
Thursday 10 – Sunday 13 July 2025
Hosted by Guildhall School of Music & Drama

Performance Studies Network (PSN) 7th International Conference



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Introduction

We are delighted to welcome you to the Performance Studies Network's seventh International Conference at Guildhall School of Music & Drama in London, 10 to 13 July 2025.

Our School encompasses the disciplines of Music, Drama, and Production Arts, and as such we are welcoming the broad research and practice community to come together at this conference for discussions, debates, performances, and presentations around 'performance studies' broadly defined, covering a wide range of practices, musics, approaches, and methodologies.

Alongside the broad range of presentations on offer in this conference, there will be a thematic strand forged from the interdisciplinary and civic-focused ethos of the School, putting practice at the centre of this collaborative event. Underpinning our world-leading reputation for high-level artistic training, this strand will centre around such concepts as Artistic Citizenship, Digital Performance and Production, and Socially Engaged Practice.

This PSN conference seeks to bring together researchers into practice and through practice from a wide spectrum of specialisms and backgrounds to consider their work as a tool for critical inquiry, potentially reshaping our collective understanding of the field of performance studies in ways that are ever more inclusive, culturally and contextually nuanced, and reflective of complex global realities.

Thank you for joining us, and we look forward to a long weekend of fascinating and inspiring talks, performances, discussions, and more.

Amy, Eliza, the steering committee, advisory board, and conference organising team.



Guildhall School is provided by the City of London Corporation as part of its contribution to the cultural life of London and the nation

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Conference schedule

Installations & Interactive Workshops

Postgraduate Research Studio Residency

Meeting Room 1 (Level 4)

The Postgraduate Research community will be creating installations and staging screenings of their work in a four-day Studio Residency in Meeting Room 1. Expect to see innovative and inspiring work in progress across the disciplines of music, drama and production arts, including work by, amongst others:

Beatrice Baumgartner-Cohen

Drawing in and on Guildhall: What happens when I take my practice of live graphic recording out of its commercial context?

Maryam Nazari

Persian Carpetology as the Performance of Ritual

Pete Wallace

Beyond Precision: Embracing the spectrum of movement in digital animation – a study of neurodiversity, nuance and authenticity in motion capture

Rachel Young

Costuming the Collapse: A posthuman investigation into the degradation of the natural environment through performance costume

Purpose & vision 2025/26 with 64 Million Artists

Thursday 10 July | 10.30am–12pm & 1.30–3pm Gym (Level -2)

Using exercises from some of their leadership work, 64 Million Artists will invite delegates to explore the purpose behind their work and their vision for the future. The sessions aim to give a moment of pause and clarity, so that when delegates are discussing future plans they can do so with confidence.

Facilitators

Lerato Stanley-Dunn
Alex Eisenberg

Installation: Orchestral production in the age of Atmos

Saturday 12 July | 9.30am–5pm TV Studio (Level -2)

Presented as a follow-up to the Electronic and Produced Music department's orchestral recording session on 10 July, this audiovisual installation features the resulting compositions in surround sound with synchronised video. Running continuously on 12 July, the installation invites audiences to experience spatial works by Helen Noir, Paul Archbold, Jemily Rime, Elif Yalvac, Toby Young, and Marios Aristopoulos.

Symphonova workshop for conductors and soloists

Sunday 13 July | 9.30–11am Gym (Level -2)

Led by Symphonova conductor and inventor Shelley Katz and soprano Adaya Peled, the workshop offers conductors and soloists the opportunity to engage directly with the Symphonova system. The session is open for general attendance, with a limited number of places available for those wishing to participate actively.

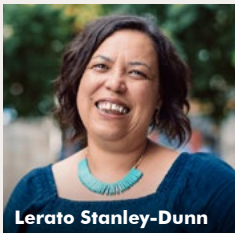
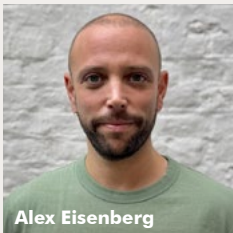


Milton Court Theatre

Day 1

Thursday 10 July 2025

9.15–10am		Registration & tea/coffee			
10–10.30am		Welcome			
10.30am–12.30pm	Concert Hall Composition rehearsals	Rehearsal Room 1 Paper presentations Chair: Lynne Rosenberg	Rehearsal Room 2 Paper presentations Chair: Anthony Gritten	Rehearsal Room 3 Roundtable discussion Chair: Sophie Hope	Gym Workshop
	10.30am–12.30pm	10.30–11am Diana Krasovska “A spectacle set to music”: Genre experimentations in the practice of Vsevolod Meyerhold	10.30–11am Laura Casas Cambra 259 Women: Investigating the interwar generation of women composers at the Royal College of Music (1918–1939)	10.30am–12.30pm Guildhall De-Centre for Socially Engaged Practice and Research Join members of the <u>De-Centre</u> to hear more about their research topics and discuss the role performance plays in socially engaged research.	10.30am–12pm Purpose & vision 2025/26 with 64 Million Artists Using exercises from some of their leadership work, <u>64 Million Artists</u> will invite delegates to explore the purpose behind their work and their vision for the future.
		11–11.30am Maria Andrews A scene shifter’s eye and the scenography of the city: Harry Diamond, lost in a labyrinth, wandering in a maze of masks	11–11.30am David Gorton, Stefan Östersjö Performing the uncanny: Stylistic dilemmas in ‘A Treatise of Melancholie’	With: Nell Catchpole, Beatrice Baumgartner-Cohen, Jane Booth, Leslie Deere, Sophie Hope, Fatima Lahham, Sean Gregory and Nazli Tabatabai-Khatambakhsh	The sessions aim to give a moment of pause and clarity, so that when delegates are discussing future plans they can do so with confidence.
		11.30am–12pm Rachel Young Threads of inquiry from Costuming the Collapse: An exploration of costume fragments	11.30am–12pm Elisabet Dijkstra Pylons, scar tissue and compositional hinterlands: Exhuming old selves through memory as material		Limited places available – <u>sign up here</u> .
		12–12.30pm Michał Kawecki, Adaya Peled Sonic testimonies: Composition as an artistic form of documentary	12–12.30pm Scott McLaughlin “What do instruments want?” agency and performance		
12.30–1.30pm		Lunch			

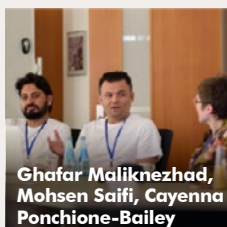
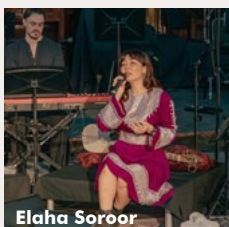
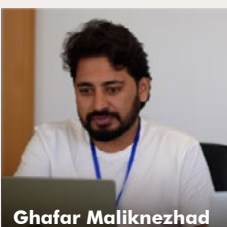

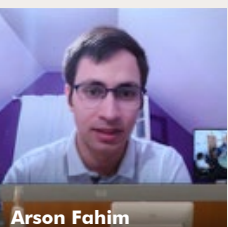
1.30–3pm	Concert Hall Composition rehearsals	Rehearsal Room 1 Paper presentations Chair: Diana Kraskova	Rehearsal Room 2 Research-framed performance presentations Chair: Scott McLaughlin	Rehearsal Room 3 Roundtable discussion Chair: Amy Crankshaw	Gym Workshop
1.30–3pm		1.30–2pm Abigail Sin Sowing seeds: Cultivating artistic research outlooks in first-year undergraduate conservatory students at the Yong Siew Toh Conservatory of Music	1.30–2pm Rachel Becker The opera fantasia as drag	1.30–3pm Kathryn Hughes, Matti Tainio, Véronique Chance, Natalie Pace The Running Artfully Network: Reframing running as performance methodology	1.30–3pm Purpose & Vision 2025/26 with 64 Million Artists Using exercises from some of their leadership work, 64 Million Artists will invite delegates to explore the purpose behind their work and their vision for the future. The sessions aim to give a moment of pause and clarity, so that when delegates are discussing future plans they can do so with confidence.
		2–2.30pm Alis Yu Establishing the phonomotor connection as the cornerstone of piano technique: Using Chopin's <i>Etude</i> as case study	2–2.30pm Wenchun Fan Reflective practice as a tool: Technical and interpretative analyses of Schubert's violin works		Limited spaces available – sign up here .
		2.30–3pm Michael Kahr Artistic research and artistic citizenship in jazz and popular music: Collaboration within and beyond academic contexts	2.30–3pm Jacqueline Ross, Artem Belogurov Beethoven revisited: Playing with time		Facilitators Lerato Stanley-Dunn Alex Eisenberg
3–3.30pm	Break				
3.30–5pm	Plenary session: Collective Pause, Creative Push Theatre An energising close to the day – to reflect, connect and move ideas forward.	Join 64 Million Artists for an interactive plenary designed to help you gather, shape and share the ideas sparked throughout the day and reflect on your research priorities. In this creative and spacious session, we'll take time to reflect on what's emerged, surface what matters most, and explore the tensions and insights that sit beneath our research practices. Through reflective prompts, rapid idea generation, and moments of collective exploration, you'll have the chance to map the thoughts you've been carrying – and give them form, voice and direction.			
	Facilitators Lerato Stanley-Dunn Alex Eisenberg Chaired by Amy Blier-Carruthers, conference convenor	 Lerato Stanley-Dunn	 Alex Eisenberg		

5–6pm	Drinks reception	
6–8pm	<p>Orchestral production in the age of Atmos – Open recording session with Guildhall Session Orchestra Concert Hall</p> <p>Composers Helen Noir Paul Archbold Jemily Rime Elif Yalvac Toby Young Marios Aristopoulos</p>	<p>This session explores the creative possibilities of spatial orchestral production, using the Guildhall Session Orchestra and Dolby Atmos recording facilities at Milton Court. As part of our academic work in immersive audio, compositions by Electronic and Produced Music professors from Film Music, Game Audio, Sonic Arts and Popular Music will be recorded using a Dolby Atmos microphone array (PCMA – 12 channels).</p> <p>In addition to the 12-channel Atmos setup, the performance will also be captured using Decca Tree, Blumlein, AB Omni, and Binaural recording techniques. These complementary approaches support our research into spatial and comparative orchestral production.</p> <p>The session will open with a brief technical introduction from Julian Hepple (Head of Digital, Production & Venue Support) and Mimi Hemchaoui (Head of Audio Operations), outlining the recording setup and creative aims. Short Q&A opportunities with the composers will take place between takes.</p> <p>This is an open session, and audience members are welcome to enter and exit quietly between recordings.</p>



Day 2

Friday 11 July 2025

9–9.30am		Registration		
9.30–11am	Concert Hall Research-framed performance presentations Chair: Karen Wise	Rehearsal Room 1 Paper presentations Chair: Michael Kahr	Rehearsal Room 2 Paper presentations Chair: Maitreyee Kuhu	Rehearsal Room 3 Roundtable discussion Chair: Simon Bayly
	9.30–10am Carl Patrick Bolleia Gnarly gestures, musical topics, and structural applications: Analytical tools for the postmodern performer	10–10.30am Jerry Yue Zhuo, Ana Beatriz Ferreira Reimagining Chinese Nanyin notation through Western ensemble practices: A co-created composition exploring gesture and fluid leadership	9.30–10am Greg Hartmann Improvisation: A hidden link between performance and analysis?	9.30–11am Barbara Gentili, Inja Stanovic, Adam Stanovic, Jed Wentz The resilience of academic research at a time of crisis: How research associations, centres and groups are shaping the future of performance
	10–10.30am Hwan-Hee Kim Folk meets keyboard: Kuk-jin Kim's nationalistic vision in piano music	10.30–11am Elisa Järvi From tradition to innovation: The new kind of quarter-tone piano	10–10.30am Anthony Gritten When is a dry run a performance?	
	10.30–11am Matthew Lau Charles Griffes: A discovery into the works for solo piano		10.30–11am Serena Paese Mindfulness practices and music performance	
11–11.30am		Break		
11.30am–1pm	Plenary session: Cayenna Ponchione-Bailey and colleagues 'Afghanistan's blended orchestras: politics and practices' Concert Hall Chaired by Katherine Schofield Speakers Dr Cayenna Ponchione-Bailey Ghafar Maliknezhad Qambar Nawshad Mohsen Saifi Arson Fahim Elaha Soroor	Despite the Taliban's brutal repression of music in Afghanistan today, the region's extraordinary musical history spans thousands of years and embraces a plethora of influences and practices, ranging from folk music and Hindustani classical traditions to historically-European classical and global popular music genres. Since 2022 a group of Afghan musicians and scholars have been collaborating with Dr Cayenna Ponchione-Bailey to research the historical and contemporary practices of the country's 'blended' orchestras – those that bridge these diverse musical traditions. Active in Afghanistan during the mid-to-late 20th century, and again in the second decade of the 21st century, these ensembles initially emerged to meet the demands of military and entertainment contexts, later taking on more explicit national cultural and geo-political agendas. Their day-to-day practices were marked by these generative forces, giving rise to their unique sonic profiles and the social organisation of their artistic work. While music and musicians are silenced, repressed, and driven underground by the Taliban regime, this blended orchestral practice continues to evolve, developed by musicians living in exile today. Our research has blended composition, performance and engagement activities, with audience surveys, interviews and theoretical research methods to docu. This presentation will provide a window into our research findings and performance activities finishing with a hands-on workshop with Hazara singer-songwriter, Elaha Soroor. This talk examines the significance of blended orchestral practices in Afghanistan, exploring how they reflect and negotiate the country's complex cultural and political histories while drawing attention to ongoing efforts by practitioners to preserve and sustain them.		
				
				
				
				
				

1–2pm	Lunch			
2–3.30pm	Concert Hall Research-framed performance presentations Chair: John Rink	Rehearsal Room 1 Paper presentations Chair: Sophie Hope	Rehearsal Room 2 Paper presentations Chair: Mimi Mitchell	Rehearsal Room 3 Roundtable discussion Chair: Toby Young
	2–2.30pm Adriana Festeu, Anca Preda Reciting fragments: A reimagining of the vocal recital	2–2.30pm Leslie Deere Moving sound: Embodied audiovisual composition in extended reality environments	2–2.30pm Barbara Gentili Drafting new historiographies of singing through autoethnography and early recordings	2–3.30pm Mira Benjamin, Scott McLaughlin, Emily Worthington, Tim Parker-Langston, Bea Hebron and Niamh Gallagher For embodiment in music performance
	2.30–3pm Cecilia Oinas, Meeri Pulakka When a composer does not want their performers to succeed: Examining the vocal and pianistic styles of Strauss’s <i>Der Krämerspiegel</i> (1918)	2.30–3pm Mats Küssner Orpheus reimagined: Exploring digital performance through VR-enhanced concerts	2.30–3pm Inja Stanovic Historically informed recording: ERA’s violin case-study	
			3–3.30pm Julian Hellaby Callas vs Tebaldi: A rivalry revisited	
3.30–4pm	Break			
4–5.30pm	Masterworks and improvisations – The art of combining business with pleasure Concert Hall Ensemble+ Will Bracken - Piano Tuulia Hero - Violin Catharina Feyen - Bass Adaya Peled - Sorano	In the spirit of the classical music performance culture during the golden era of Masters from Bach to Liszt, when improvisation was an integral component of musical performance and the audience’s expectations, enjoy a timeless repertoire brought to new life. Experience the birth and development of captivating, improvised works in real-time through collaboration with you, the audience. Improvisation group Ensemble+ and renowned classical improviser and pedagogue David Dolan examine the role of Improvised State of Mind in the current climate of Western classical music performance culture.		
5.30–6.30pm	Drinks & nibbles reception			
7pm onwards	Strauss’ <i>Salome</i> with London Symphony Orchestra/Sir Antonio Pappano* Barbican Hall *Concert + dinner ticketholders ONLY			

Day 3

Saturday 12 July 2025

9–9.30am		Registration			
9.30–11am	Theatre Research-framed performance presentations Chair: Rachel Becker	Rehearsal Room 1 Paper presentations Chair: Lina Navickaitė	Rehearsal Room 2 Paper presentations Chair: Mats Kussner	Rehearsal Room 3 Screening Chair: Roderick Chadwick	TV Studio Installation
	9.30–10am Cee Adamson Voices of justice: Artistic citizenship and the power of vocal advocacy	9.30–10am Mimi Mitchell Early music in the 21st century	9.30–10am Emily Payne, Karen Burland, James Cannon ‘Without an audience it doesn’t take off’: An interview study of performers’ experiences of live music	10–11am Lynne Rosenberg Utilised privilege: Building platforms and ladders through media-making - Presentation, Q&A, and a screening of Emmy-nominated <i>Famous Cast Words</i> .	9.30am–5.30pm Orchestral production in the age of Atmos Presented as a follow-up to the EPM department’s orchestral recording session on 10 July, this audiovisual installation features the resulting compositions in surround sound with synchronised video. Running continuously on 12 July, the installation invites audiences to experience spatial works by Helen Noir, Paul Archbold, Jemily Rime, Elif Yalvac, Toby Young, and Marios Aristopoulos.
	10–10.30am Katherine Fry, Frances Lynch Gender, song and the city: Re-sounding the music of Eliza Flower (1803–1846)	10–10.30am Lola Salem Emplois and agency: Performance as a creative force in the Académie Royale de Musique (1669–1770s)	10–10.30am Maitreyee Kuhu Ritual as a site of gender subversion: A study through the lens of performativity		
	10.30–11am Késia Decoté Rodrigues music as an invitation – online creative collaboration with women and girls, for online piano performances	10.30–11am Sam Shortall A ‘Fusion of Horizons’: Historical improvisation through the lens of Gadamer’s philosophical hermeneutics	10.30–11am Zixi Ren Exploring musical identity construction of Chinese female pianists: Piano performance, career path and post-socialist feminism		
11–11.30am		Break			
11.30am–1pm	Plenary session: Black Lives in Music – a discussion with Roger Wilson and Sonia Watson-Fowler Theatre	Black Lives in Music: Driving change using research and advocacy. Chaired by Amy Blier-Carruthers.			
1–2pm		Lunch			



**2–3.30pm Barbican art gallery
visit / Networking**

Symphonova: Redefining orchestral performance in the digital age Gym

Lecture-recital and roundtable

Through live demonstration and discussion, conductor Shelley Katz and flutist Abigail Dolan will present Symphonova technologies and their application in performance, demonstrating how traditional practices interact with cutting-edge digital tools.

The session highlights how virtual instruments, conductor's real-time gestural control and versatile virtual acoustics offer new artistic possibilities for composers, conductors and performers.

Joined by soprano Adaya Peled, they will perform orchestral works by Joe Kraemer, Jeremy Thurlow, Malcolm Singer, Robert Kahn and Hans Krieg, showcasing new ways audiences can experience new and suppressed symphonic music.

A cross-disciplinary roundtable will follow, using the Symphonova as a case study to explore the opportunities and challenges of integrating digital technology into performance.

Participants: Dr Amy Blier-Carruthers (chair), Abigail Dolan, Shelley Katz, composer Joe Kraemer and Michael Haas.

3.30–4pm Break

4–6pm	Theatre Research-framed performance presentations Chair: Judith Valerie Engel	Rehearsal Room 1 Paper presentations Chair: Tom Armstrong	Rehearsal Room 2 Paper presentations Chair: Julian Hellaby	TV Studio Installation
	4–4.30pm Chak-Lui Chan, Chin-Mei Law Soliloquy in the Mountain	4–4.30pm Sean Gregory Makers in the moment: Musicians as creative- collaborative practitioners – the possibilities and the potential	4–4.30pm Nicole Leupp Hanig Balancing the human instrument: Embodied rhythms as an antidote to perfectionism and a gateway to authenticity of expression in performance	9.30am–5.30pm Orchestral production in the age of Atmos Presented as a follow- up to the Electronic and Produced Music department's orchestral recording session on 10 July, this audiovisual installation features the resulting compositions in surround sound with synchronized video. Running continuously on 12 July, the installation invites audiences to experience spatial works by Helen Noir, Paul Archbold, Jemily Rime, Elif Yalvac, Toby Young, and Marios Aristopoulos.
	4.30–5pm Alfia Nakipbekova Luigi Dallapiccola and Gaspar Cassadó: An inspired collaboration	4.30–5pm Eleonora Savvidou ‘Thank you for the music’: Temporal formation of transient micro communities through inclusive music-making	4.30–5pm Yangyi Mao Poetry as musical heart, sound as musical body: An exploration of the relationship between poetry and music in Chinese art songs from the 1920s to 1980s	
	5–5.30pm David Kopp Concept into realization in Schumann's <i>Davidsbündlertänze</i>	5–5.30pm Nicola Vilander ‘Mister, the earrings look too good on you’: More- than-Human affects and the first gender transition of a teacher in an elite Chilean-British school	5–5.30pm Lina Navickaitė Piano recital as a construct of multiple identities	
	5.30–6pm Dobromir Tsenov The evolution of Bulgarian style in L'ubomir Pipkov's 20th-century piano works			

7pm onwards Conference Dinner*
Côte Brasserie,
Whitecross Street

*Concert + dinner
ticketholders ONLY

Day 4

Sunday 13 July 2025

9–9.30am	Registration				
9.30–11am	Concert Hall Research-framed performance presentations Chair: Yajie Ye	Rehearsal Room 1 Paper presentations Chair: Jian Yang	Rehearsal Room 2 Paper presentations Chair: Joyce Tang	Rehearsal Room 3 Roundtable discussion Chair: Amy Blier-Carruthers	Gym Workshop
	9.30–10am Onur Şentürk Traditional playing style differences of Kemençe (Black Sea fiddle)	9.30–10am Clare Lesser Socially engaged practice in Luigi Nono’s La fabbrica illuminata: A historical case study	9.30–10am Malwina Marciniak Pianistic challenges in 21st century piano concertos	9.30–11am Simon Zagorski-Thomas, Amy Blier-Carruthers, Saraleigh Castelyn, Cormac Newark Creative models for practice research	9.30–11am Symphonova workshop for conductors and soloists Led by Symphonova conductor and inventor Dr. Shelley Katz and soprano Adaya Peled, the workshop offers conductors and soloists the opportunity to engage directly with the Symphonova system. The session is open for general attendance, with a limited number of places available for those wishing to participate actively
	10–10.30am Judith Valerie Engel Self-fashioned virtuosity: 18th century women at the keyboard	10–10.30am Diego Castro Magas Radically embodied performance: Embodiment, assemblage and musical structure	10–10.30am Sandeep Gurrapadi Performance and participation as third space: Movement, sound, and spatial negotiation		
	10.30–11am HyunJeong Hwang Piano performance with messaging: Performance possibilities in contemporary Korean and Japanese piano works	10.30–11am Miika Hyttiäinen, dejana sekulić Past performing to play and compose: Entity, agency and failure in the creative processes of “Impossibilities of DDM-MYYYY”			To express interest in active participation and to receive information about the repertoire, please sign up here .
11–11.30am	Break				



11.30am–1pm	Concert Hall Concert	Rehearsal Room 1 Paper presentations	Rehearsal Room 2 Paper presentations
11.30am–1pm	Composer's workshop performance Amber Priestley, Finn O'Hare, Julia Mahon, Megan Steinberg, Moss Freed	11.30am–12pm Xiyue Ge Creative talent, career sustainability, and pedagogical innovation in 21st-century musical theatre: Global perspectives and local adaptations	11.30am–12pm Samuel Wilson Performing systems
		12–12.30pm Joyce Tang In search of the pianist: The role of the piano in early 20th century piano concerto rolls	
		12.30–1pm Jian Yang, Xincan Yang, Werner Goebel The 'Viennese Rhythm' in Fritz Kreisler's recordings of his <i>Liebesleid</i>	
		12.30–1pm Catherine Laws What am I touching when I play the piano?: Musical touch and vicarious perception	

1–2pm	Lunch	
2–3pm	<p>Trio Havisham recital Concert Hall</p> <p>Trio Havisham is an award-winning ensemble comprising pianist Zany Denyer, violinist Magdalena Riedl, and cellist Seth Collin. Renowned for their thoughtful music making, their performances have been described as having “real flair, while never losing that sense of balance” (CAVATINA, 2022).</p>	<p>Having won the Musicians’ Company Award at Wigmore Hall (2023), they are now part of the Worshipful Company of Musicians’ five-year Young Artist Program. They have also been selected by the Kirckman Concert Society as Kirckman Artists for the 2024/25 season, after previously being part of the Tunnell Trust’s roster of artists in 2023/24. The trio is also grateful for the support of ChamberStudio UK, who invited them to participate in three residences at the University of Cambridge as part of the Hans Keller Forum (2023/24). They were recently invited to the 2025 IMS Prussia Cove Masterclasses, where they studied in the class of Anthony Marwood. In the Summer of 2025, they will be an Ensemble en Résidence at La Roque d’Anthéron International Piano Festival.</p> <p>Zany and Seth are currently pursuing advanced studies at Guildhall School of Music & Drama, where the ensemble was awarded the Ivan Sutton Chamber Music Prize, as Artist Diploma and Postgraduate students, respectively. Magdalena is completing a Professional Diploma at the Royal Academy of Music. The ensemble originally formed at the Royal Northern College of Music, where they were awarded the Christopher Rowland Ensemble of the Year Prize. Magdalena plays a violin by Enrico Ceruti, generously loaned to her through Beares’ International Violin Society.</p> <p>Programme <i>Beethoven: Piano Trio No. 5 in D major, Op. 70, No. 1</i> <i>Brahms: Piano Trio No. 3 in C minor, Op. 101 (1st mov)</i> <i>Copland: Vitebsk (Study on a Jewish Theme)</i></p> <p>Introduced by Armin Zanner, Vice-Principal & Director of Music at Guildhall School</p>
3–3.30pm	<p>Closing Discussion – Reflections on the future of Performance Studies Concert Hall</p>	<p>Chaired by Amy Blier-Carruthers, conference convenor</p>



Abstracts & biographies

Paper presentations & creative practice / compositional ‘think pieces’

Abigail Sin

Sowing seeds: Cultivating artistic research outlooks in first-year undergraduate conservatory students at the Yong Siew Toh Conservatory of Music

There have been many invigorating conversations and developments in Higher Music Education institutions globally that have led to a greater emphasis on integrating artistic practice, research and social engagement. There have been efforts to build on existing curricular frameworks, and design initiatives that equip conservatory students with skills and perspectives to become “makers in society”. However, these changes are sometimes met with confusion and resistance, especially from musicians who might not see traditional research outputs as relevant to their individual artistic practice and priorities.

