

# DOCTORS IN PERFORMANCE 2018 – PROGRAMME

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

11:00–13:30	Registration	Foyer, 2 <sup>nd</sup> floor
13:30–14:00	<b>Welcome and opening remarks:</b> <b>Trio Claviola</b> (Ugnė Antanavičiūtė, Vytautas Giedraitis, Jurgis Juozapaitis) <b>Zbignevas Ibelgauptas</b> , Rector, LMTA <b>Tuire Kuusi</b> , Vice Dean, Sibelius Academy <b>Lina Navickaitė-Martinelli</b> , Director of DIP 2018	Grand Hall
14:00–15:00	<b>Keynote address:</b> <b>John Rink, University of Cambridge</b> <b>Beyond Interpretation: Musical Performance as Creative Practice</b> <i>Chair: Lina Navickaitė-Martinelli</i>	Grand Hall
15:00–15:30	Refreshments (Foyer, 2 <sup>nd</sup> floor)	

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

15:30–17:40	Parallel sessions 1–4			
	<b>Juozas Karosas Hall</b> <i>Chair: Anu Vehviläinen</i>	<b>Balcony Theatre</b> <i>Chair: Guadalupe López-Iñiguez</i>	<b>Organ Hall</b> <i>Chair: Markus Kuikka</i>	<b>Music Innovation Studies Centre (MiSC)</b> <i>Chair: Mantautas Krukauskas</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 saxophone and piano) de Graaf, Dick  Jazz Beyond Borders
16:20 - 17:10	Lecture recital (piano) Hellaby, Julian  Modifying Liszt	Lecture recital (bass clarinet and saxophone) 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: Physical Gestures Captured on Piano Rolls	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
18:15 and 18:25 19:00	<b>Guided tours to the exhibition "Stories of Things: Lithuanian Design 1918-2018"</b> <b>Reception (National Gallery of Art, Konstitucijos pr. 22)</b>			

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

<b>9:00–11:10</b>		<b>Parallel sessions 5–8</b>		
<b>Juozas Karosas Hall</b> <i>Chair: John Rink</i>		<b>Balcony Theatre</b> <i>Chair: Korneel Bernolet</i>	<b>Organ Hall</b> <i>Chair: Tuire Kuusi</i>	<b>MISC</b> <i>Chair: Daniele Buccio</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 (violin) Kleemola-Välimäki, Piia</p> <p>Archive Recordings and Manuscripts as a Source of Artistic and Stylistic Research</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 Povilionienė, Rima How to "Steal Time" in Music: <i>Rubato</i> Case in Chopin's Nocturne No. 1</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 Lehner, Maximilian</p> <p>"Some More Beginnings" of Artistic Research: How Performances Might Reveal Important Differences Between Aesthetics and AR</p>
<b>11:15–12:15</b>	<p><b>Keynote address:</b></p> <p><b>Vykintas Baltakas, LMTA</b>  <b>Modal Form and Challenges for Interpreters of New Music</b>  <i>Keyboard: Indrė Baikštytė</i>  <i>Chair: Lina Navickaitė-Martinelli</i></p>			Grand Hall
<b>12:15–13:45</b>		<b>Lunch time</b> (see the list of suggested restaurants)		

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

<b>13:45–15:55</b>		<b>Parallel sessions 9–12</b>			
<b>Juozas Karosas Hall</b> <i>Chair: Joan Grimalt</i>		<b>Balcony Theatre</b> <i>Chair: Denise Neary</i>	<b>Organ Hall</b> <i>Chair: Chiara Bertoglio</i>	<b>MiSC</b> <i>Chair: Rima Povilionienė</i>	
13:45 - 14:35	Lecture recital (piano) Destounis, Konstantinos  'Abstract Programmatic Music': Performing Theodore Antoniou's Piano Works	Recital (soprano) Zimmer, Darynn  See What I Hear: The Audio-Visual Experience of Performing Hugo Wolf Lieder	Lecture recital (accordion) De La Puente Vadillo, Naiara  The Accordion; A Major Instrument in Contemporary Chamber Music	Lecture recital (saxophone) van der Werf, Bo  Methods for Using the Language of Messiaen in (Jazz) Improvisation	
14:35 - 15:25	Lecture recital (piano) Diāna Zandberga  Highlights of Contemporary Latvian Piano Music	Lecture recital (mezzo-soprano) Mulvey, Áine  Irish Song Literature and Cultural Revival (1890–1922)	Lecture recital (guitar duo) Mantovani, Luiz  Modernizing Instrumentation in Ferdinand Rebay's <i>Großes Duo</i> in A minor	Recital (double bass) Wimbish, Russell  How Do You Play That? A Performer's Outlook on Graphic Score Interpretation	
15:25 - 15:55	Paper Todd, Rae W.  Facets of Play in Music Rehearsals of Professional Chamber Ensembles in the Western Art Tradition	Paper Drumm, Imelda  Oral Contraceptives and Elite Vocalists in Training; Perspectives from the Voice Academy	Paper Fischer, Saale  Time in Service of a Rhetorical Performance	Paper López-Íñiguez, Guadalupe  Learning Identity vs. Classical Music Performance Orthodoxy: A Cellist's Autoethnography of Embodied Cognition and Self-Regulation	
<b>15:55–16:25</b>		<b>Refreshments (Foyer, 2<sup>nd</sup> floor)</b>			
<b>16:25–18:05</b>		<b>Parallel sessions 13–16</b>			
<b>Juozas Karosas Hall</b> <i>Chair: Brian Wallick</i>		<b>Balcony Theatre</b> <i>Chair: Hanli Stapela</i>	<b>Organ Hall</b> <i>Chair: Richard Craig</i>	<b>MiSC</b> <i>Chair: Ine Vanoeveren</i>	
16:25 - 17:15	Recital (piano) De Martino, Vincenzo  Primitivism in Piano Music of the 20 <sup>th</sup> Century: Interpreting the "Otherness" of Pianistic Canon	Recital (voice and piano) Havrøy, Frank and Gunnar Flagstad  Schubert Revisited: The Swan Song of the Master/Apprentice Paradigm	Recital (guitar) Ramelli, Marco  RCS Contemporary Guitar Project: The Relationship Between Performer and Composer in the Creation of New Guitar Music	Lecture recital (piano and electronics) Lucas Rodriguez, Silvia  Performing with Electronics. Decoding the Repertoire	
17:15 - 18:05	Lecture recital (piano) Sikk, Jaak  Influence of the Induced by a Stimulus Mental Imagery on the Process of Free Improvisation	Lecture recital (wind trio) Gdańskie Trio Stroikowe  Faces of Gdańsk Creativity for the Reed Trio After the Year 1969	Lecture recital (violin, recordings) Siirala, Pia  Sound Replies to Sound	Lecture recital (saxophone) Edge, Kenneth  Preparing Selected Irish Saxophone Works for Performance: A Multimodal Examination of Cognitive Embodiment Through Deliberate Practice	
<b>19:30</b>		<b>Dinner (Restaurant "La Bohème", Šv. Ignoto str. 4)</b>			

