Performance Studies Network (PSN) 7th 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						
	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	10:30-11:00	10:30-12:30	10:30-12:30		
		Diana Krasovska "A spectacle set to music": genre	Laura Casas Cambra 259 Women: Investigating the Interwar	Guildhall De-Centre for Socially Engaged Practice and Research	Purpose & Vision 2025/26 with 64 Million Artists		
		experimentations in the practice of Vsevolod Meyerhold	Generation of Women Composers at the Royal College of Music (1918- 1939)	Join members of the De-Centre to hear more about their research topics and discuss the role performance plays in	Using exercises from some of their leadership work, <u>64 Million</u> <u>Artists</u> will invite delegates to explore the purpose behind their work and their vision for the		
		11:00-11:30	11:00-11:30	socially engaged research.	future.		
10:30-12:30		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	David Gorton, Stefan Östersjö Performing the uncanny: stylistic dilemmas in 'A Treatise of Melancholie'	With: Nell Catchpole, Beatrice Baumgartner-Cohen, Jane Booth, Leslie Deere, Sophie Hope, Fatima Lahham, Sean Gregory and Nazli Tabatabai- Khatambakhsh	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 Rachel Young	11:30-12:00 Elisabet Dijkstra Exhuming old selves: memory as material		Limited spaces available – <u>sign</u> up here		
		Threads of Inquiry from Costuming the Collapse - An Exploration of Costume Fragments	12:00-12:30				
			Scott McLaughlin 'what do instruments want?' agency and performance				



12:30-13:30			Lunch				
	Concert Hall	Rehearsal Room 1	Rehearsal Room 2	Rehearsal Room 3	Gym		
	Composition Rehearsals	Paper Presentations	Research-Framed Performance	Roundtable Discussion	Workshop		
	13:30-15:00	42.20 44.00	Presentations	13:30-15:00	13:30-15:00		
13:30-15:00		 13:30-14:00 Abigail Sin Sowing Seeds: Cultivating Artistic Research Outlooks in First-year Undergraduate Conservatory Students at the Yong Siew Toh Conservatory of Music 14:00-14:30 Alis Yu Establishing the Phonomotor Connection as the Cornerstone of 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 	The Opera Fantasia as Drag 14:00-14:30 Wenchun Fan Reflective Practice as a Tool: Technical and Interpretative Analyses of Schubert's Violin Works 14:30-15:00 Jacqueline Ross, Artem Belogurov Beethoven Revisited - Playing with time	Kathryn Hughes The Running Artfully Network: Reframing Running as Performance Methodology	Purpose & Vision 2025/26 with 64 Million Artists Using exercises from some of their leadership work, <u>64 Million Artists</u> 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. Limited spaces available – sign up here		
15:00-15:30	Break						
15:30-17:00	Plenary Session: Idea Generation with 64 Million Artists Milton Court Theatre						
17:00-18:00			Drinks Reception				

	Orchestral Production in the Age of Atmos – Open Recording Session with Guildhall Session 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 record of our academic exploration into immersive audio, selected compositions by EPM professors across fields including Film Music, Game Au 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 opportun recording takes. This is an open session, and audience members are welcome to enter and exit between ta

on Orchestra

ording facilities at Milton Court. As part Audio, Sonic Arts, and Popular Music

unities with the composers between takes.

9:00-9:30	Registration					
	Concert Hall	Rehearsal Room 1	Rehearsal Room 2			
	Research-framed performance presentations	Paper Presentations	Paper Presentations			
9:30-11:00	 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 	 9:30-10:00 Michał Kawecki, Adaya Peled Sonic Testimonies: Composition as an Artistic Form of Documentary 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 	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			
11:00-11:30		Break				
11:30-13:00	ʻThe	Plenary Session: Cayenna Ponchione-Bailey and colleagues 'The Orchestras of Afghanistan: Researching a Musical Practice in Exile' <i>Concert Hall</i>				
13:00-14:00	Lunch					
14:00-15:30	Concert Hall	Rehearsal Room 1	Rehearsal Room 2			

Rehearsal Room 3

Roundtable Discussion

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

Rehearsal Room 3

	Research-framed performance	Paper Presentations	Paper Presentations	Roundtable Discussion	
	Research-framed performance presentations 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 Béatrice Beer Béatrice Beer Sings Joseph Beer: The Rediscovery of a Major Twentieth Century Composer Selected Operas Excerpts and Critical Inquiry	Paper Presentations 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	Paper Presentations14:00-14:30Barbara GentiliDrafting New Historiographies of Singing through Autoethnography and Early Recordings14:30-15:00Inja StanovicHistorically informed recording: ERA's violin case-study15:00-15:30Julian HellabyCallas vs Tebaldi: A Rivalry Revisited	Roundtable Discussion14:00-15:30Mira Benjamin, Scott McLaughlin, Emily Worthington, Tim Parker- Langston, Bea Hebron and Niamh GallagherFor Embodiment in Music Performance	
15:30-16:00		Break			
16:00-17:30	Masterworks and Improvisations – The Art of Combining Business With Pleasure Concert Hall 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. 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. Ensemble+ Will Bracken - Piano Tuulia Hero - Violin Catharina Feyen - Bass Adaya Peled - Sorano				
		Adaya Peled - Sorano)		

Strauss' Salome with London Symphony Orchestra/Sir Antonio Pappano* Barbican Hall

