

Thursday 27 September 2018

8.30am	Registration	Foyer
9.00am	<p>Welcome to Country Metropolitan Local Aboriginal Land Council</p> <p>Welcome – Anna Reid, Head of School and Dean (Sydney Conservatorium of Music, The University of Sydney)</p> <p>Welcome – Neal Peres Da Costa (Sydney Conservatorium of Music, The University of Sydney)</p>	RHE
9.45am	<p>Keynote – Clive Brown (University of Leeds) Rediscovering 19th-century concepts of musical beauty: Learning to read the notation as composers expected</p>	RHE
10.45am	Morning tea	Atrium
11.15am	19th-century string playing – Chair: Daniel Yeadon (The University of Sydney)	RHE
	<ul style="list-style-type: none"> Johannes Gebauer (Bern University of the Arts) 'Gestaltungskraft': The 'nuances of time and force' in the Joachim tradition Jung Yoon Cho (Independent scholar) (lecture recital) Animating singing phrases: A closer examination of fingerings in early editions of Mendelssohn's Violin Concerto Op. 64 Masumi Nagasawa (Independent scholar) In search of a forgotten performing style of the single-action pedal harp 	
1.00pm	Lunch	Atrium
2.00pm	Reading between the lines – Chair: Kathleen Nelson (The University of Sydney)	RHE
	<ul style="list-style-type: none"> Goetz Richter (The University of Sydney) What do we read when we 'read between the lines'? Jonathan Paget (Edith Cowan University) Filling the gap: Interpretive insights of 'cultural exegesis' in three early 19th-century guitar works 	
3.00pm	Editions – Chair: Jeanell Carrigan (The University of Sydney)	RHE
	<ul style="list-style-type: none"> Nicholas Young (University of Melbourne) Mission, methodology and idiosyncrasy in Busoni's, Schenker's and Cortot's editions of canonical piano repertoire Angelika Moths (Schola Cantorum Basiliensis) Im Gewande und nach den Bedürfnissen unserer Zeit (In the garment and according to the needs of our time): Gustav Schilling's Edition (1852) of C.P.E. Bach's <i>Versuch</i> 	
4.00pm	Afternoon Tea	Atrium
4.30pm	Chopin – Chair: Sebastien Bausch (Bern University of the Arts)	RHE
	<ul style="list-style-type: none"> Anton Giacomo Bredow (The University of Sydney) (lecture recital) Is authenticity still relevant? Bridging the gap between 'modern' and 'historically informed' performances of Frédéric Chopin's music through an analysis of recordings and written sources Niels Hansen (Western Sydney University and Ohio State University) Lifetiming: Age-related changes in performance tempo and rubato in recordings of <i>Mazurkas</i> by Frédéric Chopin 	
5.45pm	Music in Australia – Chair: Neal Peres Da Costa (The University of Sydney)	RHE
	<ul style="list-style-type: none"> Nicole Forsyth (The University of Sydney) (This paper will be read by Anneke Scott) Go like hell: Kathleen Rouse, Rouse Hill Estate and place-making through performance practice in New South Wales c1850-1910 Kathryn Roberts Parker (The University of Sydney) The making of the English ballad: Shakespeare, Robin Hood and William Chappell's piano arrangements in <i>Popular Music of Olden Time</i> 	
7.00pm	Dinner – at your leisure	

Friday 28 September 2018

8.30am	Registration	Foyer
9.00am	Keynote – Kai Köpp (Bern University of the Arts) Researching 19th-century musical expressivity: Norms and choices	RHE
10.00am	Morning tea	Atrium
10.30am	Singing – Chair: Clive Brown (University of Leeds)	RHE
	<ul style="list-style-type: none"> Robert Toft (Faculty of Music, Western University, London, Ontario, Canada) <i>Les grands chanteurs</i>: Adelina Patti as a model for pianism Thomas Seedorf (Hochschule für Musik und University of Music Karlsruhe) Behind and between the notes: Manuel Garcia on the performing practice of Italian opera Koen Van Stade (The University of Sydney) Posthumous teachers Jacqueline Ward (The University of Sydney) Unveiling Gretchen: Changes in performance approaches based on non-score factors in Schubert's <i>Gretchen am Spinnrade</i> Elizabeth Brookes (Independent scholar) Ah, sweet maiden. Death becomes her! 	
1.00pm	Lunch	Atrium
2.00pm	Panel session – Chair: Kai Köpp (Bern University of the Arts)	RHE
	<ul style="list-style-type: none"> Maiko Kawabata (Royal College of Music) (This paper will be read by Christine Hoppe) Beyond the notes: Improvisation and gesture in violin virtuosity Volker Timmermann (Sophie Trinker Institut) '...and the ladies closed their eyes not to see a woman playing the violin'. Appearance and body language of female violinists as factors for their perception and development Christine Hoppe (Universität Göttingen) 'I hear [...] this body that beats.' The body as hidden message in compositions of 19th-century virtuosos and composers 	
3.45pm	Afternoon tea	Atrium
5.00pm	Open workshop – Brahms' Horn Trio Op. 40 Neal Peres Da Costa, Robin Wilson and Anneke Scott (Free, tickets required)	RHE
7.30pm	Symposium dinner – across the road from the Conservatorium (\$40 per person, please pay when you register for the Symposium)	Contrabando Restaurant

