



European Platform for Artistic Research in Music

EPARM Conference 2020

16-18 April, Royal Academy of Music, London

PROGRAMME

Thursday, 16 th April		
Time	Activity	Location
13.30	REGISTRATION Informal Networking - Coffee available	
14:30 - 15:30	<i>Guided Tour of the Academy</i>	
15:45 - 16.30	Opening Event <i>Music Introduction</i> Official Welcome by: <ul style="list-style-type: none"> - Jonathan Freeman-Attwood, Principal of the Royal Academy of Music - Stefan Gies, CEO of the AEC - Stephen Broad, EPARM Chair 	Dukes Hall
16.30 - 17.30	Plenary Session I - Keynote by Timothy Jones Moderated by David Gorton	<i>Dukes Hall</i>
17.30 - 18:00	Networking with Refreshments	
18:00 - 19:00	Concert	
19:00 - 20:00	Reception	
20:00 - 20:30	L8 NITE Performance I A <i>Ghost Trance Solo's: a solo interpretation of Anthony Braxton's Ghost Trance Music, Kobe Van Cauwenberghe, Royal Conservatoire, Antwerp, Belgium</i>	Concert Room
	L8 NITE Performance I B <i>Fantasia quasi Sonata: an "in-version" of Beethoven's Op. 27 No. 2, Luca Chiantore, ESMUC - Escola Superior de Música de Catalunya), Barcelona, Spain</i>	David Josefowitz Recital Hall
	L8 NITE Performances I C	<i>Angela Burgess Recital Hall</i>



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	LEMUR: Collective Artistic Research within an Ensemble, Francis Michael Duch , NTNU - Norwegian University of Science and Technology, Trondheim, Norway	
20:30 - 20:45	<i>Break to allow room change</i>	
20:45 - 21:15	L8 NITE Performances II A <i>Ensemble 1604 presents ...shadows that in darkness dwell...</i> , Timothy Cooper , Royal Conservatoire of Scotland, Glasgow, UK	Concert Room
	L8 NITE Performances II B <i>Love at first sound: engaging with Western classical concert audiences through improvisation</i> , Pauliina Hausteina , Guildhall School of Music & Drama, London, UK	David Josefowitz Recital Hall
	L8 NITE Performances II C <i>Bach-Mugham</i> , Gunel Mirzayeva , Guildhall School of Music & Drama, London, UK	<i>Angela Burgess Recital Hall</i>
21:15 - 21:30	<i>Break to allow room change</i>	
21:30 - 22:00	L8 NITE Performances III A <i>"Droning Falsities (for one's self)"</i> , a collaborative exploration into the use of voice and contrabass clarinet, Jason Alder , Royal Northern College of Music, Manchester, United Kingdom	Concert Room
	L8 NITE Performances III B <i>Politicising the Piano</i> , Adam Swayne , Royal Northern College of Music, Manchester, United Kingdom	David Josefowitz Recital Hall
	L8 NITE Performances III C <i>Sonic Complexion</i> , Jacob Anderskov , Rhythmic Music Conservatory, Copenhagen, Denmark	<i>Angela Burgess Recital Hall</i>
Friday 17th April		
Time	Activity	Location
09.30 - 10.00	Informal Networking with Refreshments	
10.00 - 10.30	Parallel Sessions I A - SMS (strand 1) <i>From sign to sound: survey on instrumental musical reading</i> , Anna Maria Bordin , Conservatory Niccolò Paganini, Genova, Italy with Alberto Odone and Giancarlo Manzi ,	
	Parallel Sessions I B <i>Collective creation in Music and Linked verse composition</i> , Carla Rebori , Conservatory "A. Boito", Parma, Italy with Marco Pedrazzi , Rosita Piritore , Monica Rossetti	
	Parallel Sessions I C <i>Influence of Stimulus Induced Imagery on the Process of Improvising Freely</i> , Jaak Sikk , Estonian Academy of Music and Theater	
10.40 - 11.10	Parallel Sessions II A - SMS (strand 5) <i>Performing Precarity (PP)</i> , Ellen Ugelvik , Norwegian Academy of Music, Oslo, Norway	



	<p>Parallel Sessions II B</p> <p><i>Exploring nineteenth-century tuba-composer relationships, Jack Adler-McKean, Royal Northern College of Music, Manchester, UK</i></p>	
	<p>Parallel Sessions II C</p> <p><i>Gendering the [piano] performing body, Helena Marinho, University of Aveiro, Aveiro, Portugal</i></p>	
11.20 - 11.50	<p>Parallel Sessions III A</p> <p><i>The Pianist as a Duo Partner: Understanding the role of the pianist in the rehearsal process when working with singers and instrumentalists, Christine Zefara, Royal Academy of Music, London, United Kingdom</i></p>	
	<p>Parallel Sessions III B</p> <p><i>FOLK SONG LAB - deconstruction, improvisation and flow, Susanne Rosenberg Royal College of Music, Stockholm, Sweden</i></p>	
	<p>Parallel Sessions III C</p> <p><i>Owning the Choral Sound: Utilising Real Time Spectrographic Data to Improve Choral Blend, James Lee Slimings, Royal Conservatoire of Scotland, Glasgow, UK</i></p>	
11.50 -12.30	Coffee break	
12.30 - 13.00	<p>Parallel Session IV A - SMS (strand 5)</p> <p><i>Artful Participation - Doing Artistic Research with Symphonic Music Audiences, Peter Peters, Maastricht University/MCICM, Maastricht, the Netherlands</i></p>	