

Performance Studies Network Conference 2018

The Norwegian Academy of Music,
Oslo 5–8 July 2018

Arne Nordheim-
senteret
The Arne Nordheim
Centre



Norges
musikkhøgskole
Norwegian Academy
of Music

Thursday, 5 July 2018

13:00	<i>Registration and coffee – and presentation set-ups</i>				NMH Foyer
14:45	Opening performance by Jennifer Torrence : Trond Reinholdtsen: <i>Institute for post-human performance practice</i> (2017)				Lindemansalen
14:55	Plenary Welcome: Peter Tornquist, Darla Crispin and John Rink				Lindemansalen
	Individual Papers 1: Performance ecologies and infrastructures (Chair: John Rink)		Individual Papers 2: Reinventing improvisation (Chair: Jeremy Cox)		
15:15	Marc Duby: Minds, music, and motion: ecologies of ensemble performance	<i>Levinsalen</i>	Floris Schuiling: Notation and entextualization in improvised music	<i>Fellesrommet</i>	
15:55	Emil Bernhardt: Performed reflection – Nikolaus Harnoncourt and the Berlin Philharmonic in Schubert's 6. Symphony (last movement)	<i>Levinsalen</i>	Jonathan James: The 'reinvention exercise': a methodology for paired, cross-stylistic improvisation between advanced classical and jazz students	<i>Fellesrommet</i>	
16:35	<i>Coffee + snack break – and presentation set-ups</i>				NMH Foyer

	Individual Papers 3: Collaborative creativity and agency (Chair: Stephen Emmerson)		Individual Papers 4: Opera composers through the lens of performance (Chair: Erling Gulbrandsen)		Individual Papers 5: Performer agency and questions of authorship (Chair: Per Dahl)		
17:00	Catherine Laws: 'Player Piano', or she-plays-it-plays- them: agency in collaborative performance making	Levinsalen	Joshua Neumann: Dying Between Convention and Tradition: Data Science and Turandot's Liù at the Met	Felles- rommet	Bjørnar Habbestad: Performing after High Modernism	Sysesalen	
17:40	Simon Desbrulais and Mark Slater: Interrogating the creative partnership: 'Apheresis' for Trumpet and Live Electronics	Levinsalen	Daniel Barolsky: The Aesthetics of Antisemitism in Performance: Wagner as a Conductor	Felles- rommet	Darla Crispin: Werktreue and the Monstrous in Arnold Schoenberg's Fünf Klavierstücke Op.23	Sysesalen	
18:20	Simon Desbrulais and Mark Slater: Performance: 'Apheresis' for Trumpet and Live Electronics	Levinsalen	Miku Oya: Rose, Mirror and Rococo. Tendencies of today's productions of Der Rosenkavalier	Felles- rommet	Stephen Preston and Tom Armstrong: What does a work do? A Deleuzian approach to problems of ensemble and interpretation	Sysesalen	
19:00	Reception						NMH Foyer
20:00	Opening concert: asamisimasa: Music as Emotion						Lindeman- salen
21:15	Bar						Sysesalen

Friday, 6 July 2018

08:30	<i>Registration and coffee – and presentation set-ups</i>							NMH Foyer
	Individual Papers 6: Reimagining the Piano (Chair: Hilde Halvorsrød)		Individual Papers 7: Improvising the unexpected; recovering the past (Chair: J. Murphy McCaleb)		Individual Papers 8: When it hurts: restriction, trauma, failure and meaning in performance (Chair: Catherine Laws)		Individual Papers 9: The prismatic nature of collaborative practices in music (Chair: Philip Thomas)	
09:30	Philip Thomas: Documentary and digital approaches to performing John Cage's Concert for Piano and Orchestra	Lindemansalen	Clément Canonne: Creating an improvisation device: an inquiry into the instrumental practices of contemporary free improvisers	Levinsalen	Kathryn Williams: Coming Up for Air	Fellesrommet	Alice Barron: A Karnatic Guru in London: Teacher-Student Collaborative Practice	Sysesalen
10:10	Mark Ferraguto: Interior Virtuosity in Beethoven's Fourth Piano Concerto	Lindemansalen	Helena Marinho: New music for old instruments: Expanding the fortepiano	Levinsalen	Tuomo Tiisala: Representing and Working Through Trauma's Temporal Structure in Sound	Fellesrommet	David Gorton and Mieko Kanno: Cerro Rico: the coproduction of a discursive voice in chamber music	Sysesalen
10:50	Julian Hellaby: Beautiful Piano Tone – A Matthey Legacy?	Lindemansalen	Nico Couck: An unintentional by-product of that way of working: performance practice in recent music	Levinsalen	Naomi Woo: The Body in Pain at the Piano: Where Form Meets Failure in Ligeti's Etudes pour Piano	Fellesrommet	Agata Kubiak: Does composer-performer collaboration stimulate creativity? A study of string players	Sysesalen
11:30	<i>Coffee + snack break – and presentation set-ups</i>							NMH Foyer

