

Performance Studies Network (PSN) 7th International Conference Schedule

Day 1: Thursday 10th July 2025

9:15-10:00	Registration & Tea/Coffee				
10:00-10:30	Welcome				
10:30-12:30	Concert Hall	Rehearsal Room 1	Rehearsal Room 2	Rehearsal Room 3	Gym
	Composition Rehearsals	<p><u>Paper Presentations</u></p> <p>10:30-11:00</p> <p>Diana Krasovska “A spectacle set to music”: genre experimentations in the practice of Vsevolod Meyerhold</p> <p>11:00-11:30</p> <p>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</p> <p>11:30-12:00</p> <p>Rachel Young Threads of Inquiry from Costuming the Collapse - An Exploration of Costume Fragments</p> <p>***</p>	<p><u>Roundtable discussion</u></p> <p>10:30-12:30</p> <p>Sophie Hope, Sean Gregory De-Centre Roundtable</p>	<p><u>Paper Presentations</u></p> <p>10:30-11:00</p> <p>Laura Casas Cambra 259 Women: Investigating the Interwar Generation of Women Composers at the Royal College of Music (1918-1939)</p> <p>11:00-11:30</p> <p>David Gorton, Stefan Östersjö Performing the uncanny: stylistic dilemmas in 'A Treatise of Melancholie'</p> <p>11:30-12:00</p> <p>Elisabet Dijkstra Exhuming old selves: memory as material</p> <p>12:00-12:30</p> <p>Scott McLaughlin 'what do instruments want?' agency and performance</p>	<p><u>Workshop</u></p> <p>Purpose & Vision 2025/26 with 64 Million Artists</p> <p>Limited spaces available – sign up here</p> <p>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 with others at the conference they can do so with confidence.</p>
12:30-13:30	Lunch				
13:30-15:00	Concert Hall	Rehearsal Room 1	Rehearsal Room 2	Rehearsal Room 3	
	Composition Rehearsals	<p><u>Paper Presentations</u></p> <p>13:30-14:00</p> <p>Abigail Sin Sowing Seeds: Cultivating Artistic Research Outlooks in First-year Undergraduate Conservatory Students at the Yong Siew Toh Conservatory of Music</p> <p>14:00-14:30</p> <p>Alis Yu Establishing the Phonomotor Connection as the Cornerstone of</p>	<p><u>Research-framed performance presentations</u></p> <p>13:30-14:00</p> <p>Rachel Becker The Opera Fantasia as Drag</p> <p>14:00-14:30</p> <p>Wenchun Fan Reflective Practice as a Tool: Technical and Interpretative</p>	<p><u>Roundtable discussion</u></p> <p>13:30-15:00</p> <p>Kathryn Hughes The Running Artfully Network: Reframing Running as Performance Methodology</p>	<p><u>Workshop</u></p> <p>Purpose & Vision 2025/26 with 64 Million Artists</p> <p>Limited spaces available – sign up here</p> <p>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</p>

		Piano Technique; Using Chopin's Etude as Case Study 14:30-15:00 Michael Kahr Artistic Research und Artistic Citizenship in Jazz and Popular Music: Collaboration Within and Beyond Academic Contexts	Analyses of Schubert's Violin Works 14:30-15:00 Jacqueline Ross, Artem Belogurov Beethoven Revisited - Playing with time		discussing future plans with others at the conference they can do so with confidence.
15:00-15:30	Break				
15:30-17:00	MC Theatre: 64 Million Artists Idea Generation Plenary				
17:00-18:00	Drinks reception				
18:00-20:00	Concert Hall: Guildhall School Studio Orchestra Workshop & Open Recording				

