

Performance Studies Network (PSN) 7<sup>th</sup> International Conference (10-13 July 2025)

Hosted by Guildhall School of Music & Drama



Day 1 | Thursday 10 July

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	Paper Presentations	Paper Presentations	Roundtable Discussion	Workshop
	10:30-12:30	10:30-11:00 <b>Diana Krasovska</b> “A spectacle set to music”: genre experimentations in the practice of Vsevolod Meyerhold	10:30-11:00 <b>Laura Casas Cambra</b> 259 Women: Investigating the Interwar Generation of Women Composers at the Royal College of Music (1918-1939)	10:30-12:30 <b>Sophie Hope, Sean Gregory</b> De-Centre Roundtable	10:30-12:30 <b>Purpose &amp; Vision 2025/26 with 64 Million Artists</b>  Using exercises from some of their leadership work, <a href="#">64 Million Artists</a> will invite delegates to explore the purpose behind their work and their vision for the future.
		11:00-11:30 <b>Maria Andrews</b> A scene shifter's eye and the scenography of the city: Harry Diamond, lost in a labyrinth, wandering in a maze of masks	11:00-11:30 <b>David Gorton, Stefan Östersjö</b> Performing the uncanny: stylistic dilemmas in 'A Treatise of Melancholie'		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.
		11:30-12:00 <b>Rachel Young</b> Threads of Inquiry from Costuming the Collapse - An Exploration of Costume Fragments	11:30-12:00 <b>Elisabet Dijkstra</b> Exhuming old selves: memory as material		Limited spaces available – <a href="#">sign up here</a>
			12:00-12:30 <b>Scott McLaughlin</b> 'what do instruments want?' agency and performance		

12:30-13:30	Lunch				
13:30-15:00	Concert Hall	Rehearsal Room 1	Rehearsal Room 2	Rehearsal Room 3	Gym
	Composition Rehearsals	Paper Presentations	Research-Framed Performance Presentations	Roundtable Discussion	Workshop
	13:30-15:00	<p>13:30-14:00</p> <p><b>Abigail Sin</b></p> <p>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><b>Alis Yu</b></p> <p>Establishing the Phonomotor Connection as the Cornerstone of Piano Technique; Using Chopin's Etude as Case Study</p> <p>14:30-15:00</p> <p><b>Michael Kahr</b></p> <p>Artistic Research und Artistic Citizenship in Jazz and Popular Music: Collaboration Within and Beyond Academic Contexts</p>	<p>13:30-14:00</p> <p><b>Rachel Becker</b></p> <p>The Opera Fantasia as Drag</p> <p>14:00-14:30</p> <p><b>Wenchun Fan</b></p> <p>Reflective Practice as a Tool: Technical and Interpretative Analyses of Schubert's Violin Works</p> <p>14:30-15:00</p> <p><b>Jacqueline Ross, Artem Belogurov</b></p> <p>Beethoven Revisited - Playing with time</p>	<p>13:30-15:00</p> <p><b>Kathryn Hughes</b></p> <p>The Running Artfully Network: Reframing Running as Performance Methodology</p>	<p>13:30-15:00</p> <p><b>Purpose &amp; Vision 2025/26 with 64 Million Artists</b></p> <p>Using exercises from some of their leadership work, <a href="#">64 Million Artists</a> 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> <p>Limited spaces available – <a href="#">sign up here</a></p>
15:00-15:30	Break				
15:30-17:00	<b>Plenary Session: Idea Generation with 64 Million Artists</b> <i>Milton Court Theatre</i>				
17:00-18:00	Drinks Reception				

**Orchestral Production in the Age of Atmos – Open Recording Session with Guildhall Session Orchestra**  
*Milton Court Concert Hall*

**18:00-20:00**

This session explores the creative possibilities of spatial orchestral production, using the EPM Session Orchestra and Dolby Atmos recording facilities at Milton Court. As part of our academic exploration into immersive audio, selected compositions by EPM professors across fields including Film Music, Game Audio, Sonic Arts, and Popular Music will be recorded using a Dolby Atmos microphone array (PCMA – 11 channels).

The event will include a brief technical introduction to orchestral recording techniques by Julian Hepple, as well as short Q&A opportunities with the composers between recording takes. This is an open session, and audience members are welcome to enter and exit between takes.

