

E5 CV

Total Full-time equivalent research time

I have had 0.4FTE of research time since the conferral of my PhD in 2002 with no career interruptions.

Key research outputs

1. Peres Da Costa, Neal (fortepiano soloist), and Australian Romantic & Classical Orchestra (2022), *Mozart Piano Concerto K.488*, available at www.arco.au/the-k488-project. **A capstone output of ARC DP170101976.**

This recording demonstrates the use of novel practice-led methods which underpin this Industry Partner Laureate program. In this artistic collaboration with ARCO, I extrapolated a new performance style for this well-known musical work of the Classical era.

2. Peres Da Costa, Neal (2012), *Off the Record: Performing Practices in Romantic Piano Playing* (Oxford: Oxford University Press, New York), doi:10.1093/acprof:oso/9780195386912.001.0001.

A critically-acclaimed monograph considered the standard text for 19th-century piano performance practice; examining the correspondence between evidence on early sound recordings and written texts and uniquely resourced with a companion website permitting access to sound recording exemplars (hard copies - 301 libraries, e-book form - 145 libraries; Google Scholar 130 citations).

3. Reid, Anna, Peres Da Costa, Neal & Carrigan, Jeanell (eds.), (2020), *Creative research in music: Informed practice, innovation and transcendence* (Abingdon, UK: Routledge).

4. Peres Da Costa, Neal (2022), "Performance Practices for Romantic and Modern Repertoire" in McPherson, Gary (ed.), *Oxford Handbook of Music Performance* (Oxford: Oxford University Press) **An output of ARC DP170101976.** *A book chapter distilling performing practices in the long 19th century, commissioned by Oxford University Press in recognition of my expertise Classical and Romantic HIP. Citation metrics not yet available.*

5. Peres Da Costa, Neal, Mitchell, Helen & Stephens, Matthew (2020), "The Dowling Songbook project: an uniquely Australian opportunity in HIP learning" in Reid, Anna, Peres Da Costa, Neal & Carrigan, Jeanell (eds.), *Creative research in music: Informed practice, innovation and transcendence* (2020), Routledge, Abingdon, UK, pp. 53-66.

An output of ARC DP170101976.

6. Peres Da Costa, Neal (2019), "Carl Reinecke's Performance of his Arrangement of the Second Movement from Mozart's Piano Concerto K. 488. Some Thoughts on Style and the Hidden Messages in Musical Notation", in Gartmann, Thomas & Allenbach, Daniel (eds.), *Rund um Beethoven. Interpretationsforschung heute*, 14th edition (Schliengen, Germany: Edition Argus), pp. 114-149. **An Output of ARC DP170101976.**

A commissioned book chapter exploring the piano roll recording (c.1905) of Mozart's Piano Concerto K. 488 (second movement) by famed German pianist Carl Reinecke's (1824-1910); the inspiration for the 2022 K.488 project. ResearchGate 82 Reads

7. Peres Da Costa, Neal, and Australian Haydn Ensemble (2017), *Beethoven Piano Concertos 1 & 3 Chamber Versions | Piano Concerto No. 1 in C Major Op. 15 and Piano Concerto No. 1 in C Minor Op. 37* (Sydney: Australian Haydn Ensemble). Available on CD and iTunes and Spotify. **An Output of ARC DP170101976**

Novel interpretations of Beethoven's music experimenting with the application of early 19th-century German expressive practices. I co-designed this with industry partner Australian Haydn Ensemble. Review: "Here, indeed, is a "rhetorical Beethoven" [...] one with a more flexible approach to rhythm and tempo in order to advance the musical argument with improvisatory flair and panache. It's wonderful stuff: intimate, revelatory and highly enjoyable" William Yeoman, Limelight Magazine, 2018.

8. Brown, Clive, Peres Da Costa, Neal & Bennett Wadsworth, Kate (2015/2016), *Johannes Brahms Chamber Sonatas*. Collection in 9 volumes with detailed commentaries on history, reception and performing practices. Vols 1-6 (2015), Vols 7-9 (2016) (Kassel Germany: Bärenreiter Verlag).

The first scholarly music edition of its kind, a comprehensive text of Brahms instrumental performing practice that has garnered esteem for going above and beyond the norm in providing history and performance conventions contexts. The edition, offering new perspectives, is available in over 70 libraries worldwide.

9. Milsom, David and Peres Da Costa, Neal (2014), "Expressiveness in Historical Perspective: Nineteenth-Century Ideals and Practices" in Fabian, Dorottya, Timmers, Renee and Schubert, Emery (eds.), *Expressiveness in music performance: empirical approaches across styles and cultures*, Oxford University Press, Oxford, pp. 80-97.

A commissioned book chapter that explores expressive ideals and practices for Romantic-era music. Google Scholar 17 citations.

10. Van Stade, Koen and Peres Da Costa, Neal (2023, forthcoming), *Robert Schumann Dichterliebe*, CD recording, (London: Deux-Elles - <https://deux-elles.co.uk>). **An output of DP DP220101596.**

https://koenvanstade.com/soundfiles_phd/Dichterliebe_Reimagined.mp3

A practice-led interpretation of Schumann's famous song cycle using early recordings as a basis for extrapolating a new 19th-century style for singing and piano playing.