In this presentation, I explore how incorporating student-led assessment design in first-year music history classes has created opportunities to instill artistic research skills and outlooks at the very beginning of the undergraduate conservatory experience. Drawing on case studies of student work that include a wide range of creative outputs and processes, I examine the challenges and learning outcomes of this collaborative, student-centered approach, while critically reflecting on my own praxis as an educator and artist-researcher. I propose that incorporating artistic research skills and outlooks in assessment design empowers conservatory students to exercise agency and express their burgeoning musical identity in their academic work alongside their preferred modes of artistic expression.

Biography

Abigail Sin is a prize-winning Singaporean pianist who has performed in venues across Asia, Europe and North America. She is the co-founder of the More Than Music concert series in Singapore, which has won acclaim for its engaging, innovative presentation of classical chamber music. Recent projects include More Than Music’s complete Beethoven Violin Sonatas recording, performances in Taipei, Kaohsiung, and the Yellow Barn Festival in the USA. Upon completing a PhD at the Royal Academy of Music in 2018, Abigail joined the academic faculty of the Yong Siew Toh Conservatory of Music in Singapore.

Alis Yu An

Establishing the phonomotor connection as the cornerstone of piano technique: Using Chopin’s Etude as case study

The athletic nature of piano playing necessitates instruction that adequately addresses physical movements. Historically and in contemporary practice, piano pedagogy has often neglected explicit technique instruction, treating it as separate from or merely a prerequisite to interpretation. Using Chopin’s Études Op. 10, No. 1 as a case study, this paper critically examines historical and contemporary guidelines for its execution.

While some sources, like Chopin’s own teaching, emphasise wrist flexibility, others, such as Cortot’s editions, advocate stretching exercises. Are these recommendations effective in practice? Furthermore, what shortcomings exist in current pedagogical guidance for this etude? This paper evaluates contradictory approaches, drawing insights from their practical applications.

This research forms part of my doctoral investigation into piano technique, which introduces the concept of phonomotor connection. This principle posits that every sound or musical effect corresponds to specific physical movements involving engaged and passive body parts. Technique, therefore, is the capacity to execute these movements – consciously or unconsciously – to achieve musical intent.

Through critical analysis of pedagogical texts, artistic practice, and data from pianists, this paper presents a portion of my doctoral research which contributes to a framework for piano technique. Preliminary findings suggest dissatisfaction with technical instruction at advanced levels, particularly in conservatoires, underscoring the urgency of this inquiry. The findings of this research could significantly impact the field of piano pedagogy.

Biography

Alis An is a Canadian pianist and Doctor of Music candidate at the Royal College of Music, supported by an RCM Studentship. Her research delves into past and present pedagogical approaches to piano technique and explores phonomotor connection as its cornerstone. She has performed across Canada, Europe, and the UK, with broadcasts on Radiotelevisione Svizzera. Alis has received support from the Alberta Foundation for the Arts, Ranald and Vera Shean Memorial Foundation, Winspear Fund, Anne Burrows Music Foundation, and the Pauline Hartley Award, and has received recognition in international piano competitions.

Anthony Gritten

When is a dry run a performance?

This paper is about the liminal space between practice and performance: specifically, the 'dry run'. Dry runs happen towards the end of practice, when technical demands have been fulfilled and assimilated into the performer's body. Usually, they happen on the day of performance in the venue itself. Socially, they happen in isolation or, equally, in front of a test audience. Sonically, they consist of a more or less continuous performance of the entire work, employing appropriate dynamics and other shaping mechanisms as if it were a full-blown public performance. This 'more or less' and 'as if' are critical, though: are dry runs performances or not? Is a sounding in the correct order of what is specified in the score enough to make the sequence recognisably not just a sonic representation of the work but a bona fide artistic performance? Unpacking examples from recent events by Benjamin Grosvenor, Hilary Hahn, plus historical examples from Godowsky, Cage, and Arrau, this paper explores these questions. Of interest are the following: the changes made between dry runs and subsequent performances; the differences between dry runs and the repetitive practice of shorter segments; the relative formality of dry runs compared to the early stages of deliberate practice; the presence of audiences during dry runs; the psychological benefits of dry runs; the relative balance between display and devotion during dry runs and performances; and what performers learn from dry runs. The paper concludes that focussing on the liminal space between practice and performance occupied by the dry run reveals much about (1) what performers do as they approach performance events, (2) the performativity of practice and rehearsal, and (3) how performance is constituted phenomenologically as a distributed and situated phenomenon.

Biography

Anthony's published work includes edited volumes on Music and Gesture and on Performance Technology, essays on Collaboration, Empathy, Entropy, Ergonomics, Listening, Problem Solving, Timbre, and Trust in performance, and articles on Adorno, Debussy, Delius, Lyotard, Stravinsky, and several essays on John Cage.

Barbara Gentili

Drafting new historiographies of singing through autoethnography and early recordings

In the last few decades, scholarship in the fields of historical performance practices and voice studies has relied on early recordings in order to offer fresh insights into the history of singing (Crutchfield, 1883; Freitas, 2018, Toft, 2013). This work has considerably broadened our understanding of the vocal performance practices of the past and inspired ambitious research projects, such as 'The shock of the old: Rediscovering the sounds of bel canto 1700–1900' project, funded by the Australian Research Council. My own contribution to this growing area of research is rooted in embodiment and a decidedly (and still much frowned-upon) autoethnographic stance (Gentili, 2025). The flaws and limitations of the acoustic process of recording, I have argued, are more easily overcome by the expert ear of the professional singer, who decodes the voice heard on the disc (or cylinder) via the body, i.e. through the empirical knowledge of what the recorded voice is 'doing'. In this context, a further layer of complexity is added by our little knowledge of the mediated processes that intervened between the performer and the recording machine (Katz, 2010). In my paper, I intend to address all these elements by analysing a set of early recordings of tenor singing together with some discs that were made during a workshop organised by ERA and the Theatrical Voice Research Centre at the University of Surrey in the summer of 2024. I will reflect on the possible impacts of technology on performers' techniques and psychology, beginning to unpack the mediated substance of early vocal recording technology.

Biography

Barbara Gentili is Surrey Future Senior Fellow at the University of Surrey. Her research interests encompass the cultural and global history of opera; the impacts of recording; music autoethnography. Her first monograph on verismo singing was recently published by Boydell and Brewer. Other publications include two articles on early twentieth-century performance practices of singers of the Italian operatic tradition for Music and Letters and the Journal of the Royal Musical Association and an article on opera impresaria Emma Carelli for Cambridge Opera Journal. Her monograph on new configurations of femininity in early twentieth-century Italy and singing is forthcoming for OUP. She is the Director and the creator of the Theatrical Voice Research Centre.

Catherine Laws

What am I touching when I play the piano?:
Musical touch and vicarious perception

The research project 'Musical Touch and Vicarious Perception' combines practice research, empirical studies in embodied perception, and philosophical theory in order to examine how touch, in instrumental performance, mediates musical nuance, and how instruments 'touch back', through haptic feedback with affective impact. The project also examines how performer touch operates vicariously, contributing to audiences' embodied, affective experience.

Biography

Catherine Laws is a pianist specialising in new music and interdisciplinary practices. She is Professor of Music at the University of York and a Senior Artistic Research Fellow at the Orpheus Institute, Ghent. Catherine currently leads the research project 'Musical Touch and Vicarious Perception', while other research has focused on aspects of embodiment, subjectivity, and collaboration in performance practices. Recent outcomes include her solo multimedia performance piece, *Player Piano*, a series of 'piano films' developed with film-maker Minyung Im, and the publications *Voices, Bodies, Practices: Performing Musical Subjectivities and Performance, Subjectivity, and Experimentation* (Leuven University Press, 2020; 2019).

Clare Lesser

Socially engaged practice in Luigi Nono's *La fabbrica illuminata*: A historical case study

'Factory of death they called it.' These are the opening words of Luigi Nono's *La fabbrica illuminata* (1964), and refer to conditions in the Italsider steel plant outside Genoa. Composed for soprano and tape – with alternate versions to allow for wider access and dissemination – *La fabbrica illuminata* is one of Nono's many socially engaged compositions. Working on the premise that to be socially relevant, the arts must intervene rather than merely comment on social and political injustice, Nono and the poet Giuliano Scabia developed a model of flexible artistic plurality, encompassing music and theatre, supported by a socially aware use of technology that enabled the Italsider workers' voices to be heard in their own terms, rather than being processed through the aegis of the 'academy'. Factory workers and union officials worked alongside Nono and Scabia, with their words and concrete environmental sounds used documentary style in the final artistic creation. Like Joan Littlewood, who stressed the importance of 'the absorption of the playwright into the collective,' Nono too envisioned a collective and ensemble driven mode of working, by distributing creative control more evenly throughout the group, embracing performer agency, and using technology symbolically as well as materially in the service of social engagement.

This paper will outline Nono's socially engaged practice in *La fabbrica illuminata*, considering his use of materials, technology, collaborative processes and modes of dissemination in the service of a fully integrated understanding of the factory workers lived experience, rather than a mere collage of sounds and noises.

Biography

Clare Lesser is a freelance performer and musicologist. Recent publications focus on the work of John Cage; Luigi Nono; Karlheinz Stockhausen; Hans Joachim Hespos; and deconstructive approaches to the archive. Her research covers deconstruction, indeterminacy, improvisation, analogue technology in music, and sound art. Current projects include volumes for Palgrave Macmillan and Cambridge University Press exploring the intersection between deconstruction and the experimental tradition, and albums of chamber music by Michael Finnissy and John Cage for *Métier*. She is the founder of UAE ElectroFest and was a senior lecturer and Program Head of Music at New York University Abu Dhabi.

David Gorton and Stefan Östersjö

Performing the uncanny: Stylistic dilemmas in 'A Treatise of Melancholie'

Towards the end of 'All Art is Ecological,' Timothy Morton explores the idea that an active engagement with the spheres of ethics, politics, ecology, and art is uncanny, in which 'things can appear to be oscillating between [the] familiar and strange' (2018, 94). Morton makes an argument that could be applied to much music, that appreciation (rather than tolerance) is rooted in the acceptance of such an ambiguity. It follows that an overt and deliberate attempt to bring together the old and the new, the familiar and the strange, could be thought of as an aesthetic of the uncanny. 'A Treatise of Melancholie' (2023) is a large-scale, 60-minute work for tenor soloist, choir, and small ensemble. Created by David Gorton, it is part composition, part arrangement, part setting (in the sixteenth-century sense), in which songs and madrigals by Dowland, Byrd, Morley, Ward, Bennet, and Wilbye are brought together in a new framework, with a sounding result that is both familiar and strange. Drawing on recording sessions from the summer of 2024, in which Stefan Östersjö played the lead accompaniment role on the modern eleven-string alto guitar, this presentation examines the implications of performing 'A Treatise of Melancholie.' Taking a Grounded Theory approach to the recorded materials, the presentation will analyse and explore the dilemmas that emerged in performing the uncanny, arguing that the piece not only brings contemporary and historical compositional techniques together, but in performance, it similarly activates historical and contemporary performance practices.

Biographies

David Gorton is a composer and artist-researcher. A winner of the Royal Philharmonic Society composition prize, he has worked with ensembles that include the London Sinfonietta, the BBC Symphony Orchestra, and Ensemble Exposé. His music is published by Verlag Neue Musik, Berlin, and recorded on the Métier, Toccata Classics, and Neos labels. His research interests include composer-performer collaboration, the analysis of performance and rehearsal, and the compositional reimagining of early music. He is the Associate Head of Research at the Royal Academy of Music in London, where he is also a Professor of the University of London.

Stefan Östersjö is Professor of Musical Performance at Piteå School of Music, Luleå University of Technology. His research interests lie in the development of interdisciplinary collaboration, and the possibilities for method development through the interaction between artistic research and other fields. He is a leading classical guitarist and as a soloist, chamber musician, sound artist, and improviser, he has released more than twenty CDs and toured Europe, the USA, and Asia. He has collaborated extensively with composers and in the creation of works involving choreography, film, video, performance art, and music theatre.

David Kopp

Concept into realisation in Schumann's *Dauidsbündlertänze*

This presentation will investigate aspects of the interaction between performance, theory, and considerations beyond the score in Schumann's *Dauidsbündlertänze*. Performance practice for this work, given its well-known aesthetic and psychological significance, involves an arguably greater exercise of imagination and idiosyncratic interpretation than is typical for notated common-practice piano music. The pianist also confronts metric complexity, sudden changes of character and expression, and certain challenges realising notation. This talk will consider two issues encountered while learning *Dauidsbündlertänze* for performance. For each, relevant interpretive, analytic, and technical aspects will be demonstrated live. Subsequent analysis of a corpus of recordings will illustrate a range of practical approaches to realisation.

- Regularisation: Pianists can tend to either emphasise or regularise deliberately composed irregularities. At times *Dauidsbündlertänze* projects competing pulse streams, out-of-sync textural elements, and/or prominent, delayed dissonance resolution. For example, the opening presents three conflicting pulse streams, favoring either registral placement, bar lines, or notated dynamic arrival. Each relates metrically differently to what follows. Recordings illustrate degrees of stream preference and regularisation. Further examples of metric and pitch content irregularities and responses will come from both *Dauidsbündlertänze* and *Kinderszenen*.
- Leaps and wide chords: Schumann frequently writes widely-spaced voicings requiring awkward leaps/stretching of the hand. The pianist must approximate an impossible simultaneity or textural continuity, often at highly expressive moments. While preserving melodic integrity might seem paramount, recordings show otherwise, suggesting the influence of physical and emotional factors and projecting a particularly pianistic kind of continuity. Some examples come from *Dauidsbündlertänze* #3, #7, and #17.

Biography

David Kopp, Associate Professor at the Boston University School of Music, is author of *Chromatic Transformations in Nineteenth-Century Music* (CUP) and numerous publications on 19th and 20th century music. As pianist he has recorded for the New World, CRI, and Arsis labels.

Diana Krasovska

“A spectacle set to music”: Genre experimentations in the practice of Vsevolod Meyerhold

Vsevolod Meyerhold (1874–1940) is an innovative theatre and opera practitioner who revolutionised approaches to making theatre beyond his time. However, little had been explored on how his practice engaged with music in the fundamental, structural level, which enabled Meyerhold to embark on creating a hybrid genre that he called a ‘spectacle set to music’, which is, in Dragasevic’s definition, and attempt to ‘bring theatre and opera together into an integrated performance.’ It departs from Meyerhold’s practice as an opera director, staging grand spectacles on demand on Imperial stages, whilst also experimenting in smaller venues and studios to ensure music becomes part of a theatrical production as a compositional device.

‘A spectacle set to music’ emerged as a hybrid genre, articulated by Meyerhold in 1925 during the lecture/report, titled ‘Uchitel Bubus’ and a problem of the spectacle set to music. As a devoted practitioner-researcher, Meyerhold demonstrates his understanding of the development of the operatic genre, through Italian belcanto, to Gluck, through Wagner, to Prokofiev. Meyerhold provides a detailed analysis of how, in his view, opera came to develop as a genre, and predicts the trajectory for its future. There as well, he outlines the need for a unique performer of an interdisciplinary calibre, the one he was striving to ‘create’ throughout his practice. Departing from this unique yet little known lecture/report, this paper will explore the nature of the hybrid genre – ‘a spectacle set to music’ – what it means, involves and how it came to develop through opera, theatre, laboratory and beyond.

Biography

Diana Krasovska is a doctoral candidate at the Royal College of Music in London, where she is an RCM Studentship Holder. Her PhD project explores music in the theatre laboratory of Vsevolod Meyerhold from an interdisciplinary perspective. Her research is supervised by Dr Christina Guillaumier and Dr Bryan Brown (University of Exeter).

Diego Castro Magas

Radically embodied performance: Embodiment, assemblage and musical structure

This paper is advocated on recent compositional practices evidencing a performative transformation of musical material, in which sound-producing actions are immanent layers of the music itself, urging to rethink the paradigm of music performance as the representation of the work structure as an ideal. Instead, it is pursued a notion of musical structure that is radically embodied. As music is made of time instead of just being presented in time, this research seeks to expand this idea into the realm of embodiment by appropriating an interdisciplinary approach labeled as radical formalism. In the book *The Forms of the Affects*, Eugenie Brinkema redirects the affective turn by conceiving affect as an exteriority rather than an interior state of the subject, following the Deleuzian assertion that affects are not feelings, emotions, or moods but autonomous potentialities. Brinkema proposes that affects should be studied as forms, since they take shape in the details of specific forms and temporal structures.

Taking as case studies my own performing work on two works for e-guitar and electronics by Richard Barrett and Aaron Cassidy – properly documented – the performer’s creative agency is not approached as an expression of interiority/subjectivity but as the external/embodied creation of musical structures mediated through the virtual image of the musical work, also addressing what Paulo de Assis recently has labeled as hypermusic, that is, ‘music that factually (and not only implicitly) includes component parts that go beyond music itself’. Accordingly, a paradigm-shift from structure to assemblage is pursued in both performance practice and analysis.

Biography

Diego Castro-Magas is a guitarist and researcher specialising in contemporary music. Diego has given numerous performances throughout America, Europe and Oceania, and has released various CDs focusing on the contemporary guitar repertoire. He obtained his PhD at the University of Huddersfield in 2016 under the guidance of Philip Thomas. He has lectured on the contemporary music performance at important institutions in Europe and America, besides publishing in specialist journals in the UK, EU and South America. Diego is Associate Professor at Pontificia Universidad Católica de Chile, and currently an MSCA postdoctoral researcher at the Orpheus Instituut (Ghent).

Eleonora Savvidou

'Thank you for the music': Temporal formation of transient micro communities through inclusive music-making.

For decades, researchers have recognised and supported the positive impact music has on children and young people with neurodevelopmental difficulties and in particular autism spectrum disorder (ASD). Inclusive music-making forms the heart of Orchestra of St John's Music for Autism (MfA) sessions, where, in contrast to traditional concert settings, the children are encouraged to respond in any way they wish. This paper will take a series of MfA concerts as a starting point to consider the types of responses which were elicited from the children. In particular, 'Active interactivity' responses consider student reactions to intra-musical features of the pieces performed, 'Social' responses examine student – student, and student – performer interactions in relation to the music and 'Sensory' responses consider the impact of the music as an auditory stimulus. In cases where observations can be evaluated in relation to a mixture of these domains, focus will be placed on the category which suggests predominant association. Yet, when extra-musical factors are brought into question, the passing of time can be considered to influence responses, particularly those which appear under the 'Active Interactivity' and 'Social' categories. This was particularly pertinent in a series of MfA inspired concerts I led at 'Heart Land', an occupational therapy centre in Cyprus where, in contrast to the MfA sessions which I had observed, the children did not previously know each other. In turn, Section 2 will take the 'Heart Land' recitals as the object of study to consider the types of responses outlined in Section 1 in relation to the concert's 20-minute time frame.

Biography

Eleonora Savvidou is a cellist and keen researcher currently studying for a MMus in Performance at the Royal Welsh College of Music and Drama. While studying for her undergraduate music degree at the University of Oxford, she greatly enjoyed presenting her dissertation on Jacqueline Du Pre's interpretation of Elgar's Cello Concert at the Society of Music Analysis's 2024 graduate conference and is looking forward to presenting in at the International Auto/Biography Conference and the Annual Plenary Conference of the Society for Musicology in Ireland in 2025. Additionally, Eleonora is passionate about chamber music and practice as research, and is the cellist of the 2025 – 2026 resident string quartet at the Norwegian Church, Cardiff Bay.

Elisa Järvi

From tradition to innovation: The new kind of quarter-tone piano

A new kind of quarter-tone piano was built in Finland 10 years ago. Our patented keyboard design, featuring black, grey, and white keys, strives to meet the demands of contemporary quarter-tone music. This "new quarter-tone piano" is an extended instrument: the MIDI keyboard can be integrated with two Disklavier instruments, creating an acoustic illusion of a 24-EDO (equal division per octave) grand piano. It can also be connected to computer software sound and mapped either in 24-EDO or 22-EDO tuning.

As a pianist – or rather, a quarter-tone pianist – I reflect on this project, looking back at its development and forward to its future possibilities. This instrument has not only facilitated the performance of new contemporary works but also enabled the revival of early quarter-tone piano repertoire. The instrument has challenged me to find new fingerings, explore new notations and harmonies, and become more sensitive to listening to resonances. Over the past decade, I have performed as a chamber musician and premiered a quarter-tone piano concerto by Sampo Haapamäki. Recently, I have recorded an album of microtonal piano music, featuring composers such as Ivan Wyschnegradsky, Charles Ives, and Tui St. George-Tucker, as well as contemporary works.

In my presentation, I will demonstrate the working process, cooperation with composers, sound experiments, and show the online keyboard application. I underscore the instrument's role in expanding the sonic palette for composers and performers, and its potential to inspire further innovation in music.

Biography

Pianist DMus Elisa Järvi enjoys both traditional and experimental repertoire. In addition to teaching, her recent research interests include György Ligeti's piano music, topics in microtonal music, and the history of piano playing in Finland.

Elisa Järvi received her degrees from the Sibelius Academy (MMus, DMus), the University of Helsinki (MA), and the Hochschule für Musik und Tanz Köln (Konzertexamen). She also spent one autumn as an exchange student at Guildhall School of Music & Drama. Her debut album, *Aufforderung zum Tanz* (Fuga), featured dances and dance-influenced compositions, performed on the piano and the fortepiano; her new microtonal album will be released soon.

Elisabet Dijkstra

Pylons, scar tissue and compositional hinterlands:
Exhuming old selves through memory as material

This presentation reflects on the role of memory as material in recent works, particularly 'Pylons'. Approaching memory as an active, generative force in the creative process, I explore how composition can become a form of correspondence with former selves. In 'Pylons', this manifests as an act of 'reflective nostalgia' in Svetlana Boym's sense: not a yearning to reconstruct the past, but a meditation on its textures, contradictions, and incompleteness. Rather than retrieving intact memories, the work engages with fragmentary impressions – lingering images from childhood, an unconscious return of buried musical material – which resurface as 'hidden repetitions' (Deleuze): traces that are exhumed and transformed through the act of composing. In this way, composition becomes a practice of inhabiting a kind of hinterland between memory and imagination, past and present, scar tissue and new skin.

Biography

Elisabet Dijkstra (b.1998) is a South African-born composer, artist, and writer based in London. Her work explores imperfection, slippage, and the evolving nature of artistic material, engaging with sound, visual art, and language. She is particularly interested in how multiple iterations of a work reveal hidden layers and correspondences.

Her compositions have been performed in Qatar and across the UK, including at Wigmore Hall, Milton Court, and Durham Cathedral, and broadcast on BBC Radio 3. She won the Berwick Composition Prize (2022) and the Qatar National Music Competition (2017). She is currently pursuing a PhD at Guildhall School of Music & Drama.