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
	Research-framed performance presentations	Paper Presentations	Paper Presentations	Roundtable Discussion
	9:30-10:00 Carl Patrick Bolleia Gnarly Gestures, Musical Topics, and Structural Applications: Analytical Tools for the Postmodern Performer	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	9:30-10:00 Greg Hartmann Improvisation: A Hidden Link Between Performance and Analysis?	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
	10:00-10:30 Hwan-Hee Kim Folk Meets Keyboard: Kuk-jin Kim's Nationalistic Vision in Piano Music	10:30-11:00 Elisa Järvi From Tradition to Innovation: The New Kind of Quarter-Tone Piano	10:00-10:30 Anthony Gritten When is a run-through a performance?	
	10:30-11:00 Matthew Lau Charles Griffes: A discovery into the works for solo piano		10:30-11:00 Serena Paese Mindfulness practices and music performance	
11:00-11:30	Break			
11:30-13:00	Plenary Session: Cayenna Ponchione-Bailey and colleagues ‘The Orchestras of Afghanistan: Researching a Musical Practice in Exile’ Concert Hall			
13:00-14:00	Lunch			
14:00-15:30	Concert Hall	Rehearsal Room 1	Rehearsal Room 2	Rehearsal Room 3

	<div><b>Research-framed performance presentations</b></div> <div><b>14:00-14:30</b> <b>Adriana Festeu, Anca Preda</b> Reciting fragments – a reimagining of the vocal recital</div> <div><b>14:30-15:00</b> <b>Cecilia Oinas, Meeri Pulakka</b> When a composer does not want their performers to succeed: examining the vocal and pianistic styles of Strauss’s Der Krämerspiegel (1918)</div> <div><b>15:00-15:30</b> <b>Béatrice Beer</b> Béatrice Beer Sings Joseph Beer: The Rediscovery of a Major Twentieth Century Composer -- Selected Operas Excerpts and Critical Inquiry</div>	<div><b>Paper Presentations</b></div> <div><b>14:00-14:30</b> <b>Mats Küssner</b> Orpheus Reimagined: Exploring Digital Performance through VR-Enhanced Concerts</div> <div><b>14:30-15:00</b> <b>Leslie Deere</b> Embodied Dialogues: Professional and Participatory Interactions with Movement, Sound, and Visual Feedback in Immersive Improvisation</div>	<div><b>Paper Presentations</b></div> <div><b>14:00-14:30</b> <b>Barbara Gentili</b> Drafting New Historiographies of Singing through Autoethnography and Early Recordings</div> <div><b>14:30-15:00</b> <b>Inja Stanovic</b> Historically informed recording: ERA's violin case-study</div> <div><b>15:00-15:30</b> <b>Julian Hellaby</b> Callas vs Tebaldi: A Rivalry Revisited</div>	<div><b>Roundtable Discussion</b></div> <div><b>14:00-15:30</b> <b>Mira Benjamin, Scott McLaughlin, Emily Worthington, Tim Parker-Langston, Bea Hebron and Niamh Gallagher</b> For Embodiment in Music Performance</div>
<b>15:30-16:00</b>	<b>Break</b>			
<b>16:00-17:30</b>	<div><b>Masterworks and Improvisations – The Art of Combining Business With Pleasure</b> <i>Concert Hall</i></div> <div>Improvisation group Ensemble+ and renowned classical improviser and pedagogue Prof. David Dolan examine the role of improvised music-making in the current climate of Western classical music performance culture.</div> <div>In the spirit of how great masters from Bach to Brahms improvised during their performances, enjoy timeless masterpieces brought to new life and experience the birth of gripping works created in real-time through collaboration with the audience.</div>			
<b>17:30-18:30</b>	<b>Drinks &amp; nibbles reception</b>			
<b>19:00 onwards</b>	<div><b>Strauss’ Salome with London Symphony Orchestra/Sir Antonio Pappano*</b> <i>Barbican Hall</i></div> <div><b>*Concert + Dinner ticketholders ONLY</b></div>			

