

DOCTORS IN PERFORMANCE 2018 – PROGRAMME

Tuesday 4 September 2018
Opening Session 11:00–15:00

11:00–13:30	Registration	Foyer
13:30–14:00	Welcome and opening remarks: Zbignevas Ibelgaupas , Rector, LMTA Members of the DIP steering committee	Grand Hall
14:00–15:00	Keynote address: John Rink, University of Cambridge The Emergence of Musical Structure in Practice and Performance <i>Chair: Lina Navickaitė-Martinelli</i>	Grand Hall
15:00–15:30	Refreshments	

Tuesday 4 September 2018
Afternoon Session 15:30–17:40

15:30–17:40	Parallel sessions 1–4			
	Grand Hall <i>Chair: xxx</i>	Juozas Karosas Hall <i>Chair: xxx</i>	Organ Auditorium <i>Chair: xxx</i>	Balcony Theatre <i>Chair: xxx</i>
15:30 - 16:20	Lecture recital (piano) Focroulle, Marie-Charline Final Thoughts? Interpretation of the First Movements of Beethoven's and Schubert's Last Three Piano Sonatas	Lecture recital (cello) Garcia Suarez, Felipe Performing Dallapiccola: Historicist Perspectives on the Performance of Twelve-Note Music	Recital (recorder) Blackburn, Alana Musical and Non-Musical Communication, Which Informs Which?	Lecture recital (tenor sax & piano) de Graaf, Dick Jazz Beyond Borders
16:20 - 17:10	Lecture recital (piano) Hellaby, Julian Modifying Liszt	Lecture recital (bass clarinet / sax) Duo Hevans (Henri Bok and Eleri Ann Evans) Pushing Boundaries	Recital (mandolin) Schivazappa, Anna The Mandolin: a 'Feminine' Instrument? Female Mandolin Players in Music-Making and Iconography	Recital (electric viola) Popović, Rastko I'm My Own Merry-go-round: An Artistic Project Devoted to the Electric Viola as a Contemporary Musical Medium
17:10 - 17:40	Paper Estrada Bascunana, Carolina Spanish Music in the 19th Century <i>Physical Gestures Captured on Piano Rolls</i>	Paper Järvi, Elisa Performing on the Quarter-Tone Piano: Re-Discovering Repertoire	Paper Lättilä, Jenni Opera as Emotional Labour	Paper Gulz, Torbjörn Interaction Strategies in Improvised Jazz Duos - A Pilot Study
19:00	Reception			

Wednesday 5 September 2018
Morning Session 9:00–13:45

9:00–11:10		Parallel sessions 5–8		
Grand Hall <i>Chair: xxx</i>		Juozas Karosas Hall <i>Chair: xxx</i>	Organ Auditorium <i>Chair: xxx</i>	Balcony Theatre <i>Chair: xxx</i>
9:00 - 9:50	<p>Recital (piano) Yahav, Amit</p> <p>From Text to Sound: Revisiting Some Performance Indications in Chopin's Music</p>	<p>Lecture recital (clarinet) Cox, Nicholas</p> <p>Modality and the Emotional Background to Brahms Op 120 Sonatas</p>	<p>Lecture recital (clarinet) Abrams, Lucy</p> <p><i>Dancing and Twirl-ing:</i> Contemporary Clarinet from the Perspective of Libby Larsen and Markku Klami</p>	<p>Lecture recital Buccino, Dario</p> <p>"Bastandosi la nuca a scorrere dietro la fronte". For Solo Mind: A Collective Performance</p>
9:50 - 10:40	<p>Lecture recital (piano) Stanovic, Inja</p> <p>The Early Sound Recordings as Primary Evidence: Late Nineteenth-Century Expressive Techniques Relating to Chopin's Nocturnes</p>	<p>Lecture recital (violin) Silén, Sebastian</p> <p>The German Influence on Finnish Violin Music from the Nineteenth Century</p>	<p>Lecture recital (kanklės) Bružaitė, Aistė</p> <p>Contemporary Performance Trends in the Concert <i>Kanklės</i> Repertoire</p>	<p>Recital (piano, electronics) Finkelštein, Marta</p> <p>Piano Hero. Curatorial Exploration of the Piano Recital</p>
10:40 - 11:10	<p>Paper Lehner, Maximilian</p> <p>"Some More Beginnings" of Artistic Research. How Performances Might Reveal Important Differences Between Aesthetics and AR</p>	<p>Paper Grimalt, Joan</p> <p>Consequences on Performance of an Analysis of Brahms's Trio op. 8</p>	<p>Paper Muralytė-Eriksonė, Giedrė</p> <p>Benjamin Britten – Henry Purcell Realizations: Experimental Field and the Influence into Original Compositions</p>	<p>Paper Benetti, Alfonso</p> <p>Artistic Research and Experimental Remix Practices: The Recreation of Don't Juan by Constança Capdeville</p>
11:15–12:15		<p>Keynote address:</p> <p>Vykintas Baltakas, LMTA Modal Form and Challenges for Interpreters of New Music <i>Chair: Lina Navickaitė-Martinelli</i></p>		Grand Hall
12:15–13:45		Lunch time		