Emily Payne, Karen Burland and James Cannon

'Without an audience it doesn't take
off': An interview study of performers'
experiences of live music

Live music can elicit a range of strong emotions for its participants, including feelings of connection and self-transcendence. Research with audiences has focused on their motivations and experiences, responses and behaviours, and on strategies for enhancing and encouraging engagement. By contrast, research with performers has largely focused on their experiences of playing, particularly the management of anxiety and ensemble communication, rather than their relationship to the audience. Little is known about how performers view their audiences, the extent to which audiences impact performers, and the consequences of this for their creative practice. This paper presents findings from an interview study with 22 musicians that aimed to address this gap. Questions explored participants' characterisations of their audiences and their perceptions of the performer-audience relationship, the extent to which the audience was perceived to play an active role in their performances, and their memorable experiences with audiences. Results suggest that the audience plays an important role (both positive and negative) in the emotions and behaviours connected to performance, and that performers' experiences with their audiences are interconnected with individual, social, and contextual factors. Participants felt they could perceive audience attention, and valued this. Findings have implications for the training and support of musicians, and how to design meaningful performances for both musicians and audiences.

Biography

Emily Payne is an Associate Professor of Music at the University of Leeds. She is interested understanding musicians' experiences of performance across a range of contexts, but often in contemporary concert and experimental music. Her work sits across musicology and music psychology, and combines qualitative empirical research methods with musicological enquiry. Previous work has examined the distributed creativity in performance, the musical and social dynamics of ensemble performance, and skill and embodiment in indeterminate music. She is co-editor of *The Oxford Handbook of Time in Music* (2021) and *Material Cultures of Music Notation: New Perspectives on Musical Inscription* (Routledge, 2022).

Greg Hartmann

Improvisation: A hidden link between performance and analysis?

Classical improvisation has been the focus of renewed scholarly interest in recent decades. For instance, some authors have connected improvisation with Galant schema theory or Schenkerian analysis (Rink 1993, Gjerdingen 2007, Rabinovitch 2022). These discussions have largely been historical, examining improvisation as a past practise. Other studies focus on the impact of improvisation on the audience or on the neural activity of the improviser (Dolan et al. 2013). Many writings discuss the pedagogical value of improvisation, often in conjunction with schema theory or counterpoint (Callahan 2012, Rabinovitch and Slominski 2015). Finally, the pedagogy of improvisation at the Centre for Creative Performance & Classical Improvisation explicates the relationship between improvisation, performance, and analysis: one key method by which improvisation is taught is through playing reductions of passages from the repertoire and realising those reductions in different ways.

In this paper, I further explore how classical improvisation acts as a link between performance and analysis. I also consider how the “Improvisational State of Mind” (Dolan et al. 2018) heightens musical expression and changes the experience for both listener and performer. Using examples from the repertoire, I show both how the same musical surface can lead to different plausible reductions and how a single reduction can give rise to different realisations. Crucially, I use these reductions to draw a connection between performance decisions and different formal or harmonic interpretations of a given passage. I contend that improvisation, consciously or not, requires a synthesis of the skills of a performer and an analyst.

Biography

Pianist Greg Hartmann is currently an Artist Diploma student at Guildhall School of Music & Drama. Greg received his doctorate in piano from the City University of New York and wrote his dissertation on the intersection between performance and music theory, particularly Schenkerian analysis, rhythm and meter, and phrase-level form. Greg regularly performs in Europe and America and has won prizes in many competitions, including first prize in the 2023 Knoxville International Piano Competition and first prize in the 2018 Memphis International Piano Competition. In his free time, Greg enjoys improvisational comedy, computer programming, and ping pong.

Helgi Ingvarsson

Understanding and embracing your identity as a composer: The sounds of Icelandic mountains

I was born in Iceland in 1985. I moved to England to study composition in 2011 and have lived here since. Often I have been told, exclusively by non-Nordic people, that my compositions sound Icelandic, or Nordic, to my surprise. Ultimately, this inspired me to try and understand this for myself. After many trying, and emotional, months of journaling I was able to come to the realisation, on my own terms, that my music is in fact ‘Icelandic’. I summarised my findings in an article titled ‘The sounds of Icelandic mountains’ which was published by Music Patron UK (2024). It is a sonic road trip through Iceland, blending memories, breathtaking views, and evocative recordings.

Understanding my identity has informed my compositional practice greatly; my decisions feel more focused and fulfilling. After a period of burnout and uncertainty, I feel there is a new exciting chapter ahead. In a time when the UK music industry is facing so many difficulties I want to share my story as a possible ‘methodology in the making’ for a happier composer, where understanding and embracing your identity is a central feature.

For my PSN Conference think-piece I will share the original sonic road trip, while also intertwining it with passages from my personal journals, giving added insights into my process. I will contextualise my experience by comparing it to that of e.g. Chinese-Canadian composer Vivian Fung who wrote ‘Embracing my banana-ness’ (2011), and with a contribution from a friend of mine, American-Turkish composer Deniz Hughes.

Biography

Helgi R. Ingvarsson is a composer based in Brighton, England and Reykjavik, Iceland. His music is regularly premiered and performed in the Nordic countries and Great Britain and among his works are i.a. a whole host of choral works, art songs, instrumental works for chamber groups and seven operas. Opera Magazine described Ingvarsson’s opera *Music and the Brain* as being “immediately coherent and engaging” (2022). Ingvarsson holds a doctorate degree in music composition (DMus) from Guildhall School of Music & Drama, London, generously supported by The Guildhall School Trust.

Inja Stanović

Historically informed recording:
ERA's violin case-study

This talk introduces a research case-study, conducted as a part of the Early Recordings Association's mechanical recording workshops. Recordings of violin playing from the early twentieth century are well-researched sources, mostly explored in terms of studying performance practice. Various insights in the late nineteenth and early twentieth centuries, in terms of traditions, musical approaches and performance styles, have all been well documented (Brown 1999; Fabian 2003; Leech Wilkinson 2006; Katz 2006; Gebauer 2017; Milsom 2003, 2019, 2020). This case study explored the main stumbling block in all the studies done on the historical violin playing styles on record: what is registered on the disc? The question of the difference between what was played in the recording session, and what was registered on the disc, was asked by Stanović's post-doctoral project '(Re)constructing Early Recordings: a guide for historically informed performance'. Through further development of historically informed recording method, this case-study expanded the research question of the relationship between the performer and technologies. The case-study was based on violinists recording 10-inch acoustic discs and two-minute wax cylinders in front of an audience of musicologists and performers. The violinists all played the same repertoire, and the audience contributed with their feedback in terms of what they heard being played, and what was produced on the recording. Findings from the study reveal the differences between what is played and what is registered, along with the audience's response to violin vibrato and portamento, and suggested methodologies in performance practice research.

Biography

Inja Stanović is a pianist and a researcher, specialising in early recordings and historic performance practices. Recent publications include the co-edited volume *Early Sound Recordings: Academic Research and Practice* (Routledge, 2023), research album *Austro-German revivals: (Re)constructing Acoustic Recordings* and the article for *Music & Practice*. Inja currently works as Senior Future Fellow, at the University of Surrey.

Jerry Yue Zhuo and Ana Beatriz Ferreira

Reimagining Chinese Nanyin notation through
Western ensemble practices: A co-created
composition exploring gesture and fluid leadership

This presentation explores the intersection of Chinese Nanyin ensemble traditions and Western musical practices, focusing on the collaboration between piano and pipa. Drawing from Nanyin's performance etiquette, we have reinterpreted its principles within a Westernised musical language, expanding its symbols, gestures, and sonic possibilities to create a unique compositional work for this ensemble.

Nanyin, a UNESCO world intangible heritage, is a music genre originally from Quanzhou, China, and is practised in Chinese societies worldwide. At the heart of our approach is the adaptation of Nanyin's Gong-che-pu notation into a set of instructions tailored to each instrument. In Nanyin, the pipa player leads the ensemble through specific gestures that shape phrasing and coordination. Our work expands this concept by incorporating the pianist into this leadership role, establishing a notation system where both performers use movement to guide rhythm, phrasing, and musical structure. By analysing filmed performances, we have identified recurring gestures in the pianist's playing and incorporated them into our notation, creating a fluid and semi-improvisatory framework that challenges the fixed hierarchy of Nanyin. At the same time, this reimagined leadership structure engages with Western ensemble practice, shifting authority away from musical texture and toward gesture-based interaction.

Through the performance of our composition and an accompanying discussion, we examine how this system reshapes ensemble dynamics, musical interpretation, and performer agency. By blending traditions and rethinking ensemble interaction, this project contributes to the broader discourse on cross-cultural musical exchange, offering a contemporary reimagining of Chinese traditional music within a Western musical context.

Biographies

Dr Yue Zhuo (Jerry) is an award-winning composer, conductor and multi-instrumentalist. His research in his native Min-nan Chinese culture, including a hands-on experience in Nan-yin, a local music genre, has sparked many compositions of different scales, incorporating graphic notations, improvisation, sound installation, stage props and audience engagement. His works have recently been performed by BBC National Orchestra of Wales, Riot Ensemble, and Pavilion Ensemble. Recent commissions include those from the Welsh Music Guild, Ty Cerdd, and Three Shadows Xiamen Photography Arts Centre, China. He is currently a Lecturer in Composition at Cardiff University School of Music and a Universal Edition composer.

Described as 'a truly superb interpreter' (The Classical Source), Dr Ana Beatriz Ferreira has performed across Europe and Canada, appearing as a soloist with orchestras such as the Portuguese Philharmonic Orchestra and Orquestra Filarmonia das Beiras. She completed a PhD in Piano Performance on the pianism of Joly Braga Santos at Cardiff University on a full scholarship. Ana Beatriz teaches at Cardiff University and has presented her research in Cardiff, Birmingham, Sheffield, and Cambridge. In 2024, she released a CD of Braga Santos's complete piano works and is preparing a critical edition of his Piano Concerto for AvA Musical Editions.

Jian Yang, Xincan Yang and Werner Goebel

The ‘Viennese Rhythm’ in Fritz Kreisler’s recordings of his *Liebesleid*

The Vienna-born violinist and composer Fritz Kreisler (1875–1962) is one of the most influential recording artists in the 20th century and is marking his 150th birth anniversary in 2025. In the past decades, several papers (including Katz 2006, Leech-Wilkinson 2011) have focused on Kreisler and his contemporaries’ performance style, particularly the continuous vibrato and expressive portamento, which have been proved as a result of (at least partly) the ‘Phonograph Effect’ (Vollmer & Bolles 2024). However, although researchers spontaneously took one of his most performed and recorded piece *Liebesleid* (Love’s Sorrow, the central movement of his ‘Alt-Wiener Tanzweisen’ or ‘Old Viennese Dances’) as case studies, relatively little attention has been given to the rhythmic characteristics of the performance style, especially the unequally distributed ‘Viennese Rhythm’ (Yang 2022, Zhou & Yang 2024) in such waltz-like music.

For our preliminary studies, we have analysed Kreisler’s nine recordings of his *Liebesleid* (1910, 1911, 1912, 1921 as pianist, 1926a, 1926b, 1930, 1938 and 1942 with orchestra, all available at Naxos music, except the 1930 appeared at EMI) by extracting the beat timing with Vmus.net. The average beat ratios (mostly according to the chords in the accompaniment) in the first phrase can be categorised into three groups:

- 1) heavily unequal (1:1.43:1.25), 1921 with Kreisler himself, 1930 and 1938 with Franz Rupp,
- 2) moderately unequal (1:1.28:1.16), 1926a and 1926b with Carl Lamson,
- 3) slightly unequal (1:1.05:1.08), 1910 and 1912 with George Falkenstein, 1911 with Haddon Squire, and 1942 with conductor Charles O’Connell.

In contrast, the ratio of the most viewed contemporary recording on YouTube by American violinist Anne Meyers and pianist Reiko Uchida in 2011 is 1:1.03:1.07 and that of the most viewed historical recording by Russian violinist David Oistrakh and pianist Vselovod Topilin in 1937 is 1:1.07:1.12. These findings have expanded our understanding of the ‘Viennese Rhythm’ which might be a common practice among Austrian-German musicians in the early 20th century, although sometimes at the expense of synchronisation if less experienced cooperators are involved (as in above mentioned group 3). Such “Vienneseness” is also one of the essential aspects of Fritz Kreisler’s unique performance style, which deserves further investigation.

Biographies

Jian Yang is Professor of Music Technology and Performance Science at the Department of Music Engineering, Shanghai Conservatory of Music. From 2024 to 2025, he has served as a visiting scholar at the Department of Music Acoustics – Wiener Klangstil (IWK), University of Music and Performing Arts Vienna, sponsored by the China Scholarship Council (CSC). He is the co-chair of the International Symposium on Performance Science (ISPS) 2025 and his accolades include China National Knowledge Infrastructure (CNKI) Top 1% Highly Cited Scholars, the Best Teacher Award of China Youth Music Competition, and the Best Paper Award of Austrian Society for Musicology.

Xincan Yang is a violin student at the Fritz Kreisler Department of String Instruments, Harp and Guitar, University of Music and Performing Arts Vienna.

Werner Goebel is Professor of Music Acoustics and Performance Science and head of the Department of Music Acoustics – Wiener Klangstil (IWK), University of Music and Performing Arts Vienna.

Joyce Tang

In search of the pianist: The role of the piano in early 20th century piano concerto rolls

This presentation begins with a mystery: an Ampico piano roll, discovered at the Musical Museum Brentford, labelled handwriting ‘Tchaikovsky’s Concerto in B flat major, Unknown Pianist.’

This mystery serves as a springboard to explore the broader significance of concerto rolls produced by player piano companies like Ampico in the 1900s to 1920s. Unlike commercially circulated piano rolls intended for home use, concerto rolls featuring only the solo piano part were created exclusively for performances alongside a live orchestra. These recordings offered a unique opportunity for fusion between automated music reproduction and human performance, reshaping how music was experienced by both musicians and audiences.

Whilst uncovering the identity of the pianist is an intriguing goal, the central aim of this presentation is to examine whether the technology of the piano itself became the ‘pianist’ in performance. By tracing the potential use of this roll and others akin in 1910s and 1920s concert settings through press reviews and concert programs, we will explore whether the pianist’s presence mattered in these performances – both to the audience and to the musicians playing alongside the roll. In this inquiry, questions of artistic ownership and licensing are also in the probe: Did pianists receive compensation for the use of their recorded performances in these concerts? Did the live orchestra bring its own interpretation, and if so, who ‘owned’ the performance – the pianist who recorded the roll, the orchestra, or the technology itself?

Biography

Dr Joyce Tang is a pianist and an early-career researcher. She obtained her Bachelors from the Royal Academy of Music, Masters from the University of Oxford, and PhD from the University of Southampton. Her research interest and specialism is in historical pianos and their reception, dissemination, and associated performing practices. At present, she is a Research Mentor at Guildhall School of Music & Drama, a Research Assistant on the AHRC IAA Funded Project – Building audiences for private collections of early recorded sound, and the head Archivist at the Musical Museum Brentford.

Julian Hellaby

Callas vs Tebaldi: A rivalry revisited

During the 1950s, probably the most prominent names in the world of Italian opera were those of Maria Callas and Renata Tebaldi. A fierce rivalry was perceived to exist between the two stars, a rivalry that was fuelled at least as much by the fans of each camp as by the sopranos themselves. Nowadays though, Callas has become a legend – as witnessed by the recent film ‘Maria’ – whereas Tebaldi is all but forgotten. Why should this be?

The question is addressed in this presentation from a number of angles. Firstly the operatic repertoire sung by the two sopranos is examined and areas of overlap are identified – areas that invite comparison. Following on from this, the vocal mastery of the two singers is compared, with an assessment of how each voice coped with the challenges presented. Then interpretative acumen is evaluated along with the artists’ respective abilities to communicate with an audience via acting and text projection. Beyond the purely musical, the two divas’ engagement with the media is studied, showing how this helped to promote their rivalry through imagery and reportage. Drawing on existential semiotics, conclusions are then offered regarding the durability of the one as opposed to the relative transience of the other.

The presentation is illustrated with recordings and videos of the two sopranos in the same or similar repertoire, enabling direct comparisons to be drawn. Reference will be made to biographical studies, contemporary reviews and pedagogical literature, along with Roland Barthes’ classic essay *The Grain of the Voice* (1972).

Biography

Dr Julian Hellaby studied piano with the distinguished pianist Denis Matthews and later at London’s Royal Academy of Music. He has performed as solo pianist, concerto soloist, accompanist and chamber musician in the UK and overseas, including recitals in the Wigmore Hall and Purcell Room. Julian has taught academic music at Coventry University and, as postgraduate Programme Leader, at London College of Music. He has also released several CDs for the ASC and MSV labels. He has published three books and several articles, mostly on the subject of piano performance.

Laura Casas Cambra

259 Women: Investigating the interwar generation of women composers at the Royal College of Music (1918–1939)

In the interwar years, the Royal College of Music enrolled more than 600 composition students, nearly half of whom were women. Yet today, only a handful of these women are remembered, despite existing evidence that 54 pursued careers in music. What are we missing by overlooking their stories? What was it like to be one of these composers, studying and working in a shifting historical and musical landscape? How did their time at the RCM shape their contributions to British musical life? Through archival research, digital humanities, historical analysis, and practice-led approaches – including the performance and recording of their works – this study not only recovers the names and stories of these women but also brings renewed attention to those who made significant contributions in their lifetimes yet have since faded from view.

The interwar period was a time of economic, technological, and social transformation for music, shaping opportunities for women. While institutions like the RCM provided crucial training, composers faced a competitive landscape with scarce opportunities for commissions, recordings, performances, and publishing. By rediscovering forgotten composers and their works, this research challenges established biases and expands the musical canon to include a more diverse range of voices. It not only enhances our understanding of women's roles in 20th-century music but also encourages a broader reassessment of music history narratives. Through this work, new generations of musicians and scholars can engage with a richer and more inclusive cultural heritage.

Biography

Laura is a pianist, community musician, and PhD candidate at the Royal College of Music, where she is an RCM, British-Spanish Society, and Frank Bridge Trust Studentship Holder. She has given talks for Britten Pears Arts, curated two exhibitions on women composers at the RCM Museum, and presented her research at RAM's Doctors in Performance and the F-List Research Hub. As an editor, she has published performing editions with Faber Music, supported by the Holst Foundation. Beyond academia, she collaborates with Pan Intercultural Arts, Wigmore Hall, the Royal Opera House, and Liberty Choir, engaging in Learning and Participation music projects.

Lina Navickaitė

Piano recital as a construct of multiple identities

This paper sees a concert programme-making process as a construct of performers' personal, national, and social identities (among others). As such, it is a multifaceted composition that not only highlights the music being performed but also reflects the background, influences and values of the musicians involved. Seeing a concert (piano recital in particular) primarily as a platform for expressing the performers' personal and collective identities, the paper shall investigate the multiple ways of how it can become (and often does, both historically and nowadays) a socially engaged and engaging practice. The program the performer curates can reflect their personal connections to specific pieces, genres, or composers, conveying their individual perspective and artistic voice. The chosen repertoire can carry echoes of their national and historical context or social background related to certain values and causes, from political activism to diversity issues. In addition, and especially nowadays, the concert publicity features many other variables besides the programme that affect the audiences' choices and reception of a given artist/concert. These private and public, musical and extra-musical elements constitute the discourse of a piano recital as a dynamic and evolving form of self-reflection, expression and communication. This research has received funding from the Research Council of Lithuania (LMTLT), agreement No S-A-UEI-23-4.

Biography

Lina Navickaitė is Professor and Senior Researcher at the Lithuanian Academy of Music and Theatre. Author of the books *A Suite of Conversations: 32 Interviews and Essays on the Art of Music Performance* (2010) and *Piano Performance in a Semiotic Key: Society, Musical Canon and Novel Discourses* (2014). She is the founder and coordinator of the LMTA Hub of Artistic Research and Performance Studies (HARPS). Her research deals with various phenomena within the art of music performance, with a specific focus on semiotic and sociological aspects as well as practice-led research. More information at linamartinelli.wordpress.com.

Lola Salem

Emplois and agency: Performance as a creative force in the Académie Royale de Musique (1669–1770s)

The historiography of the Académie Royale de Musique (or Paris Opéra) has long privileged textual and compositional analysis, and until the 2010s, often relegated performers to the periphery of scholarly inquiry. Recent approaches, however, have acknowledged singers as active agents in shaping operatic works, influencing the opera business and its creative process from vocal writing to dramatic structure. This paper builds on such perspectives by investigating the role of *emplois* – the system of role specialisation and casting hierarchy – at the Académie Royale de Musique throughout the late seventeenth century and eighteenth century.

Through archival and legal sources, I argue that the *emploi* functioned not merely as an administrative tool but as a fundamental mechanism that both constrained and facilitated creative expression. Singers, bound by institutional structures, also exercised strategic agency in defining repertoire, adapting roles, and negotiating their artistic identities. The rigidification of casting categories and the stabilisation of employment rights for singers, often overlooked in aesthetic readings of early opera, had a direct impact on performance practice and dramaturgy. By reconstructing case studies of key performers, including their repertoire choices, role modifications, and contractual negotiations, this paper reveals how Opéra singers actively participated in shaping the institution's artistic and administrative framework.

Bringing together perspectives from performance studies, musicology, and legal history, this paper contributes to ongoing discussions about artistic agency and institutional power. It also invites broader reflections on the performer's place in the creative process, challenging the traditional dichotomy between the 'work' and its 'interpretation'.

Biography

Dr. Lola Salem researches 17th-century singers and patronage through the lenses of economic and legal thought. Professionally trained as a singer at the *Maîtrise* de Radio France, she is an alumna of the *École Normale Supérieure* and a Civic Future Fellow of 2024. She holds a D.Phil. in Music (University of Oxford) and was awarded the STIMU Symposium's Young Scholar Prize in 2018.

Maitreyee Kuhu

Ritual as a site of gender subversion: A study through the lens of performativity

Rituals hold the potential to transcend social ethos, serving as platforms for the expression of barred themes and the enactment of collective solidarity. This paper examines a particular ritual in wedding ceremonies, prevalent in Bihar, Uttar Pradesh, and Madhya Pradesh, known as *Domkach* or *Loharghat* or *Lohandi*, wherein women don male personas and perform improvised acts marked by humor, vulgarity, and social critique. The ritual becomes a performative site where women navigate suppressed themes of sexuality, desire, and gender roles. While lacking a standardised name across regions, it shares a common structure and objective: subverting patriarchal expectations and becoming a communal act of support.

Drawing on Victor Turner's concept of *communitas*, the study highlights how this ritual momentarily breaks down traditional hierarchies, fostering a shared and egalitarian experience. This liminal space allows participants, particularly women to explore themes otherwise silenced in their everyday lives. Judith Butler's theory of gender performativity further frames the ritual as a re-enactment and disruption of social standards of femininity. Additionally, Richard Schechner's idea of "second reality" positions the ritual as a transformative space where women temporarily step outside societal constraints, expressing alternative versions of their identities through playful yet powerful performances.

The study concludes that these rituals are not mere performances but political acts of resistance that reclaim agency and create a shared community of solidarity. By combining humor, collective strength and performance, they enable a nuanced and fluid enactment of gender and become vital sites for reimagining and reshaping social codes.

Biography

Maitreyee Kuhu is a theatre practitioner and research scholar at Pondicherry University India, specialising in gender performativity. She holds a Master's in Theatre Arts (Design and Direction) from University of Hyderabad. As a freelance theatre designer, she collaborates with directors and performance makers across India. Alongside her creative practice, she works as a theatre educator, designing transformative learning experiences for young adults. With over a decade of experience in theatre-making, Maitreyee is now expanding her academic pursuits to blend theoretical inquiry with practical exploration, aiming to contribute to performance studies through her dual roles as a scholar and practitioner.

Malwina Marciniak

Pianistic challenges in 21st century piano concertos

The 21st century concerto is a form of musical expression that inspires creators to seek out musical ideas conducive to the creation of new artistic meanings that respond to the surrounding reality, contribute to the creation of recent culture, reflect the experiences of the present and tell the stories we expect from the modernity. Concertos of the 21st century bring new performing challenges expanding traditional issues of virtuosity with new tasks, transcending performing conventions and exploring performer's corporality, covering previously unexplored areas. This brings back the early 16th century meaning of the term virtuosity (as a 'virtù'), which requires the performer to present himself not only as a skilled performer, but as a true expert in many fields.

In my paper I will discuss and demonstrate some of the most intriguing performance tasks found in 21st-century Polish piano concertos, i.e. the coordination of two pianos, the use of the pianist's voice and theatrical elements, as well as the merging of instrumental performance with various electronic devices. These solutions can be found in the works of leading Polish composers: Zygmunt Krauze, Sławomir Kupczak, Aleksander Nowak, Marcin Stańczyk and Agata Zubel. The paper will conclude with an attempt to answer the question of what it means to be a performer in the 21st century. The materials presented here constitute an excerpt from the author's doctoral dissertation 'Genre Memory, New Ideas, New Narratives in Polish 21st century Piano Concertos' (2024).