Day 3 | Saturday 12 July

9:00-9:30	Registration				
9:30-11:00	Theatre	Rehearsal Room 1	Rehearsal Room 2	Rehearsal Room 3	Gym
	Research-Framed Performance Presentations	Paper Presentations	Paper Presentations	Screening	
	9:30-10:00 Cee Adamson Voices of Justice: Artistic Citizenship and the Power of Vocal Advocacy	9:30-10:00 Mimi Mitchell Early Music in the 21st Century	9:30-10:00 Emily Payne 'Without an audience it doesn't take off': An interview study of performers' experiences of live music	10:00-11:00 Lynne Rosenberg Utilized Privilege: Building Platforms and Ladders Through Media-Making - Presentation, Q&A, and a Screening of Emmy-Nominated "Famous Cast Words"	
	10:00-10:30 Katherine Fry, Frances Lynch Gender, Song and the City: Resounding the Music of Eliza Flower (1803-1846)	10:00-10:30 Lola Salem Emplois and Agency: Performance as a Creative Force in the Académie Royale de Musique (1669-1770s)	10:00-10:30 Maitreyee Kuhu Ritual as a site of Gender Subversion: A study through the lens of Performativity		
	10:30-11:00 Késia Decoté Rodrigues music as an invitation - online creative collaboration with women and girls, for online piano performances	10:30-11:00 Sam Shortall A 'Fusion of Horizons': Historical Improvisation Through the Lens of Gadamer's Philosophical Hermeneutics	10:30-11:00 Zixi Ren Exploring Musical Identity construction of Chinese Female Pianists --Piano Performance, Career Path and Post-socialist Feminism engaging		
11:00-11:30	Break				
11:30-13:00	Plenary Session: Black Lives in Music – a discussion with Roger Wilson and colleagues				
	Theatre				
	*details to be confirmed				
13:00-14:00	Lunch				
14:00-15:30	Plenary Session* Theatre				

	<i>*details to be confirmed</i>				
15:30-16:00	Break				
16:00-18:00	Theatre	Rehearsal Room 1	Rehearsal Room 2	Rehearsal Room 3	Gym
	<i>Research-framed performance presentations</i>	<i>Paper Presentations</i>	<i>Paper Presentations</i>		<i>Lecture-recital and roundtable</i>
	<b>16:00-16:30</b> <b>Chak-Lui Chan</b> Soliloquy in the Mountain	<b>16:00-16:30</b> <b>Sean Gregory</b> Makers in the Moment: Musicians as creative-collaborative practitioners - the possibilities and the potential	<b>16:00-16:30</b> <b>Nicole Leupp Hanig</b> Balancing the Human Instrument: Embodied Rhythms as an Antidote to Perfectionism and a Gateway to Authenticity of Expression in Performance		<b>16:00- 17:30</b> <b>Symphonova: Redefining Orchestral Performance in the Digital Age Lecture-Recital</b>  This lecture-recital introduces <a href="#">Symphonova</a> , a groundbreaking innovation that reimagines the orchestra using digital technology while preserving the expressive nuances of live musicianship.
	<b>16:30-17:00</b> <b>Alfia Nakipbekova</b> Luigi Dallapiccola and Gaspar Cassadó: an inspired collaboration	<b>16:30-17:00</b> <b>Eleonora Savvidou</b> ‘Thank you for the music’: temporal formation of transient micro communities through inclusive music-making	<b>16:30-17:00</b> <b>Yangyi Mao</b> 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		Through live demonstrations and discussion, conductor Dr. Shelley Katz and flutist Dr. Abigail Dolan will present the technologies developed and explore their application in performance, illustrating the interplay between traditional performance practices and cutting-edge digital tools. The session will highlight how virtual instruments, conductor’s real-time gestural control, and versatile virtual acoustics open new artistic possibilities for composers, conductors and performers.
	<b>17:00-17:30</b> <b>David Kopp</b> CONCEPT INTO REALIZATION IN SCHUMANN’S DAVIDSBÜNDLERTÄNZE	<b>17:00-17:30</b> <b>Nicola Vilander</b> '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	<b>17:00-17:30</b> <b>Lina Navickaitė-Martinelli</b> Piano Recital as a Construct of Multiple Identities		Joined by soprano Adaya Peled, repertoire performed will include orchestral works by Joe Kraemer, Malcolm Singer, Robert Kahn and Hans Krieg, demonstrating new ways in which audiences can experience new and suppressed symphonic music.
<b>19:00 onwards</b>	<b>Conference Dinner*</b> <i>Côte Brasserie</i>  *Concert + Dinner ticketholders ONLY				