Wednesday 5 September 2018
Afternoon Session 13:45–18:05

13:45–15:55		Parallel sessions 9–12			
Grand Hall <i>Chair: xxx</i>		Juozas Karosas Hall <i>Chair: xxx</i>	Organ Auditorium <i>Chair: xxx</i>	Balcony Theatre <i>Chair: xxx</i>	
13:45 - 14:35	Recital (piano) Destounis, Konstantinos	Recital (soprano) Zimmer, Darynn	Lecture recital (accordion) De La Puente Vadillo, Naiara	Lecture recital (saxophone) van der Werf, Bo	
	'Abstract Programmatic Music': Performing Theodore Antoniou's Piano Works	See What I Hear: The Audio-Visual Experience of Performing Hugo Wolf Lieder	The Accordion; A Major Instrument in the Contemporary Chamber Music	Methods for Using the Language of Messiaen in (Jazz) Improvisation	
14:35 - 15:25	Lecture recital (wind trio) Gdańskie Trio Stroikowe	Lecture recital (singing) O'Brien, Sylvia	Lecture recital (guitar duo) Mantovani, Luiz	Recital (double bass) Wimbish, Russell	
	Faces of Gdańsk Creativity for the Reed Trio After the Year 1969	Melodic Form in Seóirse Bodley's Song Cycle <i>Songs from the Reservoir</i>	Modernizing Instrumentation in Ferdinand Rebay's <i>Großes Duo in A-Moll</i>	How Do You Play That? A Performer's Outlook on Graphic Score Interpretation	
15:25 - 15:55	Paper Todd, Rae W.	Paper Drumm, Imelda	Paper Fischer, Saale	Paper López-Íñiguez, Guadalupe	
	Facets of Play in Music Rehearsals of Professional Chamber Ensembles in the Western Art Tradition	Oral Contraceptives and Elite Vocalists in Training; Perspectives from the Voice Academy	Time in Service of a Rhetorical Performance	Learning Identity vs. Classical Music Performance Orthodoxy - A Cellist's Autoethnography of Embodied Cognition and Self-Regulation	
15:55–16:25		Refreshments			
16:25–18:05		Parallel sessions 13–16			
Grand Hall <i>Chair: xxx</i>		Juozas Karosas Hall <i>Chair: xxx</i>	Organ Auditorium <i>Chair: xxx</i>	Balcony Theatre <i>Chair: xxx</i>	
16:25 - 17:15	Lecture recital (piano) Shafiei, Kiana	Recital (voice, piano) Havrøy, Frank and Gunnar Flagstad	Recital (guitar) Ramelli, Marco	Lecture recital (flute) Fernqvist, Christian	
	A Study of Three Iranian Composers' Piano works in the Context of Persian Music: The Performer's Perspective	Schubert Revisited. The Swan Song of the Master/Apprentice Paradigm	RCS Contemporary Guitar Project: The Relationship Between Performer and Composer in the Creation of New Guitar Music	Exploring Unique Sound Objects: The Case with the Body-Incorporated Wire	
17:15 - 18:05	Lecture recital (piano) Sikk, Jaak	Lecture recital (mezzo-soprano) Mulvey, Aine	Lecture recital (saxophone) Edge, Kenneth	Lecture recital (violin, recordings) Siirala, Pia	
	Influence of the Induced by a Stimulus Mental Imagery on the Process of Free Improvisation	Irish Song Literature and Cultural Revival (1890-1922)	Preparing Selected Irish Saxophone Works for Performance: a Multimodal Examination of Cognitive Embodiment Through Deliberate Practice	Sound Replies to Sound	
19:30		Dinner			