*Concert + Dinner ticketholders ONLY

19:00 onwards



9:00-9:30	Registration					
	Theatre	Rehearsal Room 1	Rehearsal Room 2	Rehearsal Room 3		
	Research-Framed Performance Presentations	Paper Presentations	Paper Presentations	Screening		
		9:30-10:00	9:30-10:00	10:00-11:00		
	9:30-10:00 Cee Adamson	Mimi Mitchell Early Music in the 21st Century	Emily Payne, Karen Burland, James Cannon	Lynne Rosenberg Utilized Privilege: Building		
	Voices of Justice: Artistic Citizenship and the Power of Vocal Advocacy	10:00-10:30	'Without an audience it doesn't take off': An interview study of performers' experiences of live	Platforms and Ladders Through Media-Making - Presentation, Q&A, and a Screening of Emmy-		
	10:00-10:30	Lola Salem Emplois and Agency: Performance as a Creative	music 10:00-10:30	Nominated "Famous Cast Words"		
9:30-11:00	Katherine Fry, Frances Lynch	Force in the Académie Royale	Maitreyee Kuhu			
	Gender, Song and the City: Re- sounding the Music of Eliza Flower (1803-1846)	de Musique (1669-1770s) 10:30-11:00	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	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			
	women and girls, for online piano performances		PianistsPiano 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 colle <i>Theatre</i>					
			*details to be confirmed	1		
13:00-14:00		Lunch				
14:00-15:30		Plenary Session*				



Theatre

*details to be confirmed

15:30-16:00

Break

	Theatre	Rehearsal Room 1	Rehearsal Room 2	Rehearsal Room 3	
	Research-framed performance presentations	Paper Presentations	Paper Presentations		Lect
16:00-18:00	 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 17:00-17:30 David Kopp CONCEPT INTO REALIZATION IN SCHUMANN'S DAVIDSBÜNDLERTÄNZE 17:30-18:00 Dobromir Tsenov The Evolution of Bulgarian Style in L'ubomir Pipkov's 20th-Century Piano Works 	 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 'Thank you for the music': temporal formation of transient micro communities through inclusive music-making 17:00-17:30 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 	 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 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 17:00-17:30 Lina Navickaitė-Martinelli Piano Recital as a Construct of Multiple Identities 		16:00 Symp Perfo Lecto This Symp that r orche prese music Throu discu flutist Dolar deve perfo digita sessi instru contr virtua possi and p Joine perfo Joe k Malco Krieg audie expe
19:00 onwards	Conference Dinner* Côte Brasserie *Concert + Dinner ticketholders ONLY				

Gym

ture-recital and roundtable

00- 17:30

nphonova: Redefining Orchestral formance in the Digital Age ture-Recital

s lecture-recital introduces <u>phonova</u>, a groundbreaking innovation reimagines the nestra using digital technology while serving the expressive nuances of live sicianship.

ough live demonstrations and ussion, conductor Dr. Shelley Katz and st Dr. Abigail

an will present the technologies eloped and explore their application in ormance,

trating the interplay between traditional ormance practices and cutting-edge al tools. The

sion will highlight how virtual

ruments, conductor's real-time gestural rol, and versatile

al acoustics open new artistic

sibilities for composers, conductors performers.

ed by soprano Adaya Peled, repertoire ormed will include orchestral works by Kraemer,

colm Singer, Robert Kahn and Hans g, demonstrating new ways in which ences can

erience new and suppressed phonic music.

9:00-9:30	Registration						
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	Research-framed performance presentations	Paper Presentations	Paper Presentations	Roundtable Discussion	Workshop		
9:30-11:00	9:30-10:00 Onur Şentürk	Announced soon9:30-10:000-10:00Ir ŞentürkADITIONAL PLAYING STYLE FERENCES OF KEMENÇE ACK SEA FIDDLE)Socially Engaged Practice in Luigi Nono's La fabbrica illuminata: a Historical 	9:30-10:00 Malwina Marciniak Pianistic Challenges in 21st Century Piano Concertos 10:00-10:30 Sandeep Gurrapadi	9:30-11:00 Symphonova Workshop for Conductors and Soloists			
	TRADITIONAL PLAYING STYLE DIFFERENCES OF KEMENÇE (BLACK SEA FIDDLE)				Led by Symphonova conductor and inventor Dr. Shelley Katz and soprano Adaya Peled, the workshop offers conductors and soloists the opportunity to		
	10:00-10:30 Judith Valerie Engel Self-fashioned virtuosity: 18th century women at the keyboard			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.			
	 10:30-11:00 HyunJeong Hwang Piano performance with messaging: Performance possibilities in contemporary Korean and Japanese piano works 	Miika Hyytiäinen, Dejana Sekulic PAST PERFORMING TO PLAY AND COMPOSE: entity, agency and failure in the creative processes of "Impossibilities of DDMMYYYY"			To express interest in active participation and to receive information about the repertoire, please sign up here.		

11:00-11:30

Break

	Concert Hall	Rehearsal Room 1	Rehearsal Room 2
	Concert	Paper Presentations	Paper Presentations
11:30-13:00	11:30-13:00	11:30-12:00	11:30-12:00
	Composer's Workshop	Xiyue Ge	Samuel Wilson
	Performance	Creative Talent, Career Sustainability, and Pedagogical Innovation in 21st- Century Musical Theatre: Global	Performing Systems
		Perspectives and Local Adaptations	12:00-12:30
			Joyce Tang

	12:00-12:30Neringa ValuntonytėConstructing a Stage Persona in Piano Performance: Self-Discovery and the Pursuit of Artistic Freedom12:30-13:00Catherine LawsWhat am I touching when I play the piano?: musical touch and vicarious perception	In search of the pianist: The Role of the Piano in Early 20th Century piano concerto rolls 12:30-13:00 Jian Yang The 'Viennese Rhythm' in Fritz Kreisler's Recordings of his 'Liebesleid'		
13:00-14:00		Lunch		
14:00-15:30		Havisham Trio & Plenary* Concert Hall *details to be confirmed		