Day 4 | Sunday 13 July

9:00-9:30	Registration				
9:30-11:00	Concert Hall	Rehearsal Room 1	Rehearsal Room 2	Rehearsal Room 3	Gym
	<i>Research-framed performance presentations</i>	<i>Paper Presentations</i>	<i>Paper Presentations</i>	<i>Roundtable Discussion</i>	<i>Workshop</i>
	<b>9:30-10:00</b> <b>Onur Şentürk</b> TRADITIONAL PLAYING STYLE DIFFERENCES OF KEMENÇE (BLACK SEA FIDDLE)	<b>9:30-10:00</b> <b>Clare Lesser</b> Socially Engaged Practice in Luigi Nono’s La fabbrica illuminata: a Historical Case Study	<b>9:30-10:00</b> <b>Malwina Marciniak</b> Pianistic Challenges in 21st Century Piano Concertosthout an audience it doesn’t take off’: An interview study of performers’ experiences of live music	Announced soon	<b>9:30-11:00</b> <b>Symphonova Workshop for Conductors and Soloists</b>  Led by Symphonova conductor and inventor Dr. Shelley Katz and soprano Adaya Peled, the workshop offers conductors and soloists the opportunity to engage directly with the Symphonova system. The session is open for general attendance, with a limited number of places available for those wishing to participate actively.  To express interest in active participation and to receive information about the repertoire, please sign up here.
9:30-11:00	<b>10:00-10:30</b> <b>Judith Valerie Engel</b>  Self-fashioned virtuosity: 18th century women at the keyboard	<b>10:00-10:30</b> <b>Diego Castro Magas</b>  Radically embodied performance: embodiment, assemblage and musical structure	<b>10:00-10:30</b> <b>Sandeep Gurrapadi</b>  Performance and Participation as Third Space: Movement, Sound, and Spatial Negotiation		
	<b>10:30-11:00</b> <b>HyunJeong Hwang</b>  Piano performance with messaging: Performance possibilities in contemporary Korean and Japanese piano works	<b>10:30-11:00</b> <b>Miika Hyytiäinen, Dejana Sekulic</b>  PAST PERFORMING TO PLAY AND COMPOSE: entity, agency and failure in the creative processes of “Impossibilities of DDMMYYYYY”			
11:00-11:30	Break				
11:30-13:00	Concert Hall	Rehearsal Room 1	Rehearsal Room 2		
	<i>Concert</i>	<i>Paper Presentations</i>	<i>Paper Presentations</i>		
	<b>11:30-13:00</b> <b>Composer’s Workshop Performance</b>	<b>11:30-12:00</b> <b>Xiyue Ge</b>  Creative Talent, Career Sustainability, and Pedagogical Innovation in 21st-	<b>11:30-12:00</b> <b>Samuel Wilson</b>  Performing Systems		



		<p>Century Musical Theatre: Global Perspectives and Local Adaptations</p> <p><b>12:00-12:30</b></p> <p><b>Neringa Valuntonytė</b></p> <p>Constructing a Stage Persona in Piano Performance: Self-Discovery and the Pursuit of Artistic Freedom</p> <p><b>12:30-13:00</b></p> <p><b>Catherine Laws</b></p> <p>What am I touching when I play the piano?: musical touch and vicarious perception</p>	<p><b>12:00-12:30</b></p> <p><b>Joyce Tang</b></p> <p>In search of the pianist: The Role of the Piano in Early 20th Century piano concerto rolls</p> <p><b>12:30-13:00</b></p> <p><b>Jian Yang</b></p> <p>The 'Viennese Rhythm' in Fritz Kreisler's Recordings of his 'Liebesleid'</p>	
<b>13:00-14:00</b>	<b>Lunch</b>			
<b>14:00-15:30</b>	<p><b>Concert &amp; Plenary*</b> <i>Concert Hall</i></p> <p><i>*details to be confirmed</i></p>			