Thursday 6 September 2018
Morning Session 9:00–12:00

9:00–12:00	Parallel sessions 17–20			
Grand Hall <i>Chair: xxx</i>	Juozas Karosas Hall <i>Chair: xxx</i>	Organ Auditorium <i>Chair: xxx</i>	Balcony Theatre <i>Chair: xxx</i>	
9:00 - 9:50	<p>Lecture recital (piano) Wang, Nana</p> <p>Translator, Architect and Creator. A Study of Piano Response to <i>Ballet of the Nuns</i></p>	<p>Lecture recital (violin) Turi, Lea</p> <p>Neoclassical and Impressionistic Elements in Violin Repertoire</p>	<p>Lecture recital (harpsichord) Bernolet, Korneel</p> <p>Arpeggio in Baroque Keyboard Literature: How Did They Teach and How Do We Play?</p>	<p>Recital (vibraphone) Caers, Vincent</p> <p>It's the Score, Stupid!? The Transition from Contemporary Percussion Score to Audiovisual Electro-Acoustic Improvisation</p>
9:50 - 10:40	<p>Lecture recital (piano) Levickienė, Virginija</p> <p>The Sketches of Piano Music by M. K. Čiurlionis: Editing Practice and Its Effect on Performance</p>	<p>Lecture recital (clarinet) Piirainen, Anne Elisabeth</p> <p>Beyond Borders: Tracing Stylistic Changes in <i>Unofficial Soviet Clarinet Music</i> After the "Thaw"</p>	<p>Lecture recital: harpsichord Broome, Cherie</p> <p>Performing Rhetoric. Revealing the Secrets: A Consideration of the Rhetorical Structure and Figures of J.S.Bach's Chromatic Fantasy BWV 903</p>	<p>Lecture recital (marimba) Yip, Adilia</p> <p>In the Heat of the Moment. (Re-)search into the Performance Experience of African and Western music</p>
10:40 - 11:10	<p>Paper Sumelius-Lindblom, Eveliina</p> <p>The Pianist's Perception as a Working and Research Method: Encountering Intertextual and Phenomenological Approaches in Piano Playing</p>	<p>Paper Könyves-Tóth, Zsuzsanna</p> <p>"Don't you remember me, Adam?" The Character of Lilith in Péter Eötvös' Operas</p>	<p>Paper Kuikka, Markus</p> <p>On Playing the Sonata by Franz Schubert D 821 for Arpeggione and Piano</p>	<p>Paper Livorsi, Paola</p> <p>Human Voice and Instrumental Sound: Embodied Perception and Performative Space</p>
11:10 - 12:00	<p>Recital (piano) Bazaras, Motiejus</p> <p>György Ligeti "Études for Piano" Book II: Variations on the Subject of Infinity</p>	<p>Lecture recital (violin) Rashidova, Nazrin</p> <p>Émile Sauret's <i>24 Études-Caprices</i>, Op. 64 (1902): A First Recording</p>	<p>Recital (piano) Bertoglio, Chiara</p> <p>The Piano as a Baroque Orchestra. Martucci's Transcription of Bach's Orchestral Suites</p>	<p>Lecture recital (marimba) Rutkowska, Anna</p> <p>The Influence of Culture, Tradition and Arts of Japan on Contemporary Marimba Literature by Japanese Composers: Keiko Abe, Minoru Miki and Akira Miyoshi</p>
12:00–12:30	Refreshments			

Thursday 6 September 2018
Afternoon Session 12:30–15:20

12:30–15:00		Parallel sessions 21–24			
Grand Hall <i>Chair: xxx</i>		Juozas Karosas Hall <i>Chair: xxx</i>	Organ Auditorium <i>Chair: xxx</i>	Balcony Theatre <i>Chair: xxx</i>	
12:30 - 13:20	<p>Recital (piano) Buccio, Daniele</p> <p>Solo Piano Compositions by Marina Scriabine</p>	<p>Recital (soprano/piano) Stapela, Hanli and Bryan Wallick</p> <p>The Theatre of Art Song or Art Song as Theatre</p>	<p>Lecture recital (flute) Gorkun-Silén, Iryna</p> <p><i>Flute Française</i>: The French Flute. The Influence of the French Flute School from the End of the Nineteenth Century on Flute Playing Today</p>	<p>Lecture recital (violin) Kleemola-Välimäki, Piia</p> <p>Archive Recordings and Manuscripts as a Source of Artistic and Stylistic Research</p>	
13:20 – 14:10	<p>Lecture recital (piano) Tham, Horng Kent</p> <p>Towards a Performance of Tazul Izan Tajuddin’s Selected Solo Piano Works</p>	<p>Lecture recital (voice and piano) Oliveira, Deborah and Bruna Vieira</p> <p>Exploring the Recital Model</p>	<p>Recital (flute) Craig, Richard</p> <p><i>Emperdûment livrer mon corps...</i> Composing the Performer and Models of Dramaturgy for the Solo Instrumentalist</p>	<p>Lecture recital (voice) Bublyté, Brigita</p> <p>TRANS/formations of Vocal Timbre in Different Cultural Experiences: Conception of “TranceSpace”</p>	
14:10 - 15:00	<p>Recital (piano) Vaduva, Alexandra</p> <p>The “Pièces Impromptues” Op. 18 by George Enescu</p>	<p>Lecture recital (soprano) Heikkilä, Olga</p> <p>Cabaret Tradition in Notation of Sprechgesang in <i>Pierrot Lunaire</i> by Arnold Schoenberg</p>	<p>Lecture recital (flute) Vanoeveren, Ine</p> <p>Cassandra’s Dream Song: Let’s (Not) Talk About Gender</p>	<p>Lecture recital (vocals, recordings) Korepanova, Maria</p> <p>The Improvisation and Variation in Besermyan <i>Krezes</i> on the Example of <i>Soldat Kelyan Krez</i></p>	
15:00–15:20		Closing Remarks (Juozas Karosas Hall)			