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

<b>9:00–12:00</b>		<b>Parallel sessions 17–20</b>				
		<b>Balcony Theatre</b> <i>Chair: Russell Wimbish</i>	<b>Organ Hall</b> <i>Chair: Sarah Callis</i>	<b>MISC</b> <i>Chair: Rasa Murauskaitė</i>		
9:00 - 9:50	<p>Lecture recital (piano) Wang, Nana</p> <p>Translator, Architect and Creator: A Study of Piano Response to the <i>Ballet of the Nuns</i></p>	<p>Lecture recital (violin) Tuuri, Lea</p> <p>Neoclassical and Impressionistic Elements in Violin Repertoire</p>	<p>Lecture recital (harpsichord) Bernolet, Korneel</p> <p><i>Arpeggio</i> 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>		
	<p>Lecture recital (piano) Unguraitytė-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</i> Soviet Clarinet Music 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>Describe Experience: The Artistic Research on Cross-Cultural Music Practices</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>		
	<p>Recital (piano) Bazaras, Motiejus</p> <p>György Ligeti's <i>Études for Piano, Book II</i>: Variations on the Subject of Infinity</p>	<p>Lecture recital (violin) Rashidova, Nazrin</p> <p>Émile Sauret's 24 Études-Caprices, 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 the Culture, Tradition and Arts of Japan on Contemporary Marimba Literature by Japanese Composers: Keiko Abe, Minoru Miki and Akira Miyoshi</p>		
<b>12:00–12:30</b>		<b>Refreshments (Foyer, 2<sup>nd</sup> floor)</b>				

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

<b>12:30–15:00</b>		<b>Parallel sessions 21–24</b>			
		<b>Juozas Karosas Hall</b> <i>Chair: Julian Hellaby</i>	<b>Balcony Theatre</b> <i>Chair: Päivi Järviö</i>	<b>Organ Hall</b> <i>Chair: Alana Blackburn</i>	<b>MiSC</b> <i>Chair: Kristel Pappel</i>
12:30 - 13:20	<p>Recital (piano) Buccio, Daniele</p> <p>Solo Piano Compositions by Marina Scriabine</p>	<p>Recital (soprano and 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: The French Flute. The Influence of the French Flute School from the End of the 19th Century on Flute Playing Today</i></p>	<p>Recital (cello) Jędrzejewski, Robert</p> <p>Pure Intuitive Act</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 (soprano) Heikkilä, Olga</p> <p>Cabaret Tradition in Notation of Sprechgesang in <i>Pierrot Lunaire</i> by Arnold Schoenberg</p>	<p>Recital (flute) Craig, Richard</p> <p><i>Emperdüment livrer mon corps...Composing the Performer and Models of Dramaturgy for the Solo Instrumentalist</i></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 <i>Pièces Impromptues</i>, Op. 18 by George Enescu</p>	<p>Paper Oliveira, Deborah</p> <p>Exploring the Recital Model: A Look into Undefined Performance Formats</p>	<p>Lecture recital (flute) Vanoeveren, Ine</p> <p><i>Cassandra’s Dream Song: Let’s (Not) Talk About Gender</i></p>	<p>Lecture recital (vocals, recordings) Korepanova, Maria</p> <p>The Problem of Improvisation and Variation in Besermyan’s <i>Krez’s</i> on the Example of <i>Soldat Keljan Krez’</i></p>	
<b>15:00–15:20</b>		<b>Closing Remarks (Juozas Karosas Hall)</b>			