Research translation and impact

Commercialisation outcomes: My research has forged strong translation pathways into the music industry as

evidenced in commercial recordings on major recording labels, for example: i) Peres Da Costa, Neal, and Ironwood (2020), *French Romantic Treasures: Piano Quintets* by Louis Farrenc and Camille Saint-Saëns (Sydney: ABC Classics 481 9887), CD recording. Available: iTunes, Apple Music, Amazon, and Spotify. An output of ARC DP170101976; ii) Peres Da Costa, Neal, and Ironwood (2016), *Brahms: Tones of Romantic Extravagance | Piano Quartet op. 25 and Piano Quintet op. 34* (Sydney: ABC Classics 481 4686) CD recording. Available on iTunes, Apple Music, Amazon and Spotify. **An output of ARC DP170101976.**

Both these recordings are in the field of historically informed performance, for which there is a robust world market. In all of these, my research shaped the interpretative result. The pathway to commercialisation was through co-designed creative work, rehearsals, and concerts with the industry partner in which my research ideas were experimentally applied and embedded collaboratively. Concerts were a means of testing results, and for peer and audience feedback. We then recorded each CD over a period of approximately one week. The recordings went through several stages of editing to bring the product to market standard. They were then marketed and sold through various outlets. *French Romantic Treasures* was positively reviewed as “a significant addition to the canon of historically-informed performance research and performance in both this country and globally [...] a truly new recording you will want to listen to time and time again” (Sydney Arts Guide 2020), with healthy download data, for example, the 1st movement of the Farrenc Quintet has received 25,530 listens on Spotify. While *Brahms: Tones of Romantic Extravagance* received the “highest praise for [...] thoroughly research-derived approach [...] the most convincing applications of Romantic period practice I have heard in the commercial domain” (David Milsom, *The Strad* (UK), 2017) and was awarded The Strad Recommends, with the 1st movement of Brahms Op. 25 receiving 18,438 listens on Spotify.

Industry transformation: These and others of my recordings have had a transformational effect on industry. They have led to a move away from outdated and entrenched ways of thinking about, and performing Classical and Romantic music (allied closely to the score), towards freer treatment of rhythm and tempo and adoption of un-notated expressive practices (for example, piano arpeggiation, string portamento, micro dynamics and accents, and varied articulations) that emphasise the characters and moods of the music more vividly, to project a story. My industry partners and practitioners now approach performance styles with much more flexibility, confidence, and improvisational spirit than before: “The project [*Tempestuous Skies* ...] was one of the best, if not the best experience of my life in terms of engagement with historical practices, creativity, freedom, and space to explore expression. I especially appreciated that experimentation was encouraged throughout the project and that risk taking was at a maximum” (ARCO practitioner survey). This major transformation has seen many practitioners opting to remould their aesthetic sensibilities, to imbue performances with their personal artistry. There has been an increase in variety of interpretation, bringing clearer delineation between the commercial creative products of industry organisations, for example, *Beethoven Piano Concertos* (with AHE) was hailed as “one with a more flexible approach to rhythm and tempo” than other recordings (see output #7 above). And *Brahms: Tones of Romantic Extravagance* (with Ironwood) was hailed as the most convincing in the commercial domain (see above). The broader research community has been introduced to new multi-modal methodologies through DP170101976 and DP220101596 (see below) that go above and beyond those currently used in historically informed performance. And for society, there is increased audience enjoyment and engagement as they witness practitioners’ dedication to reimagining past performance style through HIP: “The Australian Romantic & Classical Orchestra is a powerhouse of the highest quality music making. Maybe it is the dedication to historically informed performance that makes it so good. Maybe it is the joy audiences see on the player’s faces, but it is certainly the quality of its performance that makes its music something to treasure” Rob Kennedy, Canberra City News (8 August 2022; “Thoroughly delightful - music brought to life with all musicians looking like they were enjoying the performance which added to the experience. just spectacular” (*Tempestuous Skies* audience survey).

Skill-building in research translation and commercialisation: I have steered several SCM undergraduate and HDR HIP students to industry opportunities, for example: i) historical violinist Matthew Greco and harpsichordist Anthony Abouhamad are co-founders the The Muffat Collective—fast becoming central in the Sydney classical music landscape. Historical violinist Annie Gard is an emerging practitioner with The English Concert (UK). Historical cellist Alexander Nichols performs with The Berlin Friday Academy, Eroica Berlin. And clavichordist Esther Kim performs at international festivals worldwide. I have mentored all of these in research methodologies that I use (see ARC projects below) to translate data into creative commercial products.

Total research income (external) \$1,215,668.00 Lead CI on ARC DP170101976 *Deciphering nineteenth-century pianism: invigorating global practices* (\$185,823), Lead CI on ARC DP210101511 *Hearing the music of early New South Wales, 1788-1860* (\$471,282), Lead CI on ARC DP220101596 *The shock of the old: Rediscovering the sounds of bel canto 1700-1900* (\$558,563)

Leadership Since I commenced at SCM as 1.0FTE in 2005, I have held the following key leadership roles: i) Chair of the Historical Performance Unit – SCM (2007-2014); ii) Program Leader of Postgraduate Performance – SCM (2015-2018); iii) Associate Dean (Research)—SCM (2019-present); iv) Artistic Advisor Australian Romantic & Classical Orchestra (2019-present; v) Research mentor for several SCM ECRs and MCRs, and mentor for ARC applications (recently this led to success with Dr Stephen Mould’s DECRA).