Day 2: Friday 11th July 2025

9:00-9:30	Registration			
9:30-11:00	Concert Hall	Rehearsal Room 1	Rehearsal Room 2	Rehearsal Room 3
	<u>Research-framed performance presentations</u> 9:30-10:00 Carl Patrick Bolleia Gnarly Gestures, Musical Topics, and Structural Applications: Analytical Tools for the Postmodern Performer 10:00-10:30 Hwan-Hee Kim Folk Meets Keyboard: Kuk-jin Kim's Nationalistic Vision in Piano Music 10:30-11:00 Matthew Lau Charles Griffes: A discovery into the works for solo piano	<u>Paper Presentations</u> 9:30-10:00 Helgi Ingvarsson Understanding and embracing your identity as a composer: the sounds of Icelandic mountains 10:00-10:30 Jerry Yue Zhuo, Ana Beatriz Ferreira Reimagining Chinese Nanyin Notation through Western Ensemble Practices: A Co-Created Composition Exploring Gesture and Fluid Leadership 10:30-11:00 Elisa Järvi From Tradition to Innovation: The New Kind of Quarter-Tone Piano	<u>Paper Presentations</u> 9:30-10:00 Greg Hartmann Improvisation: A Hidden Link Between Performance and Analysis? 10:00-10:30 Anthony Gritten When is a run-through a performance? 10:30-11:00 Serena Paese Mindfulness practices and music performance	<u>Roundtable discussion</u> 9:30-11:00 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
11:00-11:30	Break			
11:30-13:00	Plenary Session (tbc)			
13:00-14:00	Lunch			
14:00-15:30	Concert Hall	Rehearsal Room 1	Rehearsal Room 2	Rehearsal Room 3
	<u>Research-framed performance presentations</u> 14:00-14:30 Adriana Festeu, Anca Preda Reciting fragments – a reimagining of the vocal recital 14:30-15:00 Cecilia Oinas, Meeri Pulakka When a composer does not want their performers to succeed: examining the vocal and pianistic styles of Strauss's Der Krämerspiegel (1918) 15:00-15:30	<u>Paper Presentations</u> 14:00-14:30 Mats Küssner Orpheus Reimagined: Exploring Digital Performance through VR-Enhanced Concerts 14:30-15:00 Leslie Deere Embodied Dialogues: Professional and Participatory Interactions with Movement, Sound, and Visual Feedback in Immersive Improvisation	<u>Paper Presentations</u> 14:00-14:30 Barbara Gentili Drafting New Historiographies of Singing through Autoethnography and Early Recordings 14:30-15:00 Inja Stanovic Historically informed recording: ERA's violin case-study 15:00-15:30 Julian Hellaby Callas vs Tebaldi: A Rivalry Revisited	<u>Roundtable discussion</u> 14:00-15:30 Mira Benjamin Scott McLaughlin Zubin Kanga Emily Worthington Tim Parker-Langston For Embodiment in Music Performance

	Béatrice Beer Béatrice Beer Sings Joseph Beer: The Rediscovery of a Major Twentieth Century Composer -- Selected Operas Excerpts and Critical Inquiry			
15:30-16:00	Break			
16:00-17:30	Concert Hall: <i>Masterworks and Improvisations – The Art of Combining Business With Pleasure</i>			
17:30-18:30	Drinks & nibbles reception			
19:00 onwards	Barbican’s Salome (concert + dinner ticketholders ONLY)			

Day 3: Saturday 12th July 2025

9:00-9:30	Registration				
9:30-11:00	Theatre	Rehearsal Room 1	Rehearsal Room 2	Rehearsal Room 3	Gym
	<u>Research-framed performance presentations</u> 9:30-10:00 Cee Adamson Voices of Justice: Artistic Citizenship and the Power of Vocal Advocacy 10:00-10:30 Katherine Fry, Frances Lynch Gender, Song and the City: Re-sounding the Music of Eliza Flower (1803-1846) 10:30-11:00 Késia Decoté Rodrigues music as an invitation - online creative collaboration with women and girls, for online piano performances	<u>Paper Presentations</u> 9:30-10:00 Mimi Mitchell Early Music in the 21st Century 10:00-10:30 Lola Salem Emplois and Agency: Performance as a Creative Force in the Académie Royale de Musique (1669-1770s) 10:30-11:00 Sam Shortall A 'Fusion of Horizons': Historical Improvisation Through the Lens of Gadamer's Philosophical Hermeneutics	<u>Paper Presentations</u> 9:30-10:00 Emily Payne 'Without an audience it doesn't take off': An interview study of performers' experiences of live music 10:00-10:30 Maitreyee Kuhu Ritual as a site of Gender Subversion: A study through the lens of Performativity 10:30-11:00 Zixi Ren Exploring Musical Identity construction of Chinese Female Pianists --Piano Performance, Career Path and Post-socialist Feminism engaging	Roundtable discussion tbc	
11:00-11:30	Break				
11:30-13:00	Plenary Session (tbc)				
13:00-14:00	Lunch				
14:00-15:30	Theatre Performance (details tbc)				
15:30-16:00	Break				
16:00-18:00	Theatre	Rehearsal Room 1	Rehearsal Room 2	Rehearsal Room 3	Gym
	<u>Research-framed performance presentations</u> 16:00-16:30 Chak-Lui Chan Soliloquy in the Mountain 16:30-17:00 Alfia Nakipbekova Luigi Dallapiccola and Gaspar Cassadó: an inspired collaboration	<u>Paper Presentations</u> 16:00-16:30 Sean Gregory Makers in the Moment: Musicians as creative-collaborative practitioners - the possibilities and the potential 16:30-17:00 Eleonora Savvidou	<u>Paper Presentations</u> 16:00-16:30 Nicole Leupp Hanig Balancing the Human Instrument: Embodied Rhythms as an Antidote to Perfectionism and a Gateway to Authenticity of Expression in Performance 16:30-17:00 Yangyi Mao	<u>Screening</u> 16:00-17:30 Lynne Rosenberg Utilized Privilege: Building Platforms and Ladders Through Media-Making - Presentation, Q&A, and a Screening of Emmy-Nominated "Famous Cast Words"	16:00- 17:30 Symphonova Demo Concert