Biography

Malwina Marciniak – PhD, pianist and theorist, Assistant Professor at Academy of Music in Bydgoszcz, Poland. Her research interests include contemporary instrumental music, piano literature, new methods of analysis, interdisciplinary projects. Malwina is an author of a number of scholarly articles in reviewed music periodicals; speaker at national and international scientific conferences (e.g. Spain, Serbia, USA). She gave guest lectures in Conservatorio di Santa Cecilia in Rome. As a pianist, Malwina joined the European Union Youth Orchestra tour, performing i.a. in Vienna and Bolzano. She has been awarded Fulbright Senior Award to conduct research in the USA in 2026.

Maria Andrews

A scene shifter's eye and the scenography of the city: Harry Diamond, lost in a labyrinth, wandering in a maze of masks.

Harry Diamond's unstudied photography archive lies in the basement of the National Portrait Gallery out of sight. Inspired by Bruno Latour's 'matter of concern,' which shifts attention from the stage to the whole theatrical machinery (Latour, 2008: 39), this proposal seeks to illuminate what has been overlooked. Diamond (1924–2009) worked for two decades as a scene-shifter in West End theatres before theatre photographer Michael Peto encouraged him to take up a camera. His black-and-white analogue photography of Soho and Whitechapel, developed from 1968 to the early 1990s, reflects an intuitive, emotionally charged approach to framing, shaped by an intimate knowledge of theatrical composition and shifting scenes.

An 'unreconstructed working class' flaneur, Diamond transformed London's streets into stages, capturing fleeting social tableaux that echo theatrical entrances, exits, soliloquies, choruses and spatial dialogues in the fabric of the city. Diamond's archive offers a compelling site for dramaturgical inquiry. This project proposes open dialogue with the 'scenes' and backdrops of his photographs, by projecting selected images at large scale to reveal their scenographic dimensions. It invites theatre directors, musical theatre artists, and set designers, to explore how Diamond's deep immersion in West End stagecraft for a living – alongside his challenging existence as a sitter for Lucian Freud – might inform contemporary scenographic and performative practices. By repositioning his work within the intersections of theatre, photography, and visual culture, this proposal sheds new light on Diamond's contribution to performance and urban dramaturgy.

Biography

Maria Andrews holds the first collaborative AHRC studentship between Central Saint Martins and The National Portrait Gallery, pioneering research on photographer Harry Diamond. A community photographer and videographer from Tower Hamlets, London, her work bridges performance and visual documentation, from acting on the London fringe to photographing and filming dancers at Chisenhale Dance Space for Agony Arts. She has performed in Das Helmi's 'Giraffen and Schakals' in Berlin and directed a film of Professor Scott Thurston for Roger Dean's upcoming performances. Her academic credits include co-authoring research on 'Judgment at Nuremberg' for 'International Law Review' and photographing for 'Choreographic Practices'.

Mats Küssner

Orpheus reimaged: Exploring digital performance through VR-enhanced concerts

This study investigates how digital technologies, particularly virtual reality (VR), can deepen the aesthetic, emotional, and social experience of live concerts. Orpheus Reimagined, a concert series and public engagement initiative held in Berlin from November 2024 to January 2025, explored the impact of VR-enhanced performances on audience perception and engagement.

Over 160 visitors attended one of 14 concerts featuring a short instrumental excerpt from the second act of Gluck's Orpheus and Eurydice. Each attendee experienced one version of the performance with a VR headset and another without. The VR environment, designed to complement the opera's narrative, included cave-like visuals, floating spirits, and light effects synchronised with the music. Audience members could still perceive the musicians on stage through the headset's passthrough mode.

Survey data from 125 attendees reveal that most participants rated the VR-enhanced concert positively, with 72.8% experiencing little or no discomfort from the headset. The VR setting was perceived as engaging, expressive, and immersive, with many reporting heightened sensations of wonder, transcendence, and tension. However, participants in the VR condition also reported reduced social connectedness and a decrease in spontaneous episodes of mind-wandering. These findings contribute to the emerging discourse on digital performance, illustrating both the potentials and limitations of VR in live classical concerts. This study raises questions about audience engagement, immersion, and embodiment in digital performance settings, providing insights for artists, researchers, and producers exploring the integration of extended reality into live performance practice.

Biographies

Dr Mats B. Küssner is a Lecturer in the Department of Musicology and Media Studies at Humboldt-Universität zu Berlin and Co-Director of the Erich von Hornbostel Audio Emergence Lab (HAEL), specialising in multimodal perception, music-related mental imagery, emotional responses to music, and performance science. He is principal editor of 'Music and Mental Imagery' (Routledge, 2022) and has edited special issues in *Empirical Musicology Review*, *Psychomusicology: Music, Mind, and Brain*, and *Music & Science*. His work has earned several honours, including the Aubrey Hickman Award from SEMPRES and the Award for Excellence in Teaching from the Faculty of Humanities and Social Sciences at HU Berlin.

Dr Gina Emerson is a Lecturer in Systematic Musicology in the Department of Musicology and Media Studies at Humboldt-Universität zu Berlin. She studied musicology with a focus on music sociology and psychology in Oxford and Berlin. Her research explores and connects various topics primarily within the field of art music, including audience experiences with contemporary music, sustainability, cultural participation, and the reception and use of new technologies. Her monograph 'Audience Experience and Contemporary Classical Music' was published by Routledge in 2023.

Michael Kahr

Artistic research and artistic citizenship in jazz and popular music: Collaboration within and beyond academic contexts

Academic publications on Artistic Research (AR) in jazz emerged around a decade ago, though practice-based approaches in jazz theory and pedagogy date back to the 1950s. AR in popular music, however, is newer in academia. Given popular music's broad social relevance, AR in this field holds unique potential, such as fostering participatory, collaborative research and promoting "epistemic pluralism" (Kahr/Zaddach 2025). Artistic Citizenship (AC) negotiates art's societal role, linking social engagement, education, and justice to ongoing artistic development rather than finished works (Elliott et al. 2016).

This presentation explores the interplay between AR in jazz and popular music and AC, addressing key questions: What are the overlaps and boundaries between AR subfields in jazz and popular music? What transformations might arise from growing AR and AC expertise among artist-scholars? How can AC's collaborative approaches enhance AR's methodological framework?

Drawing from prominent theories, methodologies, and the author's postdoctoral work – including leading the current "Artistic Research in Jazz and Popular Music" project (City of Vienna, 2024–2028) and "Jazz & the City" (Austrian Science Fund, 2011–2013) – the presentation examines transferability, collaboration, and specification challenges. It integrates the author's AR as a jazz pianist, composer and educator, insights from recent publications, and activities of the International Network for Artistic Research in Jazz (INARJ), which held its 4th conference in October 2024. Ultimately, it offers an overview of AR, highlighting new relationships in AR und AC through collaboration within and beyond academia.

Biography

Dr. Michael Kahr, a jazz pianist, composer, and musicologist, serves as Head of the Center for Artistic Research and Dean of the Music Faculty at JMLU Vienna, and Senior Lecturer at KUG Graz's Institute for Jazz. His works include the award-winning *Jazz & the City: Jazz in Graz von 1965 bis 2015*, articles, CDs, and scores. He edited *Artistic Research in Jazz* (Routledge, 2021) and co-edited *Routledge Companion to Jazz & Gender* (2022). A board member of ISJ, founder of INARJ, and editor for *Jazz Education in Research and Practice*, Kahr composes for various ensembles and performs globally.

Michał Kawecki and Adaya Peled

Sonic testimonies: Composition as an artistic form of documentary

This hybrid research-framed performance presentation explores how musical composition can function as artistic documentary, translating lived experience into sonic texture within a socially engaged framework. Through two works – *Why Can't You Hear Me?* for voice and live electronics and selected songs from *My Child* for voice and piano – this session examines creative methods for working with lived experience, considering ethical approaches to the collaborative process.

Why Can't You Hear Me? is based on the recorded speech and poetry of Jeanna L'Esty, who reflects on her seizure experience. The compositional texture is derived from the soprano's voice, with live electronics processing and layering spoken and sung material to create a sonic expression of different levels of vocal embodiment.

My Child is a song cycle based on poetry by Isobel Lane, a former opera singer whose career was interrupted by severe depression. Each song functions as a musical tableau – sonic images capturing moments of Isobel's personal journey. This composition explores how the art song can serve as an artistic documentary, giving musical shape to poetry written as a creative diary.

Through live performance and discussion, this session investigates:

- The role of socially engaged composition in amplifying underrepresented voices.
- Creative strategies for translating personal testimonies into sound using voice and technology.
- The ethical framework of working with lived experience in artistic research.

Miika Hyytiäinen and dejana sekulić

Past performing to play and compose:
Entity, agency and failure in the creative processes of “Impossibilities of DDMMYYYY”

Through presenting the piece “Impossibilities of DDMMYYYY” created by Miika Hyytiäinen in collaboration with (violinist) dejana sekulić, we will open a dialogue about a unique situation of re-evaluations of understanding the conscious and subconscious roles of cultural and movement memories in performance and composition processes. Another element we will touch on is time and temporality and how the creative processes of the piece continues to challenge the performative aspect of ‘playing violin’ and ‘composing’. “Impossibilities of DDMMYYYY” is a piece for solo violin and video. The video functions simultaneously as the piece's scenery and its rapidly-changing score. It is made anew for each performance so that the performer sees the score for the first time only when it should be executed. By removing any possibility to practice or even plan, removing the controlled and safe temporality and thus challenging one of the bases for a ‘successful’ performance, the failing becomes the central motive of the piece. But, in trying to master the work, and its many demands, in the moment of the performance, it is an act of vulnerability, trust, honesty, openness, and about failing beautifully and successfully. With the piece sourcing material from historical repertoire as well as original excerpts from Hyytiäinen's works, and putting them in conversation with a wide variety of socio-political and philosophical concepts and quandaries, the piece becomes a superposition of time-frames that artistically, technically, physically, and mentally challenge the performer, but also remove the safety nets that are there for the audience and the composer.

Biography

Miika Hyytiäinen's music has been performed at numerous festivals and other important venues in Europe. The versatile use of human voice and the intimacy of the sound are typical of his music, which combines different kinds of art forms, such as instrumental theatre, performance, theatre, and academic lecture. Hyytiäinen graduated from Universität der Künste Berlin, where he studied composition and experimental music theatre with Daniel Ott. In 2022, Hyytiäinen finished his doctoral studies at the University of Arts, Helsinki, researching the communication between singers and composers.

dejana is a violinist, sound+silence explorer, composer-performer, and interdisciplinary artist, born at 43° 18' 58.5" N 21° 54' 39.5" E. A passionate advocate for the music of our time, dejana holds a PhD from the University of Huddersfield – CeReNeM and ReCePP (UK). Her dissertation, titled “Temporality of the Impossible”, explores thinking future in the present as the past, in contemporary violin repertoire. dejana actively performs as a soloist, regularly collaborates with composers, and is engaged with performance and collaborative creations both with musicians and with artists from different disciplines.

Mimi Mitchell

Early music in the 21st century

How do we, how could we, perform music in today's changing world? *Early Music in the 21st Century* (Oxford University Press, 2024), edited by Mimi Mitchell, discusses this important topic through the lens of a revival movement that looks to the past for inspiration. This volume, a collaborative undertaking, presents a diverse group of experts from various fields who offer ideas to help rethink music-making for this new century.

The twenty-one authors from the Americas, the U.K., Europe, the Middle East, and Australia – made up of almost 40% women – represent young and established academics, performers, pedagogues, and technological innovators. Excellent material from French, Spanish, and German has been translated into English for the first time. This volume and its accompanying website introduce new ways to research and think about early music, address various performative issues, offer new pedagogical possibilities and technological tools, and – perhaps most importantly – suggest ways we can engage with the present as well as with the past. The contributors offer insights, concerns, and possibilities that support, as well as confront, the tenets of the early music movement itself.

The five large topics – Methodological Viewpoints, (Non) Historical Instruments, Pedagogical Perspectives, Transformative Technologies, and Revisiting History – will be presented and examples will be shown. These subjects, although discussed within the framework of the early music movement, have implications for all music genres. It is the hope that – in this new century – these ideas will provide inspiration for us all to reimagine our own musical futures.

Biography

Mimi Mitchell enjoys an international career as a musicologist and violinist, and both professions inform the other. She edited *Early Music in the 21st Century* (Oxford University Press, 2024) and contributed to *The Collection of Historic Musical Instruments: The First 100 Years* from the Kunsthistorisches Museum Vienna. Additionally, she was co-curator of *The Historical Violin* symposium (Utrecht Early Music Festival, 2019). Mimi won first prize at the Erwin Body and the Early Music Network competitions with The Locke Consort and can be heard on more than 50 CDs. She is a senior lecturer and Masters Coordinator at the Amsterdam Conservatory.

Neringa Valuntonytė

Constructing a stage persona in piano performance: Self-discovery and the pursuit of artistic freedom

Over the past two decades, significant shifts have occurred in the academic music landscape. Musicians are increasingly adopting commercial principles, as they are required to present themselves and their art as marketable commodities. This pressure is particularly significant for emerging musicians, who must cultivate authentic and unique personal brands to navigate the competitive cultural industry. Consequently, musicians are now required to acquire skills that extend beyond the realm of musical performance. This paper examines how commercial principles can be adapted and reinterpreted in a manner that is more performative and aligned with artistic practice. Anchored in the context of piano recital in the 21st century, the central focus is the performer – specifically, the concept of performing the self – not as branding, but as the deliberate construction and embodiment of a stage persona. Two primary ideas are explored in this paper: first, the construction of a persona as a strategy for self-reflection and self-exploration, and second, the creation of an alternative ego that facilitates more expressive and liberated artistry. This paper will delve into how these concepts can provide emerging musicians with both personal and artistic freedom in an increasingly commercialised environment. This paper is part of a broader research project funded by the Research Council of Lithuania (LMTLT), agreement No S-A-UEI-23-4.

Biography

Neringa Valuntonytė is a Lithuanian pianist known for her diverse solo and chamber music repertoire. She explores innovative performance concepts, curating conceptual concerts and placing a strong emphasis on rarely performed contemporary music.

Valuntonytė has performed as a soloist and chamber musician at festivals across Lithuania, Latvia, Estonia, Poland, Austria, Denmark, Finland, Ukraine, and Germany. She has collaborated with the Lithuanian National Symphony Orchestra, Lithuanian Chamber Orchestra, Lviv Chamber Orchestra “Akademia”, Vilnius University Chamber Orchestra, and the Szczecin Philharmonic Symphony Orchestra. In addition to traditional performances, she has developed and presented conceptual programs such as “Stories”, “The Waiting”, “(In)complete”, and “In the Loop”.

In 2025, Valuntonytė earned a Doctor of Arts degree in Music from the Lithuanian Academy of Music and Theatre with an artistic research project “Creating an Academic Musician's Persona: From Stage to Personal Brand”. She previously obtained a Master's degree from the University of Music, Drama, and Media Hannover and a Bachelor's degree from the Lithuanian Academy of Music and Theatre.

Valuntonytė's work engages with topics such as the evolving image of academic music, self-branding, self-management, and entrepreneurship.

Nicola Vilander

'Mister, the earrings look too good on you':
More-than-Human affects and the first
gender transition of a teacher in an elite
Chilean-British school

This research-creation practice explores the social gender transition of a Drama teacher in an elite Chilean-British school – the first documented case of a teacher transitioning within Chile's private education system – as a site to examine how the Binary Gender Norm materialises and circulates in educational spaces. Emerging from the entanglement of pedagogy, gender, and performance, the work draws on the lived complexity of this process, where the classroom becomes a space of vulnerability and transformation. Grounded in posthumanist theory, the research attends to how bodies, voices, materials, and spatial orientations intra-act to produce becomings rather than fixed identities. Within the institutional and affective textures of neoliberal, Eurocentric schooling in Chile, it traces how transition reverberates through moments of friction, recognition, and uncertainty, shaped by human and more-than-human forces. The presentation unfolds as a hybrid lecture-performance, using scenic realisation and audience participation to evoke the dynamics of the classroom. Through spatial reconfigurations and multi-vocal narration, it stages a collective inquiry into how gender norms emerge relationally in shared educational space. Rather than offering a fixed account, the work enacts a methodology of movement and embodiment – foregrounding situated practices that generate knowledge beyond disciplinary and institutional constraints. In doing so, it invites audiences to attend to the textures of transition not as private narratives, but as shared, affective processes of becoming within the everyday choreography of school life.

Biography

Nicola Iris Vilander-Gajardo is an actress, researcher, and performing arts educator based in Santiago, Chile. She explores embodiment, gender, and community through posthumanist and transfeminist lenses, using performance as a tool for inquiry and social transformation. She holds a Master's in Education (Diversity and Inclusion) and degrees in Theatre Acting and Education from Pontificia Universidad Católica de Chile. As the first openly transgender teacher to transition in Chile's private educational system, Nicola bridges artistic practice and research, advocating for educational justice and LGBTQIA+ rights. She reimagines the intersections of art, pedagogy, and social change through her creative and scholarly practice.

Nicole Hanig

Balancing the human instrument:
Embodied rhythms as an antidote to
perfectionism and a gateway to authenticity
of expression in performance.

The theory of Enactivism was first used in "The Embodied Mind" by Francisco Valera, Evan Thompson and Eleanor Rosch. It perceives humans as a single, self-regulating sensory system, encompassing mind and body working together, in constant relationship with its environment. It espoused, in 1991, the importance of non-western practices of mindfulness/awareness meditation in creating the unity of mind and body, avoiding the human propensity for the mind-lessness of disembodied thoughts. Using research from neuroscience and entrainment I analyse the enactment of performative music making, observing conditions that discourage and encourage the balancing (attunement and entrainment) of the concurrent rhythms of mindfulness in performers, the regulatory systems of the human organism, the music being created and that of the performance environment. This requires deliberate, regular, training of the human instrument on the material to be presented and mindful focus on a single rhythmic prompt, which guides the body away from an environment of perfectionism and judgement, towards mindful, embodied experience. I design these shifting rhythmic prompts tailored to the material to be performed and the individual needs of the musician. The aim is an environment of rhythmic communication free from self-judgment and perfectionism. I will present this work in case studies involving both student and expert players of varying instruments with an emphasis on singing. I will explore some of the nuance that arises between acoustic singers who make music using the instrument that all humans possess and those who extend embodiment using tools like musical instruments or amplification technology.

Biography

Nicole Hanig is an Associate Professor and Director of Vocal Studies at University of Portland, Oregon and an Artist/Teacher with Music in the Marche in Mondavio di Pesaro, Italy. Recent projects include *Nuit d'Étoiles: The Forgotten Songs of Charles-Marie Widor* for Albany Records, "Wandering in This Place: Songs of Emigration and Equality" for Opera Workshop Limerick sponsored by the Irish Arts Council, and classes for Seattle Opera, Portland Opera, Texas Tech, Purdue University and Texas A & M working with young artists to discover tools – drawn from research in neuroscience – to balance their nervous systems to enhance learning, practice and performance.

Rachel Young

Threads of inquiry from Costuming the Collapse:
An exploration of costume fragments

The triptych presented is rooted in remnants of past costumes from Rachel's PhD research, *Costuming the Collapse*, underpinned by post-qualitative inquiry and a posthuman approach, it explores the rich narratives within these materials, highlighting the intricate relationships between creativity, collaboration, and the more-than-human world.

The first piece, (RE)root – This piece visually represents mycelial networks, serving as both a map and a diagram to illustrate the complex interconnections in my creative process. Like mycelium, it highlights the intertwining of practice and research, inviting viewers to reflect on how creative practices inform relationships with materials and inquiries.

The second piece, (RE)Material – Tactile Book of Fragments, is a tactile book created from old garment fragments, offering a narrative experience through texture. Each embroidered page emphasises the stories within the fabric, inviting reflection on how these narratives shape future creative practices.

Lastly, the (RE)Discovering the Material – Washing Line Installation features a washing line adorned with fabric and costume fragments. The installation interacts with the environment as the wind moves the fabrics, highlighting the dialogue between materials and their surroundings. This piece underscores the interconnectedness of all living beings and the environment's role in shaping creative expressions.

Together, these works represent a broader, evolving project that examines how past remnants inform future creative practices and ecological thinking, shedding light on the significance of our relationships with both human and more-than-human elements in storytelling our collective histories.

Biography

Rachel is a costume maker and Head of Costume at Guildhall School of Music & Drama. Their work explores (dis)connection to the natural world through practical, malleable, and tangible outcomes, emphasising sustainable and considerate costume practices. Under the supervision of Tanja Beer and Susannah Henry, Rachel delves into the narratives woven into materials, fostering a deeper understanding of our relationship with the environment. Their passion for connecting creativity with ecological awareness drives an innovative approach to costume, teaching, and research.

Sam Shortall

A 'Fusion of Horizons': Historical
Improvisation through the lens of
Gadamer's philosophical hermeneutics

The growth of the Historical Improvisation Movement (HIM) is one of the most radical and important challenges to *werktreue*, an outlook which attributes a permanent, ontological status to musical works and has gradually come to dominate the classical tradition since the early nineteenth century. In sharp contrast to *werktreue*, HIM embraces a fluid understanding of musical works in that it advocates their juxtaposition with improvised elements in a myriad of performance contexts. By way of reference to the German thinker Hans-Georg Gadamer (1900–2002), this paper seeks to shed light on the underlying philosophical foundation of HIM. The movement's principles and opinions are examined through the lens of philosophical hermeneutics, the branch of the hermeneutic tradition which evolved after the publication of Gadamer's magnum opus, *Truth and Method* (1960). Spearheaded by performers such as John Mortensen and David Dolan, HIM utilises historical and archival research on past manifestations of improvisation in classical music to inform contemporary performance practice. Additionally, empirical methodologies (drawing from an array of fields such as neuroscience and psychology) are employed by its participants to demonstrate the value of improvisation for performers scientifically. It will be argued that the paradigmatic shift in thinking which occurred in the hermeneutic tradition post-Gadamer mirrors the transition from *werktreue* towards the outlook of HIM. At the heart of this investigation lies the question, 'what can classical performers and improvisers learn from Gadamer?'

Biography

Sam Shortall is a musicologist, philosopher, and pianist from Dublin. He studied music and philosophy at undergraduate level in Maynooth University and thereafter completed the MA Performance & Musicology. His MA thesis, supervised by Prof. Lorraine Byrne Bodley investigated the solo piano music of Franz Schubert (1797–1828), through the lens of improvisation, employing both phenomenological-hermeneutical and music-analytical methodologies. His current research is centred around German thinker Hans-Georg Gadamer (1900–2002) and the applicability of his thought for musicological issues, particularly surrounding improvisation and performance philosophy. Himself a performer, Sam is an advocate for the juxtaposition of improvisational elements with standard repertoire in the classical tradition. He is currently studying classical piano under the tutelage of Barbara Murray and Jazz Improvisation with Michael Nielsen, in TU Dublin Conservatoire. He intends to pursue doctoral studies in the field of musical improvisation and philosophy.

Samuel Wilson

Performing systems

Systems surround us daily, in everything from networked post-digital technologies to ecological imaginaries that conceive human and natural systems as inescapably intertwined. Systemic conceptions of today's world profoundly shape the conditions of contemporary experience and self-understanding.

I argue that contemporary performance often addresses the complex and contradictory feelings these ever-changing systems evoke: feelings including anxiety, dependence, wonder, and bewilderment. Through considering where and how music and dance make use of systems (such as AI, ecological conceptions of material, generative procedures, etc.), I explore how performance practices express and differentially navigate shared affective and epistemic concerns.

I use psychoanalytic cultural theory to progress these reflections. I suggest we consider three key modes of performances' systemic address. Taking inspiration from Donald Winnicott and others, the first concerns bodies, and what it means for embodied beings to live through and enliven systems that are often articulated abstractly, in compositional, choreographic, and performance contexts. Second, through strategies such as prosthetic technologies and ecological distribution, performance today often speaks to transformative interrelationships between self and other. I note how systems navigate ambivalent selves, for instance affording new conditions of intimacy while also establishing generative principles that depersonalise performance-making (here Jacques Lacan and Theodor W. Adorno might be helpful). Third, recalling the aesthetic concept of the sublime, contemporary systems' global scale can induce feelings of awe. They become, in psychoanalyst Christopher Bollas's terms, an "unthought known" – that which is in one sense known yet which is not consciously thinkable. Accordingly, performances' 'sublime' qualities derive new urgencies.