	Individual Papers 10: Concerts, curation and distant communication (Chair: Mary Hunter)		Individual Papers 11: Pedagogical perspectives in Performance Studies (Chair: Mathias Gillebo)		Individual Papers 12: Insights through choral performance (Chair: Amanda Bayley)		Individual Papers 13: Musical thought, technology and the future (Chair: David Gorton)	
12:00	Sarah Price: Musical familiarity and concert selection amongst classical music audiences	Lindemansalen	J. Murphy McCaleb: Ethos, Technique, and Performance: Rethinking Ensembles in Higher Education	Levinsalen	Caiti Hauck-Silva: Text articulation and musical articulation in choral performance: a case study	Fellesrommet	Larry Goves: Multimodal performer interaction as a creative compositional parameter	Sysesalen
12:40	Tanja Orning: Musician as curator	Lindemansalen	László Stachó: A new model of performers' attentional processes and strategies: Implications for performance pedagogy and music theory	Levinsalen	Daniel Galbreath: Choral Complexity: Aleatorism and Nested Decision Making	Fellesrommet	Juan Parra Cancino and Jonathan Impett (co-authors): Thought, Technology and Performance: Lessons from the Future (read by Juan Parra Cancino)	Sysesalen
13:20	Lunch – and presentation set-ups							NMH Foyer
14:30	Concert: Ivar Grydeland: <i>Can I turn you on can you turn me off when you turn me on can I turn you off</i>							Lindemansalen
					Individual Papers 14: Black and white, day and night: colouring the monochrome (Chair: Cecilia Oinas)		Individual Papers 15: Modes, topics and genres in interpretation and analysis (Chair: Anthony Gritten)	
15:25	SPECIAL SESSION 1 GRiNM Gender Relations in New Music – discussion session Chair: Darla Crispin			Lindemansalen	Stephen Emmerson and Bernard Lanskey: Debussy: Beyond Black and White	Levinsalen	Per Dahl: Modes of communication in classical music	Fellesrommet
16:05					Daphne Leong and Michiko Theurer: Resonances: Cross-disciplinary approaches to Crumb's Nocturnes	Levinsalen	Yan Zou: Topics and Genres in Analysis and Performance: From Theory to Practice	Fellesrommet
16:45	Coffee + snack break – and presentation set-ups							NMH Foyer

	Individual Papers 16: Voice, body, humans and humanity (Chair: Astrid Kvalbein)		Individual Papers 17: Three places, three times: anthropological readings of performance events and traditions (Chair: Peter Tornquist)		Individual Papers 18: Identity and the creation of meaning in performance (Chair: Emil Bernhardt)		Individual Papers 19: Musical constructions and deconstructions (Chair: Jennifer Torrence)	
17:15	Ingela Tägil: The female voice of the Garcia School: Research on opera vocal techniques from a gender perspective	Lindeman- salen	Laura Ellestad: Cultural Performance and Musical Affect: A Study of Performance Contexts for Norwegian- American Fiddle Music	Levinsalen	Bede Williams: Conducting Performances as Events	Felles- rommet	Bill Solomon: Percussion as Queer Practice	Sysesalen
17:55	Kathryn Whitney: Confrontations at the 'heart of Schubert': amateurism vs professionalism in the performance of Schubert song	Lindeman- salen	Sean Williams: Architecture for musical performance: backstage at the West German spherical pavilion at Expo 70, Osaka.	Levinsalen	Carmen-Helena Tellez: Performance Studies and the New Music Conductor	Felles- rommet	Anders Førisdal: Deconstruction and performativity in the guitar works of Aldo Clementi	Sysesalen
18:35	Francesca Placanica: Remediation and Voice-Body Practices in the Music Theatre of Du Yun	Lindeman- salen	Verica Grmusa: Performing the 'National' Song in the South Slav Territories a Century Later: A Performer's Perspective	Levinsalen	Lina Navickaitė- Martinelli: P Is for Person, Performance, Pogorelich: Performer's Identity as Creative Tool	Felles- rommet	Karin Werzel: Polywork Cycles: Interrelationships and Interdependencies between Form and Performance	Sysesalen
19:15	Easy outdoor dining							COURT- YARD Sysesalen
	Bar							Sysesalen