Saturday 29 September 2018

8.45am	Registration	Foyer
9.00am	Keynote – Anna Scott (Leiden University) Neither correct nor beautiful: Embodying the text-resistant playing styles of the Brahms-Schumann circle of pianists	RHE
10.00am	Beethoven – Chair: Neal Peres Da Costa (The University of Sydney)	RHE
	<ul style="list-style-type: none"> Liam Viney (University of Queensland) Exploring the psychology of Beethoven's <i>Les Adieux</i> in performance Leonardo Miucci (Bern University of the Arts) Beethoven's damper pedalling: a case of double notational style 	
11.00am	Morning tea	Atrium
11.45am	Debussy – Chair: Daniel Yeadon (The University of Sydney)	RHE
	<ul style="list-style-type: none"> Jocelyn Ho (UCLA Herb Alpert School of Music) (lecture recital) Debussy the Romantic pianist: A historically-informed interpretation of Debussy's works according to the 1912 piano rolls Stephen Emmerson (Griffith University) Reflections on playing on a beautiful but 'incorrect' instrument: Exploring the sounds of Debussy's <i>Voiles</i> 	
1.00pm	Lunch	Atrium
2.00pm	Organ – Chair: Linda Barwick (The University of Sydney)	RHE
	<ul style="list-style-type: none"> Grace Chan, Koen van Stade, Gareth Baard (The University of Sydney) Glimpsing the 'horizon of high art' Stewart Smith (Edith Cowan University) Performing the organ works of J.S. Bach in 19th-century England 	
3.00pm	Liszt – Chair: Gerard Carter (Independent scholar)	RHE
	<ul style="list-style-type: none"> Gerard Carter (Independent scholar) Arthur Friedheim's reproducing piano roll recording of the Liszt Sonata: what it tells us about the authentic performance of Liszt's Sonata and his other piano compositions Nicholas Williams (Edith Cowan University) Performance practice in Liszt's <i>Hungarian Rhapsodies</i>: A comparison of the Liszt-pupil recordings of Rhapsody No. 12 Michael Vitalino (Crane School of Music, SUNY Potsdam) Discerning Liszt's compositional intent: How revisions inform interpretation Antonio Simón (Málaga Conservatorio Superior de Música) (lecture recital) Revisiting Liszt's B Minor Sonata 	
5.00pm	Afternoon tea poster presentations by HDR students Chair: Helen Mitchell (The University of Sydney)	Atrium or 1044, 1045 and 1046
6.00pm	Schumann and Reinecke – Chair: Anna Scott (Leiden University)	RHE
	<ul style="list-style-type: none"> Sebastian Bausch (Bern University of the Arts) (lecture recital) The Reinecke School Laura Granero (Schola Cantorum Basiliensis) (lecture recital) Towards a beautiful (but correct) transcription: Transcribing Robert Schumann's <i>Lieder</i> Neal Peres Da Costa (piano), Clive Brown (violin), Robin Wilson (violin), Annie Gard (viola), Daniel Yeadon (cello), Theo Small (bass) Performing Mozart in the long 19th-century: Mozart's Concerto No. 23 K488 in the style of the Leipzig Mozart Players 	
8.00pm	Networking drinks followed by dinner at leisure	Atrium

Sunday 30 September 2018

9.30am	Registration	Foyer
10.00am	Tempo, tempo fluctuation and form – Chair: Linda Barwick (The University of Sydney)	RHE
	<ul style="list-style-type: none"> Nathan Pell (The Graduate Center, The City University of New York) Tempo as form: Orchestral recordings from 1910–1940 in light of earlier sources Emily Worthington (University of Huddersfield) (This paper will be read by Neal Peres Da Costa) Blurring the boundaries: Interpretative complexity and structural ambiguity in the performance of 19th-century music 	
11.00am	Morning tea	Atrium
11.30am	Barcelona – Chair: Neal Peres Da Costa (The University of Sydney)	RHE
	<ul style="list-style-type: none"> Carolina Estrada (Hochschule der Künste Bern) The transformation of 19th-century piano performance in Barcelona 	
12.00pm	Piano rolls, technology and research – Chair: Neal Peres Da Costa (The University of Sydney)	RHE
	<ul style="list-style-type: none"> Peter Phillips (The University of Sydney) Piano rolls and musicological research 	
12.30pm	Lunch	Atrium
1.30pm	Panel discussion and closing remarks – Chair: Clive Brown (University of Leeds)	RHE
3.30pm	Free time: Travel to Elizabeth Bay House	Bus/Taxi/Uber
5.00pm	Concert – Songs from the Attic: Music from the Dowling Songbook Join us for a special evening of performance at Elizabeth Bay House with tenor Koen van Stade and historical pianist Neal Peres Da Costa, performing works from the earliest known volume of music bound in Australia (Ticketed)	EBH
7.00pm	Dinner – at your leisure–	