Biography

Samuel J. Wilson is a lecturer and researcher who explores critical approaches to the contemporary performing arts. He has published in particular on music, in work that includes his *New Music and the Crises of Materiality* (Routledge, 2021), *Music – Psychoanalysis – Musicology* (Routledge, 2018), a co-edited special issue of *Contemporary Music Review* (2020) on 'Musical Materialisms,' and various chapters and journal articles. His two current research projects centre, first, on systems in contemporary music and dance composition and, second, on contemporary reformulations of musical modernism (the latter with Christine Dysers).

Sandeep Gurrapadi

Performance and participation as third space: Movement, sound, and spatial negotiation

This presentation examines performance and facilitation as a dynamic site of decoloniality, negotiation, agency, and inclusion, drawing from my PhD research on third space, socially engaged facilitation, and immersive dramaturgies. Moving beyond audience-performer binaries, this session explores how spatialised listening, embodied movement, and interactive facilitation can reconfigure performance as a participatory and negotiated experience.

Through a demonstration of practical methods interwoven with critical reflection, this think piece considers:

- How spatial dramaturgies and audience agency can challenge hierarchical modes of authorship.
- The role of movement and embodied presence in decolonial artistic practice.
- How facilitation and performance can operate as a third space, fostering participatory environments where sonic and physical interactions generate meaning.

Rather than assigning fixed roles, the audience will be invited to engage with sound, space, and movement through guided spatial interactions, activating performance and facilitation (and by extension composition) as a shared, emergent process. By positioning performance and facilitation as both inquiry and intervention, this session contributes new perspectives on Artistic Citizenship, Socially Engaged Practice, and Decolonial Listening, expanding the discourse on participatory dramaturgies in contemporary performance studies.

Biography

Sandeep Gurrapadi is an Indian-American tenor, interdisciplinary artist, and researcher specialising in decoloniality, third space, and participatory facilitation within performance. A PhD researcher at Guildhall School of Music & Drama, his research examines how facilitation in the third space can function as a site of negotiation, agency, and social transformation by reconfiguring audience-performer relationships through immersive dramaturgies and facilitation-based methodologies. As a performer, Sandeep has extensive experience across the UK, Europe, India, China, and America, appearing as a soloist at venues such as the Beijing National Stadium, Royal Opera House Mumbai, Southbank Centre London, Britten Pears Foundation and Welsh National Opera. Visit: sandeeparts.com

Scott McLaughlin

'What do instruments want?' agency and performance

Building on the work of philosophers of science such as Andrew Pickering (on material agency) and Donna Haraway (on sympoiesis [becoming-with]), this talk is a provocation that asks what happens when we stop controlling instruments and let them, to varying extents, do what they want: what music might emerge when performance is led by the instrument's specific resonances rather than the imposed grid of equal-tempered pitches. For me as a composer this is primarily a question of indeterminacy and contingency, but in the context of performance studies the question is perhaps more usefully to ask 'what is left for performers to do?' Twentieth-century experimental music is replete with examples of performers being asked to play their instruments in ways that leave the musicians feeling either out of their comfort zones, or completely out of control, and I wonder if this is always a satisfying position for the performer. I propose that a Harawayan approach might offer something useful here in positioning the performer less as master of the instrument and more as supporter, joining in an unfolding becoming-in-performance 'with' the instrument, and what might that music be like.

Biography

Scott McLaughlin (b.1975) is an Irish composer and improviser based in Huddersfield (UK). He started out as a shoegaze/experimental guitarist before studying music in his 20s at University of Ulster then MA/PhD University of Huddersfield. Currently, Scott lectures in composition at the University of Leeds, and directs CePRA (Centre for Practice Research in the Arts). His research focuses on contingency and indeterminacy in the physical materiality of sound. Scott recently completed an AHRC Leadership Fellowship, the 'Garden of Forking Paths' project, on composing for contingency in clarinets – forkingpaths.leeds.ac.uk

Sean Gregory

Makers in the moment: Musicians as creative-collaborative practitioners – the possibilities and the potential

This presentation explores the creative-collaborative workshop environment as a space for convening and celebrating diversity of thought and experiences in music-making. It considers the skills and values necessary in music leaders to ensure participants/students are valued, respected, supported and able to thrive, regardless of their background. What action can be taken to ensure that artists have the skills, vision, and motivation to thrive and contribute to contexts in which engaging in the arts enhances the quality of people's lives? We also ask what changes need to be made to bring socially engaged artists in from the margins to a more central, serious, and equitable position of practice in the cultural field and how specialist arts higher education institutions can be activated to produce a workforce that responds creatively and responsibly to diverse societal challenges. Field work carried out through co-creational processes and reflective practices in Brazil will be included, from observations, questionnaires and semi-structured interviews, investigating how participants are affected as a community of musicians when exploring, improvising, composing, arranging and then performing their ideas together.

Biography

Sean Gregory is Vice Principal and Director of Innovation & Engagement, responsible for the development and delivery of a range of collaborative, socially engaged and wider lifelong learning programmes across Guildhall School of Music & Drama. Alongside working as a composer, performer, and creative producer, he has led participatory arts projects for all ages and abilities in association with many British and international orchestras, opera companies, theatres, galleries, and arts education organisations. Sean has previously held a range of roles at the Barbican and Guildhall School of Music & Drama, including Director of Creative Learning, Head of the Centre for Creative and Professional Practice and Head of Professional Development. He also set up and ran the Guildhall Connect programme which won the Queen's Anniversary Prize in 2005 for its pioneering music leadership and creative ensemble activity with young people in East London.

Serena Paese

Mindfulness practices and music performance

This research project explores the impact of meditation and mindfulness on music performance, with a particular focus on critical aspects such as anxiety (MPA) experienced before and during musical performances. The study adopts a comprehensive approach, drawing insights from a diverse range of perspectives. These include performance coaches, psychologists, and expert performers who work with musicians experiencing difficulties due to anxiety-related manifestations. In addition, the study also engages with those musicians, students, and professionals who face challenges related to anxiety. A qualitative approach was adopted, with semi-structured interviews used to elicit the insights of 16 specialists who employ meditation and mindfulness in a musical context. Additionally, diaries and open-ended inquiries were employed to gather the experiences of 12 music students and professional musicians who engaged in mindfulness practice specifically tailored to music performance. The triangulation of the data resulted in a convergence of perspectives, leading to the identification of specific preferred practices for addressing somatic and cognitive manifestations associated with MPA, both before and during musical performance. Additionally, practices more closely related to the sphere of emotional regulation were also identified. This study contributes to understanding the impact of mindfulness practices on general well-being, with the aim of enhancing sustainability and integrating the challenges of everyday life and of the music education and profession.

Biography

Serena Paese is a pianist, meditation/mindfulness practitioner, and PhD researcher at the University of York. She graduated in piano performance, chamber music and piano teaching methodology at the Conservatory of Music of Cosenza (Italy), and furthered her piano and chamber music repertoire among various institutions, including the Hindemith Foundation in Vevey, the Conservatory of Luxembourg and the International chamber music academy 'Trio di Trieste'.

She subsequently pursued a Master of Arts in Music Psychology at the University of Sheffield (2017), with her final thesis exploring the intersection of flow-state and mindfulness in meditative and instrumental training, the similarities between these processes, and the role of sound. Since 2009, she has been engaged in the exploration of meditation practices from various traditions, with recent interest in the impact of meditation on music performance and music performance anxiety (MPA). In this regard, she is currently conducting research at the University of York on the use of meditation and mindfulness practices to address MPA (2020–2025).

Xiyue Ge

Creative talent, career sustainability, and pedagogical innovation in 21st-century musical theatre: Global perspectives and local adaptations

In the evolving global musical theatre industry, performers face increasing demands for creative talent, comprehensive skill sets, and career sustainability. Beyond the traditional triple-threat training model – which integrates singing, dancing, and acting – the 21st-century industry requires diverse talents, including creative skills and performers with stronger technical stability (e.g., the ability to cover multiple roles as a swing). Additionally, comprehensive skills, such as self-marketing and networking, are now essential for career longevity.

This paper analyses these shifts by examining the UK, US, and Chinese industry landscapes, alongside HEI curriculum structures, pedagogical approaches, and training pathways. By comparing these case studies, this research explores how higher education institutions (HEIs) can refine training models to enhance career sustainability and foster industry development. Drawing on comparative curriculum analysis and interviews with educators, students, and industry professionals, this paper highlights the essential role of creative development and comprehensive skill-building in shaping long-term career success. While UK and US models provide structured training paths, China's exploring and developing musical theatre education system faces unique challenges – including significant public interest but limited resources, local creative talent shortages, and political constraints – in aligning pedagogy with industry needs. This case study demonstrates how global pedagogical models can be adapted locally, ensuring that graduates acquire both specialised expertise and industry versatility, ultimately reinforcing the principle of career sustainability. By critically assessing these models, this paper proposes innovative pedagogical strategies that balance technical mastery, creative flexibility, and industry adaptability, fostering a new generation of musical theatre professionals ready for the challenges of the 21st-century industry.

Biography

Xiyue Ge (Xi) is a second-year PhD student at Kingston University of Art, specialising in musical theatre pedagogy and career sustainability. She is also a singing actor and creator, with a background in singing, performance, and theatre direction. Xi has participated in musical theatre education and academic communities across the UK, US, and China. Xi has published the paper 'Instruction of Swing Pedagogy and Its Potential Application in China's HEI Context' in the national journal *China Musical*. As a member of the Musical Theatre Educators' Alliance (MTEA), she has presented at international conferences, including the MTEA Conference (Broadway, 2–4 January 2025), where she will present her work, 'Analysing UK and US Musical Theatre Course Structures and Pedagogical Frameworks for China's Higher Education: Supporting Performer Career Sustainability and Local Industry Growth.' Beyond academia, Xi has experience in direction and new musical creation. She actively engages in creating new musical theatre works, with a focus on Chinese cultural themes, such as *Nian* and *The Legend of the White Snake*. As both an artist and researcher, Xi is committed to bridging the gap between performance practice, creative skills development, and academia, fostering innovation in musical theatre pedagogy and cross-cultural artistic collaboration.

Yangyi Mao

Poetry as musical heart, sound as musical body: An exploration of the relationship between poetry and music in Chinese art songs from the 1920s to 1980s

Art song is a genre whose roots can be traced back to Germany in the late 18th century, and is best defined as a harmonious fusion of poetry and music, predominantly composed for voice and piano. It found its way to China in the 1920s. Since the 1800s, Chinese elites immersed themselves in Western music through encounters with foreigners in Treaty Ports, at social gatherings, and in missionary schools. The transformative May Fourth Movement of 1919 heightened the fervour among young Chinese to study Western music. Pioneering composers like Xiao Youmei, Qing Zhu, and Zhao Yuanren, who underwent Western education, brought the European art song into China and aspired to cultivate a distinctive repertoire of indigenous art songs. However, despite its historical significance, Chinese Art Song remains underrepresented in international academia and performance, limiting its dissemination and recognition.

From 1920 to 1989, Chinese art songs evolved through three stages – the nascent, transitional, and mature stages – and shaped the landscape of contemporary Chinese art songs. During the nascent stage (1920–1949), first-generation Chinese art song composers like Huang Zi imitated earlier European counterparts while including elements of Chinese traditional music and poetry, and starting to create distinct categories. This period was referred to as the boom time for the creation of Chinese art songs and laid the foundation for their future development. In the second stage (1949–1979), the works were mainly focused on documenting the nation's historical development. Finally, in the third stage (1979–1989), Chinese art songs witnessed a renewed renaissance, marked by innovations in compositional techniques, a strengthened integration of national characteristics, and a more evident expression of individual composer styles. My research focuses on Chinese composers' deliberate use of classical Chinese poetry in their art songs, as it signifies a conscious effort to revive an aspect of China's cultural heritage. From China's first collection of poems, the 3000-year-old 诗经 (Shī Jīng, The Book of Songs), which was closely intertwined with music – evidenced by its musical creative style, strict tonal and rhythmic structures, integration with 礼乐 (lǐyuè, ritual music), and the practice of singing poetry in sacrificial and ceremonial contexts – to later classical poetry written before 1840, this relationship profoundly influenced early 20th-century Chinese art songs.

Despite its rich history, research remains limited due to gaps in historical exploration, inadequate learning frameworks for non-native singers, and a lack of interdisciplinary approaches and comprehensive records on key composers. These gaps hinder a full understanding of its origins, evolution, and poetic-musical integration. This study will try to discuss and address these issues, while also promoting the cultural heritage of China and forming the core motivation for this research. As an Asian PhD student at a music conservatoire in the UK, I speak with the underrepresented voice of Asian scholars in the West, addressing the lack of diversity in musical genres on the international stage and in higher education.

In this presentation, I will attempt to define this marginalised genre of Chinese art songs and provide an overview of my research topic. I will also discuss how to establish the best theoretical and practical methods for analysing and interpreting Chinese Art Song based on classical poetry, ensuring relevance for both performers and researchers and how music and poetry shaped Chinese Art Song and how it bridges historical and contemporary influences to establish a distinct national musical identity. Furthermore, I will reflect on how Chinese art songs can establish a presence at the international stage.

Biography

Yangyi Mao is a singer, researcher, and writer. She is currently a first-year PhD student at the Royal Northern College of Music, specialising in interdisciplinary historical musicology. Her research focuses on the performance and pedagogy of early 20th-century art songs. Yangyi holds a master's degree from the University of Southampton and was awarded the First-Class Academic Excellence Scholarship in the UK. She has published three academic papers. In singing, she qualified for the semifinal round of the 34th International Competition for Pianists and Opera Singers (Italy) and won the Gold Award in Bel Canto at the 12th International Chinese Art Festival.

Zixi Ren

Exploring musical identity construction of Chinese female pianists:
Piano performance, career path and post-socialist feminism

The project examines how Chinese female pianists negotiate their musical identities amid triadic tensions of gender norms, cultural hybridity, and stratification in their professional and artistic lives. Drawing on interdisciplinary perspectives, it aims to expand ethnomusicological inquiries into the sociopolitical embeddedness of classical performance, deepen Chinese feminist studies through a focus on female subjectivity, and shift music performance research from traditional score-centric analysis to an embodied exploration of practice and cultural dialogue. Against the backdrop of China's post-socialist modernisation and the globalised classical music industry, Chinese female pianists navigate a complex web of identity negotiations. Existing scholarship on Chinese musical performance primarily emphasises technical proficiency, lacking socio-cultural analytical perspectives, while Chinese pianists – particularly Asian performers – have long been homogenised by Western stereotypes (e.g., musically unexpressive piano robots,' Rhodes, 2012). In reality, their global classical image has evolved across generations: early pioneers like Gu Shengying (1930s–1960s) embedded their international competitions and performances in the cultural diplomacy of collectivist ideology; millennial artists like Wang Yujia broke traditional norms with personalised expression, gaining global acclaim while inviting controversy about her attire on stage (Tan, 2023); recent figures like Zhu Xiaomei redefined 'Chineseness' through Daoist-inflected interpretations of Bach (Liu, 2019), transforming cultural translation into a tool for unique artistic assertion. These generational practices collectively sketch a clarifying and vivid picture of Chinese female pianists' growing subjectivity in the global classical music field. And it will through a dual position as both performer (insider) and researcher (outsider), this study employs an ethnographic lens guided by Chinese feminist theory, post-colonial studies, Bourdieu's capital theory and gender performativity. It integrates autoethnographic reflection (grounded in the researcher as pianists' performance and practice), semi-structured interviews, and critical discourse analysis to investigate identity negotiation within the interplay of socialist legacies, globalised classical industries, and Confucian family ethics. And looking at piano performance serves as both a site of cultural negotiation and a mechanism of systemic reproduction.

Biography

Zixi Ren is a PhD student in the Music Department at Guildhall School of Music & Drama, London. She previously earned a Master of Music in Piano Performance from the University of Kentucky on a full scholarship. Her doctoral research, titled *Exploring Musical Identity construction of Chinese Female Pianists: Piano Performance, Career Path and Post-socialist Feminism* engaging, investigates the intersections of music performance studies, piano education, and the professional trajectories of pianists, framed by the evolving dynamics of feminist ideologies within China's sociocultural and political contexts. Her recent publishing chapter centering on the artistic legacy of the first-generation Chinese female pianist-Gu Shengying, examines the distinctive career paths, performance aesthetics, and repertoire evolution alongside the psychological dimensions of their artistic practice, shaped by interactions with Maoist feminism and the broader cultural-political milieu.

Research-framed performance presentations

Adriana Festeu and Anca Preda

Reciting fragments: A reimagining of the vocal recital

This lecture-recital explores the programming of a vocal recital through challenging some of the rules that developed the canonicity of this type of performance. I am arguing that the unity of genre, language, composer and subject matter, established by the reformers of the concert programme at the start of the twentieth century, can and should become more fluid as a means of recontextualising the relevance of the canonical works themselves, in the twenty-first century. My recital's repertoire is formed of art songs, concert and oratorio arias, some of which are well-known and often performed in their respective circles. However, I have intentionally disconnected the art songs from their original song cycles, used a variety of (ten) languages throughout the programme, and used the 'fragmented' materials to build a storyline. This process of deconstructing and reconstructing the material also uses of voice-type as an expressive device, through the key choices made in relation to the story. The repertoire proposed for this lecture recital represents a short excerpt from a solo recording project that I am about to embark on with Luminate Records.

Brahms – Die Mainacht Op.43 II, 3'22

Sibelius – Var det en drom Op. 37 no 4, 2'13

Sibelius – Flickan kom ifran sin alsklings mote Op. 37 no 5, 3'11

Schubert – Vedi quanto adoro ancora ingrato D510 4'55

Biography

Mezzo-soprano Adriana Festeu is active as a soloist, lecturer and voice teacher. Her opera roles include Rosina (Rossini – Il Barbiere di Siviglia) and Charlotte (Massenet – Werther) at the Romanian National Opera in Cluj as well as Cenerentola, Calbo Maometto secondo, covering for Garsington Opera, Candida Emilia di Liverpool (European Opera Centre). Adriana completed her PhD, *Exploring Zwischenfach: Understanding vocal classification and its professional significance*, at the Royal Academy of Music, where she is currently Head of Year and Lecturer. She is also Principal Lecturer in Classical Voice at Leeds Conservatoire. Her primary research interests are voice classification and the Fach system.

Alfia Nakipbekova

Luigi Dallapiccola and Gaspar Cassadó:
An inspired collaboration

The context of my research contains the range of the inter-connected elements that comprises analysis of Dallapiccola's compositional style, the performative aspects of his two works for cello – Ciaccona, Intermezzo and Adagio for solo cello (1945) and Dialoghi for cello and orchestra (1960) – and the collaboration process between the composer and Gaspar Cassadó (1897–1966), who was one of the leading cellists of the time. This practice research is part of my ongoing inter-disciplinary project investigating contemporary music for cello which includes works by pioneering composers of the twentieth and twenty-first century from diverse cultural backgrounds and compositional approaches – André Jolivet, Iannis Xenakis, James Dillon, Liza Lim, Luigi Dallapiccola, György Ligeti and Luciano Berio – in the context of the notion of the interpretative space that I define as the integral domain of the inter-related strands of technique, expression and performance.

Biography

Dr. Alfia Nakipbekova is an internationally acclaimed cellist – soloist, chamber musician and pedagogue. She teaches at Guildhall School of Music & Drama, and is also Professor in Classical Contemporary Performance at Leeds Conservatoire. Alfia received her doctorate in performance practice at the University of Leeds and has given presentations of papers and lecture-recitals at international conferences in Hong Kong, UK and Europe. Alfia is the editor and a contributor to *Exploring Xenakis: Performance, Practice, Philosophy* published by Vernon Press (2019), and has written many articles on the subjects of cello technique and interpretation.

Carl Patrick Bolleia

Gnarly gestures, musical topics, and structural applications: Analytical tools for the postmodern performer

Frederic Rzewski and Charles Wuorinen were two of the leading composers for the 20th century American canon of piano music. Their music, which utilises a dissonant harmonic language, complex rhythms, and dense musical textures, has been regarded by critics as thorny and opaque, challenging both performers and listeners. By applying aspects of topic theory, a curated taxonomy of musical gestures, strategies for improvisation, and surface level applications to structure, I elucidate how these concepts aid in the preparation, performance, and teaching of an often misunderstood and maligned repertoire.

Biography

With performances and recordings featured by The New York Times, The New Yorker, Gramophone, New York Classical Review and Forbes, Carl Patrick Bolleia has performed throughout Europe, Asia, Middle East, North America, including Carnegie Hall, Alice Tully Hall, Philharmonie de Paris, and Merkin Hall. He has given world premieres of hundreds of compositions, collaborating with leading composers including Tyshawyn Sorey, Frederic Rzewski, Reena Esmail, and Stephen Hough. He holds graduate degrees from The Juilliard School, Rutgers, and The City University of New York and is Assistant Professor of Music, Director of Piano and New Music at William Paterson University.

Cecilia Oinas and Meeri Pulakka

When a composer does not want their performers to succeed: Examining the vocal and pianistic styles of Strauss's *Der Krämerspiegel* (1918)

Richard Strauss knew how to write for singers. By the time he composed the eccentric song cycle *Der Krämerspiegel* op. 66 in 1918, he had been writing successful operas and Lieder for decades. *Der Krämerspiegel* was Strauss's response against music publishers who profited on composers' work at a time when royalties did not yet exist. The main villain was Bote & Bock, with whom Strauss had a contractual obligation to publish a set of songs. Strauss's solution to this undesired contract was to write twelve songs that satirically mocked various publishers so obnoxiously that Bote & Bock eventually withdrew from the publication altogether. But it is not just the texts which provide the source of satire: rather than creating those beautiful all-encompassing vocal lines that Strauss was famous for, the pianist, instead, shines with virtuoso material and heavenly melodies, thus denying them to the singer who encounters lengthy phrases, several jumps zigzagging up and down, entrances that start in the middle of the piano's phrase, poorly prepared high points and difficult register breaks. This makes *Der Krämerspiegel* an interesting mixture of ironic self-reflecting and transformational music.

This lecture-recital presentation traces Strauss's compositional choices that intentionally make the performance of *Der Krämerspiegel* more burdensome. To further point out the differences, I compare these with two other Strauss's Lieder, "Schlechtes Wetter" op. 69/5 and "Cäcilie" op. 27/4. The presentation clarifies the saliency of *Der Krämerspiegel* and the ways in which the composer seems, in this example, to not want his performers to succeed.

Performance program:

Richard Strauss

'Schlechtes Wetter' (Heine) op. 69 no. 5 (1918)

'Drei Masken sah ich am Himmel stehn' (Kerr)
Der Krämerspiegel op. 66 no. 4 (1918)

'Es was mal eine Wanze' (Kerr) *Der Krämerspiegel* op. 66 no. 9 (1918)

'Cäcilie' (Hart) op. 27 no. 4 (1894)

Biographies

Dr Cecilia Oinas is a Finnish–Hungarian music theory lecturer, music scholar and classically trained pianist from the University of the Arts Helsinki Sibelius Academy. Her research focuses on music analysis, performance, and various modes of communication within chamber music. Dr Oinas has published peer-reviewed articles in journals such as *Music Theory Online*, *Music & Practice*, *SMT-V*, and *Music Performance Research* and actively given presentations and lecture recitals in various seminars, colloquiums, and conferences throughout Europe, US and Asia.

Soprano Meeri Pulakka is frequently praised for her elegant, expressive, and captivating interpretations in chamber music, solo performances, and opera. Her versatile repertoire spans from baroque to contemporary music. Pulakka regularly performs as a soloist with various Finnish orchestras and ensembles, as well as at numerous festivals and contemporary music events. She holds a master's degree in music from both Sibelius Academy at University of Uniarts Helsinki and the University of Music and Performing Arts Vienna. In fall 2024, she began her doctoral studies in music with a focus on artistic research and contemporary vocal music at the Sibelius Academy.

Cee Adamson

Voices of justice: Artistic citizenship
and the power of vocal advocacy

Artistic citizenship calls on musicians to use their art as a vehicle for social change, advocacy, and cultural affirmation. This lecture-recital explores how vocal music can function as a catalyst for justice, visibility, and equity, focusing on the works of Black and LGBTQ+ composers. Through performance and critical analysis, this session highlights composers such as Florence Price, Hall Johnson, Shawn Okpebholo, and B.E. Boykin – artists whose works have historically been sidelined in Western classical traditions.

The presentation will combine live performance with scholarship, demonstrating how these composers have used vocal music to challenge systemic exclusion and assert artistic agency. It will also examine the role of programming in fostering artistic citizenship and offer practical strategies for integrating social justice themes into recital curation, pedagogy, and public engagement. Specific attention will be focused on repertoire for solo voice, voice and accompaniment, or voice and other solo instruments.

