fact totally embedded in the score.<sup>10</sup>

Irrevocably, for the performer, this experience brings about a completely new way of considering piano performance in general, and it introduces new pathways of communication with the audience.<sup>11</sup> The pianist admits: “*Re:Mains* made me break out of my comfort zone, i.e. the small space on stage where I would look at my instrument, and avoid dealing with the audience, sometimes even pretending they were not there. Clearly, this is not a way to build bridges with it. For example, it took me time and a great effort to overcome my public speaking anxiety. However, by facing the challenge to sing or to speak on various occasions – as in pieces combined with *Re:Mains* in the Athens programme, or pieces that the experience of *Re:Mains* triggered me to explore – made me realise how powerful a tool it can be in

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<sup>10</sup> Quoting Anakesa Kululuka: “Ainsi, les gestes musicaux physiologiques et physiques jouent un rôle singulier dans le cheminement de la pensée musicale et dans le conditionnement de la réalisation des œuvres musicales. Ils en sont aussi des instigateurs de certaines de leurs formes et demeurent la référence à la fois d’un comportement et d’une attitude biológico-physiques qui engendrent une idée musicale et son développement, structurés en phrase, en mélodie, en rythme ou en harmonie.” (2001: 11). Translation in English: “Thus, physical, and physiological musical gestures play a unique role in the progression of musical thinking and in the conditioning of the realisation of musical works. They are also the instigators of certain forms and remain the point of reference of a certain biológico-physical behaviour and attitude which create a musical idea and its development, structured in phrases, melody, in rhythm or in harmony.” (Translation by the author)

<sup>11</sup> Although in a different context, that of performing works for solo Toy Piano, Xenia Pestova also notices the difference with traditional piano concerts, in that the Toy Piano Performer «draws audiences closer» (Pestova, 2017: 29).

combination with the piano: moving between keyboards, singing, speaking etc, while playing at the same time, made me see and experience the difference between being a musician seated in front of her instrument, and being transformed into an all-round performer on stage. When I think of it like this, I feel it's a pity you didn't write *Re:Mains* sooner!"

Referring to the role of the body – less frequently mentioned in relation to the creative process –, Athinodorou underlines: “Akin to performance, I see and experience composition not dryly as a craft, but as a psychosomatic process.”

In the same vein, considered as a psychosomatic process, studying and performing of *Re:Mains* can transform a pianist into a Multi-pianist, a new type of performer. A Multi-Pianist performs on an augmented stage, using extended techniques. An augmented stage is one where the pianist moves in different directions, turns around, gets up, and receives sound from multiple sound sources and varying directions. On an augmented stage, the extension of the traditional piano technique and gestures, the extension in space towards different directions, as well as the adaptation to the different types of keyboards and their respective technical particularities are identified as extended techniques.<sup>12</sup>

The pianist remembers: “The staging of the first performance in 2017 in Pafos gave the piece a performative aspect: the music was ‘accompanied’ subtly by live projection of original animations created by the Cypriot visual artist Charalambos Margaritis on a thick black-curtain background, in neutral, low lighting. The setting of the second performance, in 2020 in Athens, was materially inappropriate, because the stage was small, and subsequently there was little room between keyboards, while the audience lights had remained switched on for the entire concert. It was there however that I fully came to grasp the performative aspect of *Re:Mains*, which is written *in* the music. This is quite a feat; this is the essence of musical performance: the body becoming an integral part of the work”.

## Conclusion

The retracing of the learning process and the composing process, the comparison of the two approaches, and the identification of common points was an extremely fruitful enterprise. According to the classification of “Patterns of collaboration among Artists” established by Vera John-Steiner (John-Steiner, 2000: 63-96) the collaboration between composer and performer, in the specific case Athinodorou and Tsioutis, can be considered as a practice-based “complementary collaboration”. Resulting not only in the performances of the work, but continuing through the ongoing dialogue and exchange of ideas and impressions, this practice-based complementary collaboration culminates in the realization of the importance of post-performance verbalization for and by the performers, which not only becomes a significant tool for research, but a personal evaluation tool as well, allowing them to challenge their practice and to discover new directions in which they can experiment and grow.

The in-depth communication between a composer and a performer is crucial, communication in the sense of a back and forth exchange, research, and detailed discussion, and not in the sense of the typical distanced professional stance sometimes adopted by performers and

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<sup>12</sup> Of course, this results in an expansion of the pianist's cognitive environment; discussing this subject is however beyond the scope of the present paper.

composers, often due to lack of time and heavy schedules. The potential inherent in this type of collaboration goes beyond benefits to the participating parties alone.

Finally, the presentation of the score is of primary importance, in the sense of its consistency, coherence and clarity of information, comprehensive extramusical instructions and neat presentation. It allows the communication between performer and composer to begin from a high level already, and it avoids misconceptions, delay, and fatigue.

More specifically, in the case of *Re:Mains*, the legibility of the score, and the fact that the musical notation is standard and clear, in addition to all the benefits commented upon earlier, renders more obvious the fact that the performative aspect of the work is in fact written in the music. This enables the performer to receive the music more naturally, and thus to embody and convey it all the more convincingly, impressively and maturely, to the audience.

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