

PERSPECTIVES on HISTORICALLY INFORMED PRACTICES in MUSIC

10-12 September 2018

Faculty of Music, University of Oxford

PROVISIONAL PROGRAMME as of 16 May 2018

Monday 10th September	
12.30 Registration opens	
13.30 Welcome	
14.00 Session 1	
<i>Piano</i>	<i>Wind and Brass</i>
<p>Leonardo Miucci: <i>Peddalling in the keyboard language of Beethoven: an historical perspective</i></p> <p>Luca Lévi Sala: <i>Autograph revisions and reissues. performance practice and publishing in Clementi's Opp 2 and 12: The 'Lawrell' Collection (US-NH)</i></p> <p>Lorenda Ramou: <i>Piano repertoire during Weimar Republic in Berlin (1919-1933): building up its interpretation through research</i></p>	<p>Robert Percival: <i>New old music for an old ensemble</i></p> <p>Anneke Scott: <i>'And answer, echoes, answer': the challenges inherent in the use of the mute in pre-valve horn repertoire and solutions suggested by incorporating tempo fluctuation into interpretations of such repertoire</i></p> <p>Sebastian Kemner: <i>Performing Beethoven's Equale</i></p>
15.30 Coffee/tea break	
16.00 Session 2	
<i>Lecture Recitals 1</i>	<i>Late</i>
<p>Octavie Dostaler-Lalonde (cello) and Artem Belogurov (piano): <i>Romantic lab: experiments towards late 19th- and early 20th-century performance practice</i></p> <p>Sarah Huebsch (oboe): <i>Improvised ornamentation in the opera pit</i></p>	<p>Luk Vaes: <i>Reconstructing historical performance practices in Maruicio Kagel's experimental music</i></p> <p>László Stachó: <i>Bartók's Beethoven: a transition from 19th-century performance practice to early 20th-century modernism</i></p> <p>Frankie Perry: <i>Orchestrating early Mahler: historically informed arrangement between 'authenticity' and play?</i></p>
17.30 Guest Speaker: Christina Bashford	
18.30 Dinner break	
20.00 Concert (details TBA)	
22.00 Drinks at the King's Arms	

Tuesday 11th September

09.00 Session 3

Strings 1

Vijay Chalasani: *Not just a big violin anymore! Research developments in 19th-century viola pedagogy and performance practices*

Benjamin Hebbert: *The “Grand” experiment: Childe Harold’s tenore*

Job ter Haar: *“For his own use”: hand annotated performance materials from Alfredo Piatti’s personal library*

Woodwind 1

Maryse Legault: *A new perspective on early romantic performance practice on the clarinet according to Josef Beer’s biography*

Anne Pustlauk: *Ornamentation practice in early 19th-century woodwind music*

Emily Worthington: *Approaches to studying woodwind players in the long 19th century and beyond*

10.30 Coffee/tea break

11.00 Session 4

Social & Aesthetics

Nicole Forsyth and Matthew Stephens: *Sydney’s 19th-century hit parade: Rouse Hill Estate and the intersection of professional and amateur performing practices in the drawing rooms of mid-19th century New South Wales*

Natasha Loges: *Detours on a Winter’s Journey: Schubert’s Winterreise in the nineteenth-century concert*

George Kennaway: *19th-century notions of musicality: give the audience a musical experience?*

Michael O’Loghlin: *“The true, noble, ultimate purpose of music” in late eighteenth-century Berlin and its legacy in the nineteenth century*

Methodology 1

Miriam Akkermann: *What do have a chalumeau and a 4X1 in common? The idea of historic performance practice in computer music*

David Milsom: *Towards the unknown region: back to basics in Romantic performing practices*

Guadalupe López Íñiguez: *The Beethoven-Mendelssohn project: constructing historically informed performance musicians’ learning identities, or how time’s up on nineteenth-century music orthodoxy*

Rémy Campos: *What place for the history of techniques in the study of musical performances?*

13.00 Lunch and Bate Collection Open Event

14.00 Session 5

Lecture Recitals 2

Kate Bennett Wadsworth (cello): *Decoding expressivity: a close look at the performing editions of Friedrich Grützmacher*

Claire Holden (violin): *TBA*

Singing

Jocelyn Ho: *Emulating Cherubino’s sexual awakening: an integrated analytical approach to Adelina Patti’s “Voi che sapete”*

Barbara Gentili: *The lost art of vocal registration: how ‘modern’ singing was born*

Daniele Palma: *Pollione on record: 1902-1955 aspects of vocal technique and interpretation*

15.30 Coffee/tea break	
16.00 Session 6	
<i>Strings 2</i>	<i>Recording 1</i>
<p>Cécile Kubik: <i>Preparing the performance of Ferdinand Herold's Deuxième Sonate pour piano et violon (1811)</i></p> <p>Anton Steck: <i>Shift and lift - the connection between fingering and musical expression on bowed instruments</i></p> <p>Richard Sutcliffe: <i>A Belgian violin school: style and nationalism</i></p>	<p>Inja Stanović: <i>(Re)constructing Early Recordings: stylistic conventions in the context of recording media</i></p> <p>Kevin Sherwin: <i>The conductor on early film: coordinating romantic-era orchestral expression</i></p> <p>Matthias Heyman: <i>'Reminiscin' in Tone': recreating Duke Ellington</i></p>
17.30 Short break	
17.45-19.00 Performers' Knowledge Exchange: a hands-on idea exchange with instruments	
19.30 Conference Dinner	

Wednesday 12th September

09.00 Session 7	
<i>Methodology 2</i>	<i>Woodwind 2</i>
<p>Eric Clarke and Cayenna Ponchione-Bailey: <i>Notions of 'togetherness': new tools for capturing onset data from recordings of historically informed chamber and orchestral performances</i></p> <p>Kristiina Ilmonen: <i>Imaginary field trips into traditional music styles of Finland at the Sibelius Academy Folk Music Department</i></p> <p>Lila Ellen Gray: <i>The vexed body: ethnographic challenges to the "early" in music and sound</i></p>	<p>Kurt Bertels: <i>World's first classical saxophone concerto: a HIP performance?</i></p> <p>Petros Stergiopoulos: <i>Eurysthenes Ghisas</i></p> <p>Rachel Becker: <i>Recovering nineteenth-century Italian woodwind performers: their careers and compositions</i></p>
10.30 Coffee/tea break	
11.00 Session 8	
<i>HIP and Politics</i>	<i>Recordings 2</i>
<p>Samuel Bruce: <i>Two Cambridge schools: on interpretation in the history of music and the history of political thought</i></p> <p>Isobel Clarke: <i>The Art of Brexit: the future of historically-informed performance in post-Brexit Britain</i></p> <p>Marten Noorduin: <i>Risk and reward in 19th-century rehearsals</i></p>	<p>Mark Bailey: <i>Common style and individualistic expression: what historical recordings reveal about the romantic-era performer</i></p> <p>Eva Moreda Rodríguez: <i>Reconstructing zarzuela performance practices ca. 1900: a look at the early recordings</i></p> <p>Eitan Ornoy and Shai Cohen: <i>Analysis of contemporary violin recordings of 19th century repertoire: identifying trends and impacts</i></p>

12.30 Lunch	
13.30 Session 9	
<i>Lecture Recitals 3</i>	
Christina Kobb: <i>Piano playing in 1820s Vienna: technique and interpretation</i>	
Neal Peres Da Costa: <i>Performing Mozart in the long nineteenth century: Carl Reinecke and the Leipzig Mozart style</i>	
15.30 Guest Speaker: Simon McVeigh	
16.30 Open discussion	
17.30 Finish	