This session, by centering historically marginalised voices, underscores the responsibility of performers, educators, and scholars to shape a more inclusive and socially responsive musical landscape. Attendees will leave with frameworks for designing justice-driven performance programs, strategies for community engagement, and a curated list of vocal works by historically underrepresented composers.

This presentation is particularly relevant to performers, educators, and arts administrators who seek to integrate music, advocacy, and education to empower artists and communities.

Biography

Dr. Cee E. Adamson (she/they) is a versatile force in classical music, excelling as an opera singer, choral conductor, voice teacher, and arts administrator. A mezzo-soprano, they navigate the space between countertenor and mezzo roles, performing as Oberon, Giulio Cesare, Mercedes, and others. Through research and practice, Cee advocates for diversity and visibility in classical music, uplifting underrepresented voices. They hold a Doctor of Musical Arts in Vocal Performance and Choral Conducting from the University of Washington and earned master's degrees from Guildhall School of Music & Drama and Shenandoah University.

Chak-Lui Chan and Chin-Mei Law

Soliloquy in the Mountain

Soliloquy in the Mountain is a contemplative exploration of time, change, and human suffering. The play centers on a monk preparing to leave the mountain, who encounters an older version of himself at the gates of the temple, ten years into the future. The monk is confronted by the realisation that the world outside has drastically changed, and his older self is disheartened, unable to change the current situation or save the innocent people wrongfully imprisoned. Seeking peace, the older monk returns to the temple, expecting retreat, but instead finds guidance from his younger self. The younger monk advises him to face the suffering of the world, as it is through confronting this pain that one learns to overcome it.

The older monk, in turn, counsels his younger self to be prepared for a rough journey, but to face the challenges ahead with an open heart and a light spirit. He encourages him to travel lightly and help the innocent, saying that, like the change of seasons, the withered flowers of autumn will nourish the new blossoms of spring. This realisation helps the older monk release the emotional burdens he carries, allowing him to begin a new journey with wisdom and courage. The play's soliloquy, set in the mountain, becomes a profound meditation on facing the trials of life, finding inner peace, and embracing the cycles of personal growth and transformation.

Biography

Chak-lui Chan is a Cantonese opera performer trained by renowned masters in various Chinese theatrical genres. She holds a Ph.D. in Gender Studies and Cultural Studies from the Chinese University of Hong Kong and has taught opera appreciation at her alma mater. In 2002, she founded the 'Atomic Cantonese Theatre,' where she has curated and performed in productions that blend traditional techniques with diverse Chinese theatrical forms. By collaborating with interdisciplinary artists, she enriches Cantonese opera's content and presentation.

Chin-Mei Law is a Cantonese opera performer specialised in clownish (Cau) role, with training in Hong Kong Academy for Performing Arts, and intensive coaching from renowned Beijing opera and Kunqu performers. Her recent performances in leading role include *The Fable of the Ungrateful Wolf* and *The Romance of the Unparalleled Beauty*.

Dobromir Tsenov

The evolution of Bulgarian style in L'ubomir Pipkov's 20th-century piano works

This performance-based presentation explores the music of the unknown Bulgarian composer L'ubomir Pipkov (1904–1974), a founding member of the Contemporary Music Society in Bulgaria in 1933. This association aimed to establish a national style in classical music, a challenge in a country torn by war and political upheaval, including the Balkan Wars (1912–1913) and World War I. For the so-called 'second generation' of Bulgarian composers – including Pancho Vladigerov, Vesselin Stoyanov, Petko Staynov, and Dimitar Nenov – the primary concern was defining a national style. They sought to integrate Bulgaria's ancient folklore with European musical forms and harmonic language. As part of this presentation, I will perform a set of piano miniatures from Pipkov's early compositional period, which illustrate the development of professional Bulgarian music in the early 20th century. His piano works offer a valuable insight into the emergence and transformation of the Bulgarian National Style over the last century. Programme: Youth Collection, op. 14 (1923–1957) I. Tiny Man with Twice-Long Beard II. Rebel's Song III. Angry Maiden IV. Brave Grandfather V. Fox's Lament VI. Rabbit's Wedding VII. The Rain is Telling a Story VIII. Spring Round Dance IX. A Peasant goes Plowing X. Grandma's goat XI. Game XII. Sled

Biography

Dobromir Tsenov is a second-year PhD student at RNCM, exploring L'ubomir Pipkov's complete piano works under Dr. Adam Swayne and Dr. Annika Forkert, supported by a fully funded RNCM Studentship. In 2024–2025, he has performed Pipkov's music across the UK, including Manchester, London, Stokesley, and Denbigh. He earned a Distinction in his 2021 postgraduate diploma from the Royal Birmingham Conservatoire, studying with Prof. Julian Jacobson and Prof. Daniel Browell. His latest albums of Pipkov's works (*Toccata Classics*) have received high praise from Gramophone, MusicWeb International, and Classics Today, hailed as masterful interpretations of this brilliant music.

Hwan-Hee Kim

Folk meets keyboard: Kuk-jin Kim's nationalistic vision in piano music

This lecture-recital explores the piano works of Kuk-jin Kim (1930–2020), a composer who synthesised Korean folk traditions with Western classical forms. Unlike his contemporaries Isang Yun (1917–1995) and Unsuk Chin (b.1961), who focused on orchestral and non-piano works, Kim's output was largely dedicated to the piano. His music integrates folk elements such as sanjo, minyo, and traditional rhythmic cycles within Western tonal and formal structures, creating a distinctive compositional voice. While Yun and Chin employed avant-garde techniques and serialism to express modernism, focusing more on compositional innovation than performer-centred expression, Kim took a different approach by prioritising nationalistic expression through the piano. Encouraged by his teacher Dwight Malsbary (1899–1977), Kim sought to translate Korean identity into solo piano music, bridging folk traditions with Western pianistic idioms. This session will feature a performance and analysis of Kuk-jin Kim's *Ariranggogae* (Arirang Hill), *Pungnyeonga* (Good Harvest Song), and *Ballade No. 1*, demonstrating his pentatonicism, modal inflections, and unique rhythmic language. Comparisons with Yun and Chin will contextualise how Kim's piano-centred approach sets him apart within Korean contemporary music. By presenting Kim's music through a performance-led study, this lecture-recital contributes to performance studies on national identity, instrumental focus, and the intersection of tradition and modernity. It also highlights the need for greater recognition of Kim's work within contemporary music scholarship.

Biography

Hwan-Hee Kim is a classical pianist and researcher currently pursuing a PhD in Performance at the Royal Northern College of Music (RNCM) in Manchester, UK. His research focuses on Kuk Jin Kim (1930–2020) and the fusion of Korean folk traditions with Western piano techniques. He has presented lecture-recitals at international conferences, including the Society for Musicology in Ireland and the World Piano Conference. As a performer, he actively introduces Korean contemporary piano repertoire to global audiences. His work contributes to the study of national identity in music, performance practice, and cross-cultural compositional approaches.

HyunJeong Hwang

Piano performance with messaging:
Performance possibilities in contemporary
Korean and Japanese piano works

My research examines how contemporary piano compositions by East Asian composers interact with political and cultural narratives, as well as how performers can help convey the messages embedded within these works. The study begins with Yuji Takahashi's piano music for the documentary *Jayu-Gwangju* ('Freedom of Gwangju'), which commemorates the 1980 democratic uprising in my hometown, Gwangju. Though Japanese, Takahashi incorporates Korean melodies and rhythms – including the traditional funeral song *Sangyeosori*, the reunification anthem *Our Hope is to Be United*, and the folk song *Bird, Bird, the Blue Bird* – into a musical act of solidarity and remembrance. Building on this case study, the project expands to explore works by other East Asian composers who address themes of trauma, resistance, and cultural memory. Drawing on Maria Cizmiciu's framework of music as a form of 'cultural trauma,' the research investigates how composers use sonic material to construct collective memory and engage with socio-political realities. As a pianist, I consider how interpretation can respond to the cultural and emotional dimensions embedded in the music. By interpreting and performing Takahashi's *Gwangju May 1980*, alongside Younghi Pagh-Paan's *Pa-mun* (Ripples on Water) and Toshio Hosokawa's *Piano Etudes*, I explore the performer's role in shaping how these messages are conveyed and received. This performance view proposes that piano repertoire, when engaged with through performance, can serve not only as artistic expression but also as a space for healing and remembrance.

Biography

HyunJeong Hwang is a pianist specialising in solo and chamber music, focusing strongly on contemporary repertoire. She has performed at international festivals, including the Amalfi, Puigcerdà, and Gabala Festivals, and has won prizes in competitions such as the Osaka International Competition and the Lazar Berman Competition. She has collaborated with composers on premieres of new works and participated in interdisciplinary projects. A graduate of the Royal Academy of Music, she recently completed her DMus at Guildhall School of Music & Drama, focusing on performance and interpretation.

Jacqueline Ross and Artem Belogurov

Beethoven revisited: Playing with time

Despite vital research concerning 18th and 19th century performance practices, performances and recordings of the Beethoven violin sonatas since the mid-20th century have rarely taken advantage of the expressive possibilities revealed. The tempo, rhythm, dynamics and articulation in Beethoven's notation have generally been interpreted literally, neglecting aspects of rhetoric, variety of character, and spontaneity evident and well documented in Beethoven's own performance approach. Aspects of contemporary practices in relation to timing have particular and startling consequences when applied to the performance of this repertoire.

To develop more elaborate contexts of character, rhetoric, harmonic function, and cantabile, and how they are affected by timing, we will investigate the following:

Tempo flexibility: In his publication, *On the Proper Performance of all Beethoven's Works for the Pianoforte with Accompaniments for other Instruments, or for the Orchestra* (1846), Carl Czerny suggests that tempo flexibility was expected in Beethoven's time. This is also expressed by Ferdinand Ries in the publication *Biographische Notizen ueber Ludwig van Beethoven* (1838).

Rhythmic freedom: Performers have increasingly read rhythmic notation as metronomic, often disregarding contexts of gesture and rhetoric. I will consider rhythmic implications: e.g., slurred pairs of quavers as long-short; dynamic signs such as *sf* and *<>* as agogic accents, as outlined in Leopold Mozart's publication, *A Treatise on the Fundamental Principles of Violin Playing* (1756). 'Tempo rubato or disturbato' is also highlighted in Pierre Baillet's treatise, *The Art of the Violin* (1834), which describes performers of the time using syncopation to express agitation.

Biography

Jacqueline began her studies at the Juilliard School. Solo recordings include the Complete Sonatas and Partitas of JS Bach, and Complete Works for violin/fortepiano by Schubert. Currently Professor at Guildhall School, she is regularly invited to give masterclasses internationally, which have included: Curtis, Juilliard, Frankfurt, Paris, and Beijing Conservatories. Her research has been supported by The Dutch Research Board and The British Council. She was awarded an AHRC Visiting Fellowship to research early 19th century performance practices, and to prepare a performing edition of Schubert's "Trockne Blumen" Variations. Her critical/performing edition of Clara Schumann's *Drei Romanzen* op. 22 was published in March 2021 by Bärenreiter.

Professor at Utrecht Conservatory, co-director of Ensemble Postscript, and research project Romantic Lab, Artem is equally at home at the modern piano, harpsichord, clavichord and the many varieties of historical pianos. His repertoire ranges through four centuries of solo, concerto and chamber repertoire. His critically acclaimed recording of solo piano works by 19th century American composers was released by the London-based Piano Classics. He is particularly interested in research related to historical performance practices and experimenting with and reviving forgotten expressive devices.

Judith Valerie Engel

Self-fashioned virtuosity: 18th century women at the keyboard

This piano lecture recital highlights the works of three 18th century Viennese composers: Marianna Martines, Maria Theresia Paradis, and Josepha von Aurnhammer. Each of them found individual and unique ways to pursue music. As acclaimed performers, their keyboard repertoire was largely written with themselves as (at least one of the) performers in mind. Thus, much can be gained from approaching this repertoire through performance-centred epistemology.

Their works, contextualised through biographic and historical details, reveals that each of composers had distinct preferences and ideals regarding musicality, expressiveness, and virtuosity. This embodied approach showcases their individuality as keyboard players, reflected in their compositional choices. Beyond that, it also sheds light on their adherence to or pushing of social boundaries and societal norms.

Paradis, for instance, as a blind composer and pianist, developed a unique approach to writing virtuosic keyboard music in a somatically linear way. Martines, by contrast, favoured large and rapid leaps that, at first glance, appear at odds with the grace and habitual propriety expected of her.

The question of virtuosity is central to the discussion of the social function of their music. Since they were not supposed to make a spectacle of themselves, 18th century upper-class women performers had to strike a delicate balance between their performing self and protecting their position in society.

Biography

Judith Valerie Engel is an Austrian musicologist and concert pianist, currently completing a DPhil in Historical Musicology at the University of Oxford and pursuing a DMA in Piano Performance at the University of British Columbia. At Oxford, she is a Stone-Mallabar Music Scholar, funded by Christ Church (College), and at UBC, she is one of the university's Public Scholars. She holds a BA and an MA from the Mozarteum University Salzburg, where she studied piano performance under Prof. Pavel Gililov. Both as a researcher and pianist, Judith Valerie focuses on the intersection of gender and feminist studies with music.

Katherine Fry and Frances M. Lynch

Gender, song and the city: Re-sounding the music of Eliza Flower (1803–1846)

The political activist, musician and composer Eliza Flower was a prominent member of the circle of radicals and freethinkers – among them John Stuart Mill, Harriet Taylor, William Johnson Fox and Harriet Martineau – who congregated at the Unitarian South Place chapel in London during the 1830s and 1840s. Although admired during her lifetime as a leading British composer of vocal music (ranging from congregational hymns and anthems to public protest songs and art song cycles), her music and musical life fell into obscurity following her death in 1846. Only relatively recently have performers and historians begun to recuperate her biography and compositional output. Over the past two years, the contemporary vocal ensemble Electric Voice Theatre (directed by Frances M Lynch) have set about re-sounding Flower's music in ways that challenge conventional approaches to the recovery of 'women composers' through community engagement and creative adaptation, combining musical experiences with storytelling. Building on this work, our lecture-recital revisits Flower's importance as a radical feminist composer in early nineteenth-century London and explores how this resonates with us today. Interspersing live performance with discussion of her network at South Place, we trace her professionalisation as a published composer of art songs, before turning to her hymns and protest songs, which were adopted by the Chartist movement and the Anti-Corn Law League. By listening again to Flower's songs after nearly two hundred years, we argue for the importance of musical experience for political and urban history, and the potential of feminist recovery as socially engaged performance.

Biography

Katherine Fry is an independent music historian based in London. She was recently the recipient of a Marie Skłodowska-Curie Global Fellowship held jointly at King's College London and the University of California, Berkeley. Prior to this, she was a Lecturer in Musicology at KCL and postdoctoral researcher on the ERC-funded project 'Music in London 1800–1851'. Her latest research examines gender, politics and empire in British song of the nineteenth and early-twentieth centuries. She has published widely on Wagnerism, musical London, nineteenth-century music criticism and aesthetics. Her first book *Wagner and Victorian Modernity* is under contract with the University of Pennsylvania Press.

Frances M Lynch is Artistic Director of Electric Voice Theatre, a contemporary music-theatre acappella vocal ensemble specialising in creating interdisciplinary projects promoting women in music and science, past and present, UK wide, eg. the Eliza Flower Project in partnership with Conway Hall. An internationally renowned performer, she has worked with Weir, Berio, Kagel, Wallen, and as a soloist with BBC SO, SCO, Ensemble Moderne and many more including theatre and dance companies. Lynch's compositions have been broadcast on BBC Radio 3; performed live, eg: Science Museum, Stirling Castle; commissioned for organisations like Historic Environment Scotland, London Gaelic Choir, Barefoot Opera, and her stage work "Scottish Superwomen of Science" won 5-star Edinburgh Fringe reviews.

Késia Decoté Rodrigues

music as an invitation – online creative collaboration with women and girls, for online piano performances

YouTube premieres, Instagram lives, on demand streamings: these are just a few examples of music performances shared through the internet, widely known as 'online concerts'. The possibility to share music performance through the internet has shown many positive sides: from being able to carry on connecting with one's audience when the concert halls were closed due to the restrictions to social gatherings during the pandemic, to the potential to reach audiences beyond geographical barriers, and the alternative to explore new formats utilising innovative digital tools. However, they also bring challenges to the performer – audience relationship. In the experience of this researcher in her online piano performances, even in situations where the performance was live streamed and the performer was interacting with the audience via chat, the sense of liveness was compromised – i.e., the sense of being connected to other people and of being part of something. The MSCA postdoctoral project 'music as an invitation' has invited audience groups of women and teenage girls to participate in the creative process of collaborative online piano performances. It was investigated how the affective aspect of the participatory process made an impact on the audience and performer(s)'s music experience in remote and digital contexts. The creative processes, research development and findings of this project will be discussed in this lecture-recital. The lecture will be illustrated with the performance of the piece *Hecate writes* for piano and video, commissioned to composer Alwynne Pritchard and developed in collaboration with teenage girls as part of this research project.

Biography

Késia Decoté is a Brazilian pianist specialising in contemporary music and in interdisciplinary practices. Késia is interested in exploring innovative ways to present piano music, looking for creating unique and deeply immersive artistic experiences for her audience.

Késia holds a PhD in Arts & Music and MA (Distinction) from Oxford Brookes University, Masters Degree and Undergraduate (Cum laude) in Piano from the federal university of Rio de Janeiro.

Késia is a Marie Skłodowska-Curie postdoctoral fellow at the University of Bergen developing a research project on new forms of participation of women and girls in online classical music performances.

Matthew Lau

Charles Griffes: A discovery into the works for solo piano

In the world of classical piano literature, the core canon of composers dominate the attention of audiences and concert promoters. However, there are many composers who have been overlooked due to race, gender and sexuality. It is no longer acceptable to use this as an excuse not to bring their music to the fore and there is an urgency to diversify our knowledge of lesser-known composers.

When the term Impressionism is used, the likes of Debussy and Ravel often spring to mind. What about Charles Griffes? In 1903, Griffes moved from New York to Berlin to study at the Stern Conservatory, and as a result, his music took many musical influences from across the continents. His Impressionist works began to solidify his legacy, however, there are many works that have yet to be published. As a result, a complete understanding of his output has yet to be realised.

Having closely analysed the unpublished works, many issues regarding performance and interpretation have arisen. To provide potential solutions, I have been working on new performance editions which aim to provide a platform for pianists to tackle the lesser-known works.

In my lecture-recital, I will showcase some of Griffes' works for solo piano, with the inclusion of world premieres of the Piano Piece in E major and Dance in A minor. Furthermore, I will discuss the current literature regarding the composer, as well as the process of creating performance editions of unpublished manuscripts.

Biography

Matthew is an accomplished pianist having been awarded 1st place at the Beethoven Junior Intercollegiate Piano competition to become the first winner of the prize from the Junior Royal Northern College of Music and reaching the final of the prestigious RNCM Gold Medal Competition. In addition, he enjoys playing in various concerts series and recitals across the UK. Having graduated with a first class honours a degree and a Masters with Distinction. Matthew is now conducting his doctoral research at RNCM with a project focusing on the 20th Century composer Charles Griffes.

Onur Şentürk

Traditional playing style differences of Kemence (Black Sea fiddle)

After almost one century, inevitable differences occurred in kemence performance practices. When the playing style differences of kemence performed in Turkey and Greece are investigated and compared, prominent differences and common points can be observed. It is essential to state that these kinds of similarities and differences are very expectable between the two communities which have the same origins. Moreover, during the population exchanges and migrations, the cultural interactions also reflected itself in kemence playing styles. Thus there is a performance practice difference between Greece and Turkey today. Therefore, in my field research, I have basically investigated the playing style differences of kemence, which is the most significant and symbolic musical instrument in both communities of Greek (Pontus people) and Turkish (Black Sea people).

In short, in this presentation, I will exemplify the differences in traditional kemence playing styles between Greece and Turkey in terms of playing techniques, repertoire, and timbre by performing a specific group of traditional tunes from both countries.

Biography

Onur was born in 1984 in Rize-Turkey. In 2002, he was admitted to the Physics Department of Middle East Technical University (METU). In his undergraduate years, he was interested in traditional Black Sea Music and started playing panduri, tulum and kemence. After he graduated from METU in 2008, Istanbul Technical University (ITU) Sound Engineering and Design department of the Center for Advanced Music Studies (MIAM) accepted him as a master student and he moved to Istanbul. Since 2008, he has been involved in several music projects and bands and has performed in several nationally and internationally marketed albums as a professional music performer. He got his Ph. D. degree in the Performance department of MIAM in 2023. He lives in Thessaloniki and is a lecturer at the University of Ioannina, Department of Music Studies.

Rachel Becker

The opera fantasia as drag

This lecture recital reads opera fantasias as venues for drag performance, using as examples Antonio Pasculli's oboe fantasias on *Rigoletto* and *La traviata*. A fantasia is a venue for creation and rediscovery for the performer: musical manipulation allows them to tell a story and to surprise the audience through the ways that manipulation alters the original. The elements of this performance – the gender fluidity, the flamboyance, the revoicing of (unspoken) lyrics, the authorial control of pre-existing music, the physical difficulty, the narrative surprise – bring to mind the drag performer's heightened stage presence and playful gendered display.

The performer puts on one (or many) personas, and enacts characters of multiple genders, potentially through an instrument whose gender contrasts with their own. The visual cues of breath, anticipation, closure, leading, success – we choreograph our performances and we use these to lead the listener through the story and characters of a fantasia. How are they amplified here? We might, to reference Judith Butler, say a fantasia 'implicitly reveals the imitative structure of gender' – as it appears in nineteenth-century opera, as it appears in the Western evaluation of musical instruments – and the 'imitative structure' of fantasias and of operas beyond gender alone.

Drawing on ideas of generative performance (Horowitz), of adaptation and transgression (Jarman), of 'the open mesh of possibilities' (Kosofsky Sedgwick), of physical pleasure (Attinello), of 'unshaming' (Grady), I take this opportunity to read performance as freedom and commentary and camp: as instance rather than edition, as drag.

Biography

Dr. Rachel Becker is Assistant Professor of Music History at the University of Northern Colorado. Her research focuses on issues of genre, virtuosity, gender, popularity, and woodwind development. She explores social and cultural influences on virtuosic woodwind music, including reception history and the (positive and negative) emotional responses genres and compositions have evoked contemporaneously and today. A Howarth Artist, she currently performs in the US and in Europe, both in chamber and solo recitals and with ensembles such as the Boise Philharmonic. Her first book, *Valuing Nineteenth-Century Italian Opera Fantasias for Woodwind Instruments*, was published by Routledge in March 2024.

Wenchun Fan

Reflective practice as a tool: Technical and interpretative analyses of Schubert's violin works

This lecture-recital invites dialogue on reflective practice as a transformative tool for performers and explores the process and outcomes of my practice-led research on Franz Schubert's violin works, focusing on reflective practice as a means of deepening interpretation and technical understanding. By integrating historical context, analysis of recordings, and hands-on exploration of performance techniques, I aim to demonstrate how reflective methodologies can uncover new interpretative possibilities. Central to this presentation is a discussion of the specific technical and musical challenges encountered in Schubert's compositions, the tailored solutions I developed through iterative practice, and how I have developed my understanding of the balance and connections between virtuosity and musicality in his violin works. These reflections not only highlight the integration of technicality and musicality but also offer insights into how performers can adopt a systematic and reflective approach to their own practice. The aim of this presentation is to provide practical tools and a framework for addressing technical demands while achieving more profound musical expression. Although the focus is on Schubert's violin works, I hope that the performance and practice ideas and philosophies presented can be tested and explored by other violinists, not only in playing Schubert's works but also in a broader range of repertoire.

Biography

Wenchun Fan is a PhD student at the University of Leeds, supervised by Dr Clive McClelland and Dr Michael Allis. She began playing the violin at five and studied at the Central Conservatory of Music, Beijing, with Jia Zhang, Liwei Tan, and Wei Xue before completing her postgraduate studies at the Royal Northern College of Music with Leland Chen on a full entrance scholarship and CSC sponsorship. As a soloist and chamber musician, she has given recitals in China and the UK. As a young researcher, she has presented at conferences including the BFE/RMA Research Students' Conference (Newcastle), SMI/ICTMD-IE Conference (Ireland), and ÖWA Schubert Workshop (Vienna).