	<p>17:00-17:30</p> <p>David Kopp CONCEPT INTO REALIZATION IN SCHUMANN'S DAVIDSBÜNDLERTÄNZE</p> <p>17:30-18:00</p> <p>Dobromir Tsenov The Evolution of Bulgarian Style in L'ubomir Pipkov's 20th-Century Piano Works</p>	<p>'Thank you for the music': temporal formation of transient micro communities through inclusive music-making</p> <p>17:00-17:30</p> <p>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</p>	<p>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</p> <p>17:00-17:30</p> <p>Lina Navickaitė-Martinelli Piano Recital as a Construct of Multiple Identities</p>		
<p>19:00 onwards</p>	<p>Dinner at Côte Brasserie (concert + dinner ticketholders ONLY)</p>				

Sunday 4: Sunday 13th July 2025

9:00-9:30	Registration				
9:30-11:00	Concert Hall	Rehearsal Room 1	Rehearsal Room 2	Rehearsal Room 3	Gym
	<p><u>Research-framed performance presentations</u></p> <p>9:30-10:00</p> <p>Onur Şentürk TRADITIONAL PLAYING STYLE DIFFERENCES OF KEMENÇE (BLACK SEA FIDDLE)</p> <p>10:00-10:30</p> <p>Judith Valerie Engel Self-fashioned virtuosity: 18th century women at the keyboard</p> <p>10:30-11:00</p> <p>HyunJeong Hwang Piano performance with messaging: Performance possibilities in contemporary Korean and Japanese piano works</p>	<p><u>Paper Presentations</u></p> <p>9:30-10:00</p> <p>Clare Lesser Socially Engaged Practice in Luigi Nono’s La fabbrica illuminata: a Historical Case Study</p> <p>10:00-10:30</p> <p>Diego Castro Magas Radically embodied performance: embodiment, assemblage and musical structure</p> <p>10:30-11:00</p> <p>Miika Hyytiäinen, Dejana Sekulic PAST PERFORMING TO PLAY AND COMPOSE: entity, agency and failure in the creative processes of “Impossibilities of DDMMYYYY”</p>	<p><u>Paper Presentations</u></p> <p>9:30-10:00</p> <p>Malwina Marciniak Pianistic Challenges in 21st Century Piano Concertosthout an audience it doesn't take off': An interview study of performers' experiences of live music</p> <p>10:00-10:30</p> <p>Sandeep Gurrapadi Performance and Participation as Third Space: Movement, Sound, and Spatial Negotiation</p>	Roundtable discussion tbc	<p>9:30-11:00</p> <p>Symphonova Drop-in</p>
11:00-11:30	Break				
11:30-13:00	Concert Hall	Rehearsal Room 1	Rehearsal Room 2		Gym
	Composer’s Workshop Performance	<p><u>Paper Presentations</u></p> <p>11:30-12:00</p> <p>Xiyue Ge Creative Talent, Career Sustainability, and Pedagogical Innovation in 21st-Century Musical Theatre: Global Perspectives and Local Adaptations</p> <p>12:00-12:30</p> <p>Neringa Valuntonytė Constructing a Stage Persona in Piano Performance: Self-Discovery and the Pursuit of Artistic Freedom</p> <p>12:30-13:00</p> <p>Catherine Laws</p>	<p><u>Paper Presentations</u></p> <p>11:30-12:00</p> <p>Samuel Wilson Performing Systems</p> <p>12:00-12:30</p> <p>Joyce Tang In search of the pianist: The Role of the Piano in Early 20th Century piano concerto rolls</p> <p>12:30-13:00</p> <p>Jian Yang The ‘Viennese Rhythm’ in Fritz Kreisler’s Recordings of his ‘Liebesleid’</p>		<p>11:30-12:30</p> <p>Symphonova Drop-in</p>

		What am I touching when I play the piano?: musical touch and vicarious perception			
13:00-14:00	Lunch				
14:00-15:00	Concert (tbc)				
15:00-15:30	Plenary – Closing discussion (tbc)				
15:30	Conference ends				