Saturday, 7 July 2018

08:30	<i>Registration and coffee – and presentation set-ups</i>							NMH Foyer
	Individual Papers 20: 'Work' as malleable practice (Chair: Floris Schuiling)		Individual papers 21: Rhythm and metre as keys to performance (Chair: Juan Parra Cancino)		Individual Papers 22: Woman and Origins: three perspectives (Chair: Francesca Placanica)		Individual Papers 23: Old recordings and new insights (Chair: Anna Scott)	
09:30	Astrid Kvalbein and Gjertrud Pedersen: Musicianship as gardening	Lindeman- salen	Clare Wilson: A diffusion of rhythm: metric perspectives on interpreting André Caplet's Le vieux coffret	Levinsalen	Elisabeth Holmertz: The otherness of the self – L'Orfeo	Felles- rommet	Inja Stanovic: (Re)constructing Early Recordings: the Julius Block project	Sysesalen
10:10	Alan Taylor: The death of the composer? The making of 'meaning' through the performance of Western Art Music.	Lindeman- salen	Beau Stocker: Exploration of drum set sounds through East African rhythmic structures	Levinsalen	Lise Karin Meling: From innocent pastime to aesthetic pleasure: the piano as a female instrument in 19th century Norwegian literature	Felles- rommet	Erlend Hovland: A Mahlerian Practice of Performance? A case study of Mengelberg's recording of Mahler's Fourth Symphony	Sysesalen
10:50			Bryan Hayslett: Linguistic Stress and Its Relationship to Phrasing: Rhythm and Meter in Lee Hyla's Dream of Innocent III	Levinsalen	Merit Ariane Stephanos: Woman at Point Zero	Felles- rommet	Georgia Volioti: Narrativity in Grieg's Ballade Revisited: The Nineteenth- Century Pianist as Storyteller	Sysesalen
11:30	<i>Coffee + snack break – and presentation set-ups</i>							NMH Foyer

	Individual Papers 24: Something from nothing: silence and improvisation (Chair: Bernard Lanskey)	Individual Papers 25: Past vocal practices and innovative views on vocal aesthetics (Chair: Kathryn Whitney)	Individual Papers 26: Piano Unstrung: Genre, Gender and Generation (Chair: Ellen Ugelvik)					
12:00	Anthony Gritten: Does the performer have to listen?	Lindeman- salen	Natasha Loges: Interruptions in the Journey: Schubert's Winterreise in the 19th century Concert Hall	Levinsalen	Edward Venn and Henry Weekes: Making Darknesse Visible: Emerging traditions in the performance of Thomas Adès's Darknesse Visible	Felles- rommet	SPECIAL SESSION 2 Maksim Stsura, and colleagues from RCM London: Challenges of Music Notation in the Twenty-First Century Chair: Anders Førisdal	Sysesalen
12:40	Tor Espen Aspaas: Unfolding Beethoven extempore	Lindeman- salen	Hilde Halvorsrød: Webern and the Voice – Vocal Performance Aesthetics in Musical Modernism	Levinsalen	Laura Wahlfors: Queer Embodiments at the Piano: An Erotohistoriography	Felles- rommet		
13:20	<i>Lunch – and presentation set-ups</i>							NMH Foyer
14:15	Concert: Ingfrid Breie Nyhus: Slåttepiano							Lindeman- salen

	Individual Papers 27: Instruments and the Modern: Insights from practices (Chair: Tanja Orning)		Individual Papers 28: Figures, Words, Stories, Histories (Chair: Øivind Varkøy)		Individual Papers 29: Taking note: musical notation and creative collaboration (Chair: Erlend Hovland)		Individual Papers 30: Reverence, reflection and re-creation in classical music performance (Chair: Gjertrud Pedersen)	
15:15	Roger Heaton: Playing the unplayable: Horatiu Radulescu's The Inner Time	Lindemansalen	Mary Hunter: The Senses of History in Historically Informed Performance	Levinsalen	Amanda Bayley and Stevie Wishart: Notating the future, embodying the past: creative solutions explored	Fellesrommet	Daniel Leech-Wilkinson: Aspects of belief and attachment in the performance of classical music	Sysesalen
15:55	Alfia Nakipbekova: Lecture- Recital: Contemporary Cello Technique: Performance and Practice	Lindemansalen	Erling E. Guldbrandsen: Witty, Clumsy, Ironic, or Sad? Studying Recordings of Mahler's Ninth Symphony, Second Movement: Ländler from the last 80 Years	Levinsalen	Jeremy Cox: Performers will be performers: composers' notated instructions as preemptive corrections to anticipated performative transgressions	Fellesrommet	Victoria Tzotzkova: Creative Agency in Classical Music Performance: Theorizing, Observing, Experiencing	Sysesalen
16:35	Ellen Fallowfield: Multiphonics for Stringed Instruments: Performance Practice and Research Practice	Lindemansalen	Anna Scott and Valentin Gloor: Brahmsphantasie: Performing Historical Fictions	Levinsalen	Russell Wimbish: 'Is this your composition or is this some sort of collaboration?' What the Western musician's attitude towards graphic notation can tell us	Fellesrommet	Tania Lisboa, read by Pétur: Jonasson Ensemble performance over high-speed networks	Sysesalen
17:15	<i>Coffee + snack break – and presentation set-ups</i>							NMH Foyer