Themed roundtable discussions

Barbara Gentili, Inja Stanović, Adam Stanović and Jed Wentz

The resilience of academic research at a time of crisis: How research associations, centres and groups are shaping the future of performance

This roundtable session investigates the value of formally and informally organised research groups and associations within academia, in the midst of a widespread crisis in the Arts and Humanities world. In recent years, long-established Music departments have been shut down while the existence of those remaining afloat is constantly threatened. The classical music industry is also under political and ideological attack, with the Arts Council dictating increasingly difficult requirements for arts organisations to meet while cutting these institutions' traditional funding. Research groups/organisations are becoming therefore increasingly relevant in supporting the work and the morale of researchers, practitioners, performers, members of arts organisations and their wider communities. Through presentation of the Theatrical Voice Research Centre, Early Recordings Association, British Electro Acoustic Network and Dutch Historical Acting Collective, this round table discusses networks, research and educational activities, dissemination and engagement events, as well as the body of new knowledge which is often co-produced by all the people involved in these various activities.

Dr. Barbara Gentili (The Theatrical Voice Research Centre): The Theatrical Voice Research Centre brings together researchers, performers, and cultural organisations with a passion for the human voice, from multiple socio-cultural perspectives and across different genres. As a community, we aim to overcome the boundaries between singing and the spoken word in both live and mediated settings, classical and popular idioms, Western and non-Western practices. We link comparative and historical investigations of the voice with contemporary voice training and performance, and are eager to share scholarly and performance-based understandings of the voice with the cultural industries and wider society.

Dr. Inja Stanović (Early Recordings Association): Early Recordings Association (ERA) is an open-access resource dedicated to early recordings. Aimed at general public, enthusiasts, and academics, ERA brings together the past, present, and future of early recordings research. Members can use the platform to promote their own research interests, discover the interests of others via a searchable directory, and form connections with others in the field.

Dr. Adam Stanović (British Electro Acoustic Network): The network connects electroacoustic composers, performers, and listeners from across Britain. It aims to generate and promote new electroacoustic music, disseminate electroacoustic music through concerts and events, and increase access to electroacoustic music (through the promotion of calls for works, events, and competitions). As the national body, BEAN aims to promote British electroacoustic music overseas. It is the National Federation Member of the International Confederation of Electroacoustic Music, an NGO Partner of UNESCO and Member of International Music Council.

Jed Wentz (Dutch Historical Acting Collective): The Dutch Historical Acting Collective (DHAC) is made up of individuals who through their experience in the performance of Early Music became fascinated by the expressive possibilities of historical acting. There is no designated leader of the group, although organisationally it is linked to the University of Leiden through Jed Wentz's affiliation with the Academy of the Performing and Creative Arts. The goals and methodology of the Collective are not fixed, but change to reflect the trajectories of the individual members.

Biographies

Barbara Gentili is an opera singer and music historian with interests in the cultural and global history of Italian opera; the impacts of recording; music autoethnography. Publications include her first monograph on verismo singing for Boydell (2024), two articles on early twentieth-century vocal performance practices for *Music and Letters* and the *Journal of the Royal Musical Association* and an article on the opera impresaria Emma Carelli for *Cambridge Opera Journal*. Her second monograph on singing and new configurations of femininity in early twentieth-century Italy, is forthcoming for OUP. She is the Director and creator of the Theatrical Voice Research Centre.

Dr. Inja Stanović is a pianist and a researcher, specialising in early recordings and historic performance practices. Recent publications include the co-edited volume *Early Sound Recordings: Academic Research and Practice* (Routledge, 2023), research album *Austro-German revivals: (Re)constructing Acoustic Recordings* and the article for *Music & Practice*. Inja co-founded the Early Recordings Association in 2024, and currently works as Director of Performance at the University of Surrey.

Dr. Adam Stanović is the Programme Director for Sound and Music and a Reader in Electroacoustic Music at London College of Communication. Adam's music has been heard in over 500 festivals and concerts around the world, and is available on 14 different albums. Adam's music has won prizes at composition competitions, including: Prix CIME (France); IMEB (France); Metamorphoses (Belgium); Destellos (Argentina); Contemporanea (Italy); Computer Space (Bulgaria); Ise-Shima (Japan); SYNC (Russia); Musica Viva (Portugal); Musica Nova (Czech Republic); Ars Electronica Forum Wallis (Switzerland); KEAR (USA); MusicAcoustica (China). In 2016, Adam co-founded the British ElectroAcoustic Network (BEAN) with the intention of representing British electroacoustic music overseas.

Jed Wentz is lecturer at the Academy of Creative and Performing Arts, Leiden University. His scholarly work focuses on acting, declamation and gesture 1680–1930, and their relationship to musical performance. Wentz has published, among others, in *Cambridge Opera Journal*, *Early Music* (guest editor), *European Drama and Performance Studies* (guest editor), *The Riemenschneider Bach Journal*, *Music in Art* and the *Basler Jahrbuch für Historische Musikpraxis*. He has recorded a CD of melodramas entitled 'The Pied Piper of Hamelin', and currently performs Byron's Manfred as a one-man-show with musical accompaniment, inspired by late 19th-century melo-poetic entertainments.

Kathryn Hughes, Matti Tainio, Véronique Chance and Natalie Pace

The Running Artfully Network: Reframing running as performance methodology

The Running Artfully Network (RAN) reframes running as a performance methodology, which counters established discourses of competitive, physical, sporting and health related activities, to propose new artistic paradigms for embodied, inter-relational arts practice. Converging interdisciplinary approaches to live and performance art methodologies, we challenge established assumptions around running, to propose the running body(/ies) as artistic medium and driver for thinking differently about critical issues of our day. As such, the presentations in this round-table discussion will emphasise the radical impact of running as metaphor and aesthetic, embodied, performance praxis, arguing for its relevance to urgent socio-cultural, environmental and technological contemporary world issues.

Kath Hughes – The ‘Bio/ Digi-Rhythmic’ Soundscape

Applying Lefebvre’s ‘Rhythmanalysis’ as methodology for re-imagining a rhythmic synthesis of embodied experience as it is mediated in real-time through the digital device, this research explores how the digitally-mediated running body can be re-materialised as a data-process in flux, through the empirical and sensorial materiality of a ‘bio/digi-rhythmic’ sound data-stream. The sonic ‘data-stream’ proposes a resistance of the digitally-mediated running body(/ies) against biometric reductionist constraints of data-coding and algorithmic processes of quantification, to be re-materialised as a rhythmically affective and inter-relational data-process, unfolding in flux; converging the body’s ‘bio-rhythms’ and ‘digi-rhythms’ with the affective entanglements of the urban, environmental, socio-cultural and biopolitical rhythms of contemporary life.

Véronique Chance – Running as a performance and mediated practice

I have developed an endurance running art practice as part of a larger inquiry into the performative nature of human physical activity, in the interplay between the body and technology. The runs I undertake are performed in specific places along pre-determined routes and are mediated to an audience live through mobile technology that is enabled to track my journey as it is taking place and to relay images of my viewpoint and location. I align this work to performance art practices in the ways in which the limits of my body are tested through the physical demands of long-distance running, whilst the limits of technology are also challenged through the ways in which I communicate that experience to others. In doing this, I do not attempt to demonstrate the reliability (or not) of technology to convey a first-hand, ‘lived’ experience, but point to the increasing presence of technology in our everyday environment. Running takes place in and has the means of drawing attention to the outside environment on a very basic human and fundamental level. It is also strongly associated with physical health and mental wellbeing, which my artwork also further considers through paradoxical tensions of safety, risk, injury and care.

Matti Tainio – Exploring an Arctic city through a running practice

My paper focuses on the bodily aesthetic experiences of running and the distinct manner it has introduced the arctic city of Rovaniemi to me. The paper will open up the manner how the fact-informed artistic gaze and a bodily interaction with an environment one is familiarising self can be seen as a reciprocal performative event. The theoretical foundation of the paper can be found in philosopher Joseph Kupfer’s thoughts about the modes of contact with the environment. In the context of experiencing arctic environment, it employs ideas by Finnish philosopher Jukka Mikkonen, who emphasises the combination of facts or scientific knowledge, utilitarian information and history, lore and myths in the Nordic experiences of aesthetic connection with the environment and its more than human elements. I have been a part-time inhabitant in Rovaniemi for four years. In Rovaniemi, the compact urban area thins out soon and the built environment dilutes into forests and hills. In addition to the forests, the meeting of two major rivers is a significant element in the area. Without a car and with a poor public transportation, I have got to know the area by employing my body to move around. The combination of sweaty bodily activities and my fact-informed artistic gaze have shaped the vast Rovaniemi area to me in a distinct way. I see my bodily exploration of Rovaniemi as a private performative practice where the knowledge about various local events, for instance historical information about war, modernisation (water power, forestry...), and tourism are intertwined with my somatic experiences of the urban areas, forest and wetlands, rivers, and the changing seasons. The composition of the bodily aesthetic experience and gathered information create an intersection where I perform to Rovaniemi as much as the area performs to me.

Natalie Pace

I will invite discussion on running as a holistic form of personal inquiry. What if we rebalance the focus on physical benefits towards mental wellbeing and conceive of running as a process-led activity focussed on reflection rather than dedicated purely to improving fitness? How might this alter our motivations, experiences and impact of running? How might running free from goals or targets, parlay across the personal, social and environmental implications of running? By moving away from the instrumentalisation of the moving body and moving towards enjoyment and present awareness, could running be untethered from the impetus of growth and productivity, embedded within capitalist economies? This proposition is offered as an ongoing reflection on my own relationship with running. Its starting point was a durational run and action research project I undertook during the pandemic, focussed on cumulatively running the distance from Felixstowe to its twin town, Wesel, in Germany. Without a dedicated time-frame and within the context of pandemic, the symbolic gesture towards Europe shifted the intention of running from one focused on the ends, to the means itself. Running carved out space to reorientate, reassess and recover. Since then, I have stepped away from endurance running and focussed on incorporating it as a form of meditative practice and active rest.

How can we counter dominant narratives of ‘productive bodies’, largely defined by the capacity for ‘work’: where movement equates to better physical health and wellbeing and is more desirable than their counterparts: of slow, sedentary or injured bodies. Can we infuse running with ideas of ‘rest’ to resist these binaries and create a new, more inclusive, kinder running cultures?

Biographies

Kath Hughes is a researcher and Lecturer in Visual Culture at the University of the West of England. Her doctoral research employed aesthetic embodied methodologies including performance, rhythm, and sound to critique the biopolitical implications of popular contemporary self-tracking practices and how our embodied lives are becoming increasingly entangled in digitally-mediated online cultures through biometric wearable devices. Her research has been disseminated in the UK and internationally, and developed into a supra-curricular Arts & Humanities course (‘Self-Surveillance in the Digital Age: Is digital self-tracking good for our health?’), for The Brilliant Club university-access education charity.

Matti Tainio is a visual artist and researcher, working as a senior lecturer of fine arts in the faculty of arts and design in the University of Lapland. He is a Doctor of Art from Aalto University’s School of Art, Design and Architecture. Tainio’s visual art practice takes place in an interdisciplinary setting where the themes in art and research intertwine. Tainio’s research is focused on the aesthetic experience and applied aesthetics with a pragmatist perspective. Tainio is interested in the aesthetic experience of darkness, the aesthetics of contemporary physical activities and the connections between art and sport.

Véronique Chance is an Anglo-French multi-disciplinary artist and academic with a long-term interest in the representation of the body and its relationship to performance, documentation, technology and the embodied dynamics of spectatorship, in which the activity of running plays a key part. She has an active public profile recognised nationally and internationally through exhibitions, presentations, commissions and published material. Véronique is based in London and is Course Director of the MA Fine Art course at Anglia Ruskin University, Cambridge. She studied at Manchester Polytechnic, Glasgow School of Art and the Royal College of Art, and has a PhD from Goldsmith’s College, University of London.

Natalie Pace is a curator with a focus on socially engaged practice and artist development. Connections between art and personal, social and environmental health – and the spaces in-between – are her key interests. Currently based in the East of England, she is co-founder and Director of Pier Projects – an art agency inspired by and working in the coastal town of Felixstowe, Suffolk. Pier Projects takes a place-based approach to artist commissions, community collaboration and artist support, with the programme informed by its history as a spa town and site for convalescence.

Mira Benjamin, Scott McLaughlin, Emily Worthington, Tim Parker-Langston, Bea Hebron and Niamh Gallagher

For embodiment in music performance

‘Embodiment’ is an umbrella term that acknowledges the various ways of knowing that are held – lived, experienced, enacted, practiced – in human bodies. Embodied work is positioned at the intersection of creative and critical methodologies, emerging from the ‘practice turn’ (Schatzki et al., 2001) and aligning with post-textual (Small, 1998; MacArthur, 2010) and practice research (Bulley & Sahin, 2021) discourses in music and sound. Embodied research (Spatz: 2017) thus proposes a wide range of activities – from performance to sound design to listening – as spaces of being-doing-knowing (Nelson, 2022) and recognises technical, sensory, affective, perceptual and tacit knowledge forms as investigative territories. In technological and/or ‘cyborg’ (Dyer & Kanga, 2023) musicking, the embodied perspective reframes questions of agency and situatedness between practitioners and materiality.

This themed session explores the multivalent implications of embodied frameworks for research in music performance – spanning historical instrumental and vocal performance practices, experimental performance with technology, popular songwriting, and performance within disability studies. The session will include a provocation (10 mins) and position statements (50 mins), followed by 30 mins of open discussion with panel and attendees. The provocation will be delivered by Mira Benjamin (City UoL) & Scott McLaughlin (Leeds), with panel contributions from Zubin Kanga (Royal Holloway), Emily Worthington (York), Tim Parker-Lamngston (Goldsmiths), and embodied research demonstrations from PhD candidates Niamh Gallagher (Goldsmiths) and Bea Hebron (City UoL).

The session opens with a provocation (Benjamin & McLaughlin), introducing the framework of ‘technique as knowledge’ (Spatz, 2015) which is a connecting thread running through the various panel contributions. We propose embodiment as epistemic (a site of knowledge) and as methodology (a mode of research), and position these perspectives in relation to cognitive and otherwise instrumental theories of embodiment.

Worthington and Parker-Langston present embodied research approaches in historical music performance. Parker-Langston critiques notions of ‘simplicity’ and ‘repetition’ in Fanny Hensel’s *Lieder*, proposing embodied research as a feminist methodology, and engaging with ‘reparative musicology’ (Cusik, 2008) to envision the dimensions of reparative practice research. Worthington frames Historically Informed Performance as embodied research into the past, proposing practice research methods for historical instrumental performance.

Gallagher and Hebron present audiovisual documentation of embodied research in two distinct performance contexts. Gallagher explores themes of embodied adaptation and authenticity in her project, ‘Authentic Bodies: Diverse Embodiment and Disabled Identity in a String Performance Practice’. Hebron presents embodied technique as a transdisciplinary methodology in her project ‘Songs as Process: Embodied Intersections of Songwriting and Verbal Scoring’.

Kanga, Benjamin & McLaughlin discuss collaborative practice research in McLaughlin’s composition we are environments for each other, in which conventional playing techniques of violinist (Benjamin) and pianist (Kanga) become entangled through a bespoke electric-violin-resonator-piano-feedback system. Drawing on the framework of ‘material indeterminacy’ (McLaughlin, 2022) inherent in performing with musical instruments, we ask how the embodied approaches of two players may form an emergent, coalitional technique through a materially contingent object; an entangled technique.

In presenting these snap-shots of embodiment in a wide range of performance contexts, the panel presentation sets-up a space to discuss how the knowledge-generating work of performance can take a leading role in establishing transmissible and interdisciplinary methods for practice research.

Biographies

Dr Mira Benjamin is a violinist specialising in the performance of post-Cagean British and North American scored and improvised musics. She is Lecturer in Music at City St George’s, University of London.

Dr Scott McLaughlin is a composer and free-improviser whose focus is on materiality and indeterminacy. He is Associate Professor in composition at the University of Leeds.

Dr Zubin Kanga is a pianist, composer, improviser and technologist. He is Senior Lecturer in Musical Performance and Digital Art at Royal Holloway, University of London, and is currently Principal Investigator on the UKRI Cyborg Soloists research project.

Dr Emily Worthington is a performer of historical clarinets and Lecturer in Music (Historical Performance Practices) at the University of York. She is currently Principal Investigator on the Baermann’s Body research project.

Dr Tim Parker-Langston is a Tenor in the chorus of the Royal Opera, Covent Garden. He is an Associate Lecturer in performance and practice research at Goldsmiths, University of London.

Niamh Gallagher is a violist and PhD candidate at Goldsmiths, University of London, where she researches questions of diversity and authenticity at the intersection of music performance and disability studies, drawing on her own diverse embodiment & disabled identity.

Bea Hebron is a songwriter and PhD candidate at City St George’s, University of London, where she researches transdisciplinary approaches to popular music composition and performance.

Simon Zagorski-Thomas, Amy Blier-Carruthers, Saraleigh Castelyn and Cormac Newark

Creative models for practice research

This is a round-table discussion that explores where we are with practice research, and performance studies more broadly, in the current climate. How do we enable creative and inspiring work to continue in these testing times, and find better ways of working together with practitioners and innovators, broadening our reach and collaborative opportunities.

Ideas are focused around, but not limited to: making practice research, or research into practice more broadly, work for us; equitable models of collaboration; strategies for research pairings and groupings; innovative approaches looking towards REF, etc. Involvement from the audience will be very welcome for this discussion.

Biographies

Simon Zagorski-Thomas is Professor of Music at the London College of Music, University of West London, co-chair of the Association for the Study of the Art of Record Production and a Director of the Art of Record Production Conference. He is also founder and convenor of the 21st Century Music Practice Research Network. He is frequently called upon as a media commentator on pop music culture by a range of outlets including *Sky News*. He worked for 25 years as a composer, sound engineer and producer and is, at present, conducting research into 21st century music practice and the musicology of record production. In 2015 he was the Principle Investigator in the AHRC funded Classical Music Hyper-Production and Practice As Research project and in 2012 he was awarded a visiting fellowship at the University of Cambridge and was the Principle Investigator in the AHRC funded network on Performance in the Recording Studio. His book on *The Art of Record Production*, which he co-edited with Simon Frith, was published by Ashgate Press in 2012 and his monograph on the Musicology of Record Production for Cambridge University Press was published in 2014 and won the IASPM Book Prize in 2015.

Amy Blier-Carruthers specialises in musicians' experiences of performance on stage and in the recording studio, raising questions about creative agency and collaborative working practices. Her monograph *From Stage to Studio* combines ethnography and performance analysis to examine music-making, collaborating with a range of professional musicians and recordists to experiment and gain new insights into the possibilities of performing for recording. She is Postgraduate Research Programme Leader at Guildhall School of Music & Drama, Senior Lecturer in Music Performance (Education) at King's College London, and Research Fellow at the Royal Academy of Music, as well as Fellow of the Royal Society of Arts (RSA), and co-Chair of EDIMS and of the EDI committee of the Royal Musical Association.

Sarahleigh Castelyn is an educator, researcher, performer, choreographer and writer: a dance nerd. Her dance research focuses on race, gender, sexuality, and nation in apartheid and post-apartheid South Africa, the politics of hybridity, and the use of practice as a research methodology. She has performed in and choreographed dance works, for example at JOMBA! Contemporary Dance Festival (South Africa) and The Playhouse (South Africa). She serves on a number of editorial and organisation boards, such as The South African Dance Journal and HOTFOOT. She has published research on dance and South Africa, for instance in *Viral Dramaturgies* (2018) and *Narratives in Black British Dance* (2018), and in journals such as *The African Performance Review*, *Dance Theatre Journal*, *Animated*, *African Performance Review*, and *The South African Theatre Journal*.

Professor Cormac Newark studied Music at the University of Oxford, Music Theory and Analysis at King's College London, and orchestral conducting at the École Normale de Musique in Paris. Returning to Oxford, he wrote his doctoral dissertation (on the reception of Parisian grand opéra) under the supervision of Roger Parker; then for three years he was a fellow of Trinity Hall, Cambridge. Between 2002 and 2004 he lived in Bologna, carrying out research funded by the Leverhulme Trust, after which he took up a lectureship at the University of Ulster. He has been the recipient of a number of grants and prizes from, among others, the British Academy, the Worshipful Company of Musicians, the French Government, and the American Musicological Society. Cormac works mainly on nineteenth-century French and Italian opera and literature. His book, *Opera in the Novel from Balzac to Proust*, was published by CUP in 2011, and his essays have appeared in *19th-Century Music*, the *Cambridge Opera Journal*, and the *Journal of the Royal Musical Association*.

Screening

Lynne Rosenberg

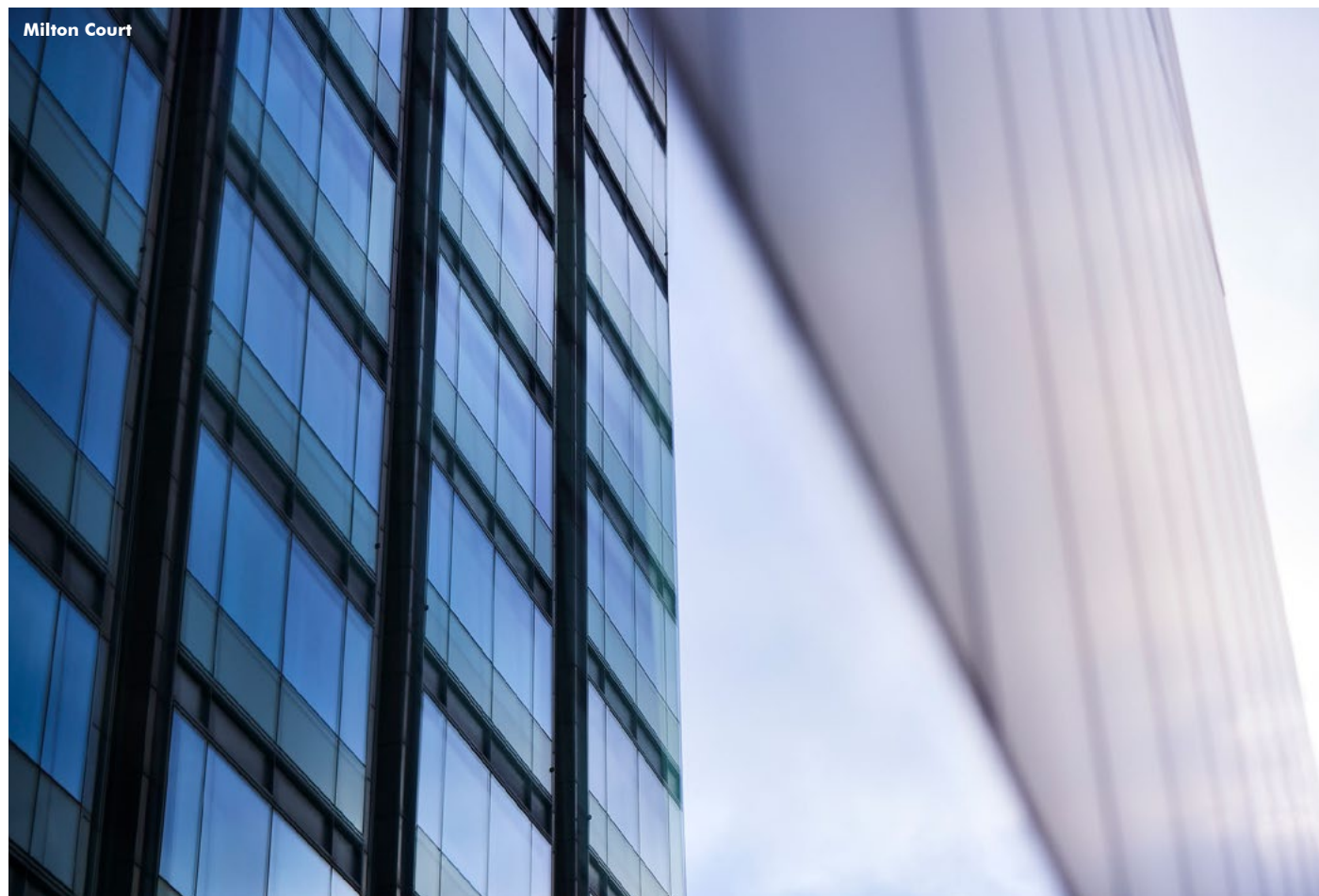
Utilised privilege: Building platforms and ladders through media-making –
Presentation, Q&A, and a screening of Emmy-nominated 'Famous Cast Words'

Presenter and show creator Lynne Marie Rosenberg offers a screening of an episode of 'Famous Cast Words,' her interview series looking at representation, inclusion, access, belonging, and equity issues in the United States Entertainment Industry. Through close examination of the language of casting 'breakdowns' – instruments of employment for performers – Famous Cast Word sheds humorous and incisive light on the racism, misogyny, ableism, ageism, and other bias challenges in film, television, and theater. The series episodes address Middle Eastern/North African representation, Trans and Gender-Fluid representation, South Asian and East Asian representation, Anti-Semitism in media, Indigenous representation, disability and access, and other topics. The screening will be preceded by a presentation on the show's inception and Lynne's approach to media creation for building platforms

from which others may speak, and ladders which others may climb. It will be followed by a dialogue with Lynne and audience members to engage in knowledge-sharing on similarities and differences in international practices in media, approaches to addressing ladder- and platform-building in educational pedagogy, and ways audience participants engage in platform- and ladder-building in their own academic and artistic practices.

Biography

Lynne Marie Rosenberg is an educator, artist, TV presenter, and the creator and host of the 3-time Emmy-nominated television series, Famous Cast Words. She teaches at NYU Tisch in the Playwrights Horizons Theater School BFA Studio, and is a Visiting Scholar with the Arts & Humanities Institute of Maynooth University, Ireland, working on an interview-based research project in the Department of Media Studies, 'Different Together: An Audio Exploration Of Similarities In Multi-Identity Across Experiences.' Prior to her life as an educator and presenter, she spent nearly two decades as a performer in the United States film, television, and theater industry.



Composer's workshop

Amber Priestley

Composition Title: *Egad my eclod!*

Biography

Born in the shadow of the Sierra Nevada mountains, my research is the design – by found or created objects – of work which can be translated across different ensembles, spaces and abilities through its materiality.

I have been called a score-maker, as the physical process of making scores is central to my artistic practice; I am using my DIY aesthetic to disrupt – in a small way – the capitalist model of music-making.

Some collaborators have been:

Patricia Auchterlonie

Kathryn Williams

Pete Furniss

BBC SSO

EXAUDI

The House of Bedlam

The Royal Norwegian Navy Band

Heather Roche

London Contemporary Orchestra

COMA

Block4

Finn O'Hare

Composition Title: *A map and not a tracing*
(working title)

Biography

Finn O'Hare is a composer and sound artist based in Glasgow. His work explores the spatial and temporal qualities of sound through generative composition, multichannel speaker works, sound sculpture, and site-specific performance. Recent works include commissions for Nordic Music Days and Huddersfield Contemporary Music Festival, developing pieces for acoustic instrumentation, electronics, and ambisonics. He completed an MSc in Sound Design and Audiovisual Practice at the University of Glasgow. His music has been released on the label Optimo Music as part of the group Pleasure Pool.

Julia Mahon

Composition Title: *Keen for a Boarded-Out Child*

Biography

I'm finishing a PhD in electro-acoustic composition, with professor and composer Gráinne Mulvey; recontextualising styles/techniques from popular electronic music and contemporary music elements; exploring work which embodies the democratising of creative output. The focus is a completely novel use of vocal effects pedals in a '2D choir' design. These compositions explore social aesthetics; pointing to the issues of racism, classism and gender disparities as historically being the underlying reasons for elitism, and an arguable prejudice against popular music. As well as choral/instrumental/electronic parts, the compositions include works of poets from marginalised backgrounds; promoting transcultural awareness in contemporary art music.

Megan Steinberg

Composition Title: *Put the work in, Plant a garden, Try to stay afloat*

Biography

Megan Steinberg is an experimental composer and abstract turntablist. She is a PhD student at Royal Northern College of Music, where she is the Lucy Hale Doctoral Composer in Association with Drake Music. Her research is focused on the creation of works for Disabled musicians, new instruments and AI.

Megan has composed for performers including Riot Ensemble, Kathryn Williams, Heather Roche, Juice Vocal Ensemble, Distractfold, Apartment House and Loré Lixenberg. In 2016, she was awarded the FI Williams Prize for Composition. In 2017, she was Composer in Residence at the Royal Holloway Picture Gallery. In 2022, she was an Artist in Residence at Huddersfield Contemporary Music Festival. In 2023, she was Composer in Residence with CoMA Ensemble and Composer Fellow at NEO Voice Festival, LA. In 2024, she was listed by the BRIT Awards as a trailblazer in music, inclusion and accessibility.

Moss Freed

Composition Title: *Glass Alien Lagoon*

Biography

Dr Moss Freed is a composer, guitarist and band-leader based in London. His work revolves around sociality, collaboration and improvisation with research interests including composing for improvisers and band-leading as composition. Alongside his ensembles Union Division, Let Spin and Moss Project, Moss has composed for Aisha Orazbayeva, Glasgow Improvisers Orchestra, Joshua Hyde, Alexander Hawkins, Elliot Galvin and Laura Jurd with broadcasts on BBC Radio 3, BBC 6Music and BBC 1. He has appeared on many recordings, including several for John Zorn's Tzadik label. Moss lectures in composition and performance at Goldsmiths and teaches improvisation at the Royal Academy of Music.

Steering Committee and Advisory Board

Conference Convenor

Amy Blier-Carruthers

Amy Blier-Carruthers specialises in musicians' experiences of performance on stage and in the recording studio, raising questions about creative agency and collaborative working practices. Her monograph *From Stage to Studio* combines ethnography and performance analysis to examine music-making, collaborating with a range of professional musicians and recordists to experiment and gain new insights into the possibilities of performing for recording. She is Postgraduate Research Programme Leader at Guildhall School of Music & Drama, Senior Lecturer in Music Performance (Education) at King's College London, and Research Fellow at the Royal Academy of Music, as well as Fellow of the Royal Society of Arts (RSA), and co-Chair of EDIMS and of the EDI committee of the Royal Musical Association.

Steering Committee

Biranda Ford

Biranda Ford read music at the University of Oxford (BA Hons and M.St) and violin performance at the San Francisco Conservatory of Music (MA). She completed her PhD on 'What are conservatoires for?' at the Institute of Education, University of London, in 2011, with the support of a Wingate Foundation grant. Her research interests include a variety of issues in music education and performance, drawing from social science, performance musicology and theatre studies disciplines on topics such as performer-audience interactions, conceptions of performance across music and drama and teacher-student dynamics in devised projects. She is also a peer-reviewer for journals in her field.

As a professional violinist she has played with small string orchestra and chamber music groups and has undertaken music education work for The Royal Ballet, Wigmore Hall and Spitalfields Festival. Biranda has taught at Guildhall School of Music & Drama since 2002 at junior, undergraduate and post-graduate levels, in a wide range of subjects both practical and academic, including chamber music coaching, harmony, dissertation supervision and doctoral research.

Christopher Suckling

Christopher Suckling is a continuo cellist and gambist noted for his 'captivating expressivity'. He is a principal player with Gabrieli and the Feinstein Ensemble and has performed and broadcast live as a soloist and chamber musician on BBC Radio 3 and Classic FM. His recordings have been critically praised for the quality of his tone and his 'exquisitely fluid' playing; the Independent has cited the 'warmth of the cello sonorities', whilst a five-star review in the BBC Music Magazine noted 'particular highlights in Christopher Suckling's resonant cello'. His work as a director has been described as 'scintillating', 'dynamic' and 'containing moments of real beauty'.

Christopher is also an active researcher. His doctoral thesis locates the evolution of the realisation of recitative by the cellist in early eighteenth-century Italian opera and offers a method through which current cellists can explore this practice. The relationship between his performance and research has led him to act as a consultant for BBC television and to contribute performing editions to recordings, notably Handel *L'Allegro, il Penseroso ed il Moderato* and Purcell *King Arthur* and *The Fairy Queen* for Gabrieli. The resulting performances and recordings have met with universal acclaim; *King Arthur* won both a Helpmann Award in Australia in 2019 and the BBC Music Magazine Awards Recording of the Year in 2020.

Christopher is Head of Historical Performance and Deputy Head of Academic Studies at Guildhall School of Music & Drama where he teaches in the Academic Studies, Research, and Historical Performance departments.

David Dolan

A world-leading figure in the revival of classical improvisation and its applications in Western art-music performance, David Dolan has developed a teaching and practice method which is now used and referred to in many institutions worldwide. In 2005, David founded the Centre for Creative Performance & Classical Improvisation at Guildhall School of Music & Drama in London, and is Professor of classical improvisation at the School, teaching improvisation's various applications to solo and ensemble performance. Following an invitation by Yehudi Menuhin, David also taught at the Menuhin School since 1990.

David's interest in the revival of the art of classical improvisation has been an important part of his international career as a concert pianist. In his solo and chamber music performances worldwide, David incorporates extemporisation into the repeats, eingangs and cadenzas of relevant concert repertoire, as well as improvising preludes, interludes, fantasias and variations on themes provided by the audience.

David Linton

Dr David Linton is Head of Acting and programme leader for the BA (Hons) Acting degree. He is a performer and theatre practitioner whose research explores issues of resistance, adaptation and exchange. This focuses on participatory arts practice, black British performance and pre-modern theatre forms and their contemporary applications specifically mask/minstrelsy, pantomime, bursleque/neo burlesque, cabaret, pierrot, hip hop theatre and revue. As a founder member of Prussia Lane production company, a co-operative of performers, writers, filmmakers, designers and dancers his work is engaged in the exploration of interdisciplinary approaches in the creation and realisation of performance projects. He was a core scholar of the Musical Theatre and All that Jazz network funded from the Arts and Humanities Research Council working with an international group of scholars, exchanging ideas about connections between musical theatre and Jazz in dialogue with practitioners and industry workers, developing new approaches and practices. He is committed to creative learning and equality of opportunity and as a member of British Actors Equity was elected by his fellow actors onto Equity's equalities committee. He is the author of *Nation and Race in West End Revue 1910–1930* (2021) and co-editor of *Popular Musical Theatre in London and Berlin 1890–1939* (2014).

Emily Orley

Emily Orley is a London-based artist, researcher and educator, whose work includes performance, scenography, installation, video and hybrid modes of writing. She is interested in exploring ideas to do with memory, maintenance and enchantment, as well as the un-fixing of time, heritage and place. Always open to new forms of experimentation, she is endlessly inspired by lively discussions, new encounters, and unlikely assemblages. She is a firm believer in breaking down the false binaries that separate practice and theory, making and thinking and writing about making.

As well as working on the MA at Guildhall School, Orley supervises PhD students, and runs postgraduate workshops on practice-as-research methods and creative-critical writing. She is a founding member of Guildhall's Practice-as-Research network, and a co-convenor of the London-wide Out of Practice (Oops) collective, open to all artists, academics and writers interested in creative-critical practices.

Jacqueline Ross

Jacqueline Ross enjoys a unique and varied career performing on both modern and period instruments. Born in New York, she began her studies with Joseph Fuchs at the Juilliard School, continuing studies in contemporary music with Saschko Gawriloff in Germany, and baroque violin with Lucy van Dael in Amsterdam. Her solo recordings, which have been met with wide critical acclaim, include the complete Sonatas and Partitas of JS Bach. In her most recent project, the complete works for violin and fortepiano by Franz Schubert were recorded for Naxos Records in partnership with Maggie Cole.

Her research into style and performance has been supported by the Dutch Arts and Humanities Research Board, The British Council, and the London Centre for Arts and Cultural Exchange. She has been awarded an AHRC – Centre for Musical Performance and Creative Practice (CMPCP) Visiting Fellowship based at Cambridge University, to further her research on early 19th century performance practice, and to prepare a performing edition of Schubert's *Trockne Blumen* Variations, in her adaptation for violin.

Jo Lawry

Dr Jo Lawry is a vocalist, composer and educator, and joins Guildhall School from the University of Sydney, where she was Equity in Jazz Team Leader. Dr Lawry has also been on the faculty of New England Conservatory, Boston; Manhattan School of Music, New York and the University of Adelaide.

As a musician, Dr Lawry has worked with Carnegie Hall as a featured artist in its 'Musical Connections programme', served as Artist-in-Residence at the Australian Embassy in Washington, D.C., and has been a Teaching Artist-in-Residence at Frost School of Music, Miami and the University of North Texas, as well as being a guest teaching artist at Jazz Campus, Basel and Siena International Jazz Workshop. Her debut album, *I Want to Be Happy*, was named as one of "Best CDs of the Decade" by Downbeat Magazine. As a guest artist, Dr Lawry has also featured on numerous jazz recordings including Dr Lonnie Smith's *Rise Up!* And Kate McGarry's *If Less is More... Nothing is Everything*.

Beyond jazz circles, Dr Lawry has become well known for her work with Sting, with whom she has toured and recorded with since 2009, and more recently with Paul Simon and Peter Gabriel. In 2013, Dr Lawry was featured in the film *20 Feet From Stardom*, which chronicled the lives and careers of the musical voices behind some of the greatest musical legends of the 21st century, and went on to win the Academy Award for Best Documentary Feature.

Marios Aristopoulos

Marios Aristopoulos is a London-based Greek composer and sound designer for new media. Selected international credits include a soundscape for the *Sobeila Sokhanvari Rebel Rebel* painting exhibition in The Barbican Curve Gallery in London, music for the 2019 Special Olympics Flame Ceremony in Athens, additional music for the exhibition *Beasts of London* for the Museum of London, music for the Canadian PlayStation video game *APOTHEON* (Top 10 PlayStation soundtracks of the decade – Push square), music and sound design for the 3D animation films *AENIGMA* (best film – Animation Festival of Hiroshima, Japan) and *Violent Equation* (Annecy Festival – Perspectives).

In 2016, Marios was a resident composer in the prestigious Baryshnikov Arts Centre in New York City as well as a composition fellow for the Sundance Lab in Utah. He has scored the music for over 20 plays in New York and worked as a composer for multiple USA TV adverts (Super Bowl, Toyota, Amazon, Ritz).

Marios holds a Ph.D. in interactive composition from City University of London, and is a professor and research coordinator at the Department of Electronic & Produced Music at Guildhall School of Music & Drama. His first educational book on game composition, *The Game Music Toolbox*, was published by Routledge in May 2023.

Richard Baker

Composer, conductor, teacher and mentor, Richard Baker studied composition in the Netherlands with Louis Andriessen and in London with John Woolrich, after which the position of New Music Fellow at Kettle's Yard, Cambridge (2001–2003) inaugurated a strand of work as a concert curator and programme adviser which continues to this day. He has been a Professor of Composition at Guildhall School since 2004, and was elected to an Honorary Fellowship in 2009.

His compositional output embraces songs and song cycles, several short choral pieces, instrumental solos and chamber music as well as works for larger ensemble. Key works include the bass clarinet concerto *Learning to Fly* (1999); *Gaming* (2010), a trio for cello, marimba and piano; *Kerdantata* (2015) for piano trio, for the Fidelio Trio; and several works for Birmingham Contemporary Music Group, with whom he has also worked often as a conductor. *The Tyranny of Fun* (2012), the second of those BCMG commissions, won Baker a nomination in the 2014 Royal Philharmonic Society Awards.

Simon Bayly

Simon is currently co-leader of the postgraduate research programme at Guildhall School Music & Drama.

He works broadly in the fields of live art and performance and is open to supervising MPhil/PhD projects in the following areas: participatory and socially-engaged forms of art practice; performance and live art; art and ecology; the meanings of work and labour within artistic milieu; the material and social architectures of performance and place-making; philosophies of performance; the psychodynamics of groups and organisations; intersections of performance and psychoanalysis.

He started his professional career as Associate Director responsible for international development at the Traverse Theatre in Edinburgh, directed the London-based live arts company PUR, active between 1992 and 2008 and has a long-standing interest in the psychodynamics of groups, studying for postgraduate qualifications in psychoanalytic approaches to organisation at the Tavistock & Portman NHS Trust and the Institute of Group Analysis.

Sophie Hope

Dr. Sophie Hope received her BA History of Art from University of East Anglia, MA Curating from Goldsmiths and carried out her AHRC funded doctorate at Birkbeck, University of London in cultural democracy and the commissioning of art to effect social change. Dr. Hope was an independent curator for 10 years, working locally and internationally to develop a collaborative, socially engaged curatorial practice. On completing her PhD she worked as a full-time academic, developing her practice-based research and teaching on the MA Arts Policy and Management at Birkbeck from 2010–2023. She has been in post as the Lecturer in Socially Engaged Practices at Guildhall School of Music & Drama since 2024 where she is co-developing the Guildhall De-Centre for Socially Engaged Practice and Research.

Dr. Hope's research interests are in socially engaged arts practices, evaluation, cultural policy and practice-based and participatory research methods. Her practice-based research is often developed with others through the format of devised workshops, using role play, games, storytelling, collage and movement to exploring subjects such as art and politics, physical and emotional experiences of work, stories of socially engaged art and the ethics of employability in the creative industries. She is interested in how artists use their practices to engage in dialogue, making and exchange with others.

Toby Young

Dr Toby Young is a Professor of Composition and UKRI Future Leader Fellow based at Guildhall School of Music & Drama, following the award of a £1.4 million grant to fund Dr Young's research project *Immersive Opera*. The grant is part of UKRI's initiative for promising research leaders and is the largest research-related funding award Guildhall School has received to date.

As a researcher Toby's work draws on popular musicology, composition, philosophy, and cultural sociology to explore the blurred space between classical and popular music, with a particular focus on opera. Before coming to Guildhall, Toby was a Lecturer in Music at the University of Oxford, running a project focusing on electronic dance music and its ability to mediate complex social, musical, and aesthetic spaces. He also regularly engages in public talks and lectures, including a TEDx talk, a series of radio programmes on 'Artistic knowledge' (Resonance FM), and talks on the creative process and music industry for Saïd Business School.

Advisory Board

Diljeet Bhachu

Dr Diljeet Kaur Bhachu is a musician, activist, researcher and educator based in Glasgow, Scotland. Diljeet currently works for the Musicians' Union as an Equality, Diversity and Inclusion Officer, a role she came into after a decade of equalities activism as an MU member. She completed her doctorate in music education at the University of Edinburgh in 2019, exploring colonialities in and access to music education in Scotland. Diljeet's debut solo album 'Double Lives' was released in 2025, blending poetry, layered flutes, electronics and Hindustani classical influences to explore identity, heritage and migration. She also performs live with Kapil Seshasayee.

Erin Johnson-Williams

Erin Johnson-Williams is a Lecturer in Music Education and Social Justice. Her research focuses on decolonisation, the imperial legacies of music education, trauma studies, gender and maternity, hymns and race, and soundscapes of colonial violence. She has published widely on the history of music education in Britain and the British empire, and has particular interests in decolonising music education in the UK, trauma, and colonial experiences of concentration, incarceration and enclosure through music and sound.

Erin received her PhD from Yale University, which examined the role of empire and authority in constructions of musical education in late nineteenth-century Britain. Prior to working at Southampton, Erin worked at Trinity Laban Conservatoire of Music and Dance and Durham University. She is co-editor of *Intersectional Encounters in the Nineteenth-Century Archive: New Essays on Power and Discourse* (Bloomsbury Academic: 2022), *Hymns and Constructions of Race: Mobility, Agency, De/Coloniality* (Routledge, 2024), and the *Oxford Handbook of Music Colonialism* (under contract: OUP, 2024). She has also co-edited special issues of the journals *Women and Music*, *Postcolonial Studies* and the *Yale Journal of Music and Religion*.

John Rink

John Rink is Professor of Music in the Cambridge Faculty of Music, and Fellow in Music at 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 Guildhall School of Music & Drama. He specialises in the fields of performance studies, nineteenth-century music (especially Chopin), theory and analysis, and digital musicology. His monographs include *Chopin: The Piano Concertos* (1997), *Annotated Catalogue of Chopin's First Editions* (with Christophe Grabowski; 2010), and *Music in Profile: Twelve Performance Studies* (2024). His edited volumes range from *The Practice of Performance: Studies in Musical Interpretation* (1995) and *Musical Performance: A Guide to Understanding* (2002) to *Chopin Studies 2* (with Jim Samson; 1994) and the *Cambridge Companion to Recorded Music* (with Nicholas Cook, Daniel Leech-Wilkinson and Eric Clarke; 2009). He is also General Editor of OUP's five-book series *Studies in Musical Performance as Creative Practice* (2017–2018). He co-edited one of the books in the series – *Musicians in the Making: Pathways to Creative Performance* – in collaboration with Helena Gaunt and Aaron Williamson.

Mohammed Ilyas

Mohammed Ilyas (He/Him) is the Head of Diversity, Equity and Inclusion (DEI) at Guildhall School of Music and Drama, and has more than 25 years' experience working in the DEI field in various sectors including Local Government, Higher Education as well as the Voluntary Sector.

Mohammed has been passionate about Equality of Opportunity, Human Rights and Social Justice from a young age. Growing up as a child of immigrant parents, a young Pakistani Muslim unsure of his identity in the midst of the multi-cultural metropolitan that Britain was morphing into during the 1980's afforded many challenges. However, despite the challenges, it was these experiences which empowered his identity and ignited his passion to challenge cultural and societal expectations and norms, barriers, and disadvantage. He is also a passionate activist for inclusion and change to ensure others don't have to face the same challenges, barriers, and lack of acceptance that he did.

Roderick Chadwick

Roderick Chadwick is a pianist, teacher and writer on music.

In recent years he has performed some of the most challenging works for piano, including Lachenmann's *Serynade* at the inaugural London Contemporary Music Festival, Stockhausen's *Mantra* with Mark Knoop and Newton Armstrong (a highly-regarded recording on the Hothut label), and John McGuire's *48 Variations*, also with Knoop. Other recordings include works by Gloria Coates, Edward Cowie, Maurice Duruflé, Sadie Harrison, Hans Werner Henze and Wolfgang Amadeus Mozart – several of these with violinist Peter Sheppard Skærved and the Kreutzer Quartet.

Roderick is a member of ensembles Chroma and Plus-Minus, appearing with them at festivals such as Huddersfield, Ultima (Oslo) and the 2019 Warsaw Autumn Festival. His first performance on BBC Radio 3 was at the age of 14 (the Britten *Gemini Variations* live from the Aldeburgh Festival), and broadcasts since have included solo works by Laurence Crane, Richard Barrett and Will Gregory. Duo partnerships with several violinists have taken him to venues such as Tokyo Opera City, Auditorium du Louvre, Wigmore Hall and Seoul Arts Centre.

Roger Wilson

Roger Wilson has many years of experience on both sides of the stage as musician, educator, tour manager and administrator. Conservatoire trained, he has worked extensively in the commercial, jazz and classical sector with a wide range of artists from Lesley Garrett and Bryn Terfel to James Brown and Quincey Jones. He has also played in some of London's most successful music theatre productions. As an instrumental teacher and lecturer, Roger has worked throughout the UK music education sector at all levels. In recent years, he has been dedicated in his support for the professional development of aspiring young jazz musicians. Roger Wilson is Director and Co-Founder of Black Lives in Music.

Tom Armstrong

Tom Armstrong studied composition with George Nicholson and, at York University, Roger Marsh. Performers of his music include the Fidelio Trio, Jane Chapman, Jakob Fichert, Simon Desbruslais, Notes Inégales, Gemini, Madeleine Shapiro and the BBC Philharmonic. His music has been performed in Europe, China, Australia and the US.

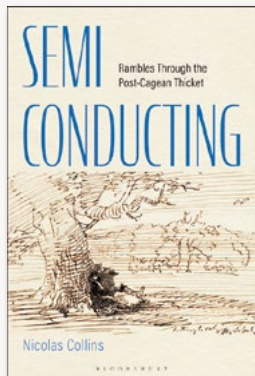
Tom frequently collaborates with other art forms (dance in particular) and 'through the score' using loosely determined notation as in *Shadow Variations* (2019) for ukulele ensemble. Tom's CD *Dance Maze* (Resonus Classics 2018) presents pieces in different versions involving alternative approaches to the same materials that highlight his interest in the creative potential of musical recycling. Tom frequently reworks other composers' music as current collaborations attest: a set of Bartók arrangements for the Hungarian guitarist Katalin Koltai, a programme of re-imagined 'classics' for Trifarious and a song project with the pianist and composer Nathan Williamson. *Damascene Redux* (2014), a reworking of Tom's *Damascene Portrait* (2003), was released on the CD *Late Music* by the Delta Saxophone Quartet in 2023.

Tom is a Senior Lecturer in Music at the University of Surrey. His practice-led research is published by Palgrave Macmillan, appears in the *Journal of the Royal Musical Association* and has been funded by the AHRC.

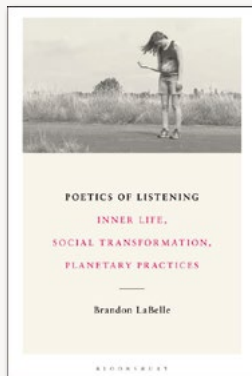
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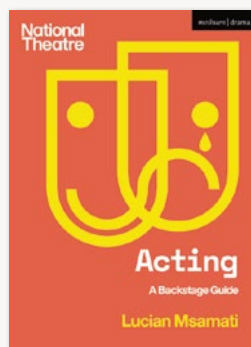
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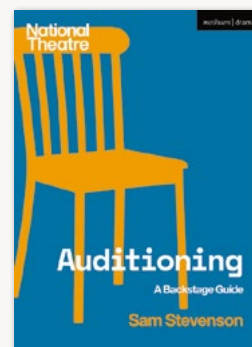
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