	Individual Papers 31: Time travels in harmony and expression (Chair: Emil Bernhardt)		Research Reports (Mentor Group: David Gorton, Catherine Laws)		Research Reports (Mentor Group: Jeremy Cox, Anthony Gritten)		
17:45	Massimo Zicari: Expressive tempo modifications in early twentieth- century recorded performances of operatic arias	Lindeman- salen	Monika Voithofer: "That it's not too late for us to have bodies": Notes on extended Performance Practices in Contemporary Music	Levinsalen	Benjamin Redman: The use of low- latency (LOLA) videoconferencing for performance, rehearsal, recording and education	Sysesalen	
18:15			Ulf A. S. Holbrook: Textures of performances in spatial composition	Levinsalen	Mathias Gillebo: Singing as Ethical Demand and Public Discourse: Exploring ethical implications of classical singing	Sysesalen	
18:25	Tomoyo Ueda: Baroque harmonic language and chord playing on the marimba: one piece, many options	Lindeman- salen					
18:45			Hild Borchgrevink: Entertainment, public discourse or protection of the unsayable? The performative as public sphere in Norway – an essay in progress	Levinsalen	Lorenzo Vanelli: Hidden meanings in plain sight: the use of Field Hollers in the Jim Crow South	Sysesalen	
19:15	Reception						Outdoors
20:00	Conference dinner						NMH Foyer
22:00	Bar						Sysesalen

Sunday, 8 July 2018

Hotel Check-out								
09:00	Registration and coffee + storage of luggage (for those who haven't used the boxes on Oslo S – Foyer) – and presentation set-ups							NMH Foyer
	Individual Papers 32: A duet with the 'four-handed monster' (Chair: Ellen Ugelvik)		Individual Papers 33: Releasing HIP: Realisation, improvisation and unexpected options (Chair: Helena Marinho)		Individual Papers 34: The science and poetry of romantic interpretation (Chair: Lina Navickaitė-Martinelli)		Individual Papers 35: Performers in history and historically-informed performance – two cases (Chair: Mieko Kanno)	
10:00	Liam Viney and Anna Grinberg: Reimagining the Four-Handed Monster	Lindemansalen	David Chung: Transcribing Couperin's preludes à la D'Anglebert: a journey into the creative processes of the 17th -century improvised tradition	Levinsalen	Mine Doğantan-Dack: Sombering Rachmaninoff's Second Piano Concerto	Fellesrommet	Jian Yang: Historically Informed Performance Encounters Music Education and Examination: The case of Vivaldi's RV 356	Sysesalen
10:40	Cecilia Oinas: From four-handed monster to an all-embracing Vishnu: on sensitivity, intimacy, and corporeal interaction in György Kurtág's four-handed works	Lindemansalen	Christian Kjos: Releasing the 'loudie' – harpsichord accompaniment in G. F. Handel's continuo cantatas	Levinsalen	Thomas Wozonig: Aspects of the Poetic and Romanticism in the Interpretation of Jan Ladislav Dussek's Élégie harmonique	Fellesrommet	Job Ter Haar: "A very disembodied violoncello"; Victorian perspectives on an Italian virtuoso	Sysesalen
11:20	Coffee + snack break							NMH Foyer
11:50	Invitation to PSN 2020 Huddersfield, UK with Philip Thomas, followed by: INVITED PANEL: Mine Doğantan-Dack, Mieko Kanno, Øivind Varkøy, John Rink, Bernard Lanskey Moderator: Darla Crispin							Lindemansalen
13:00	Farewell words: Darla Crispin, John Rink, Peter Tornquist							
	Lunch and departure							NMH Foyer
15:00	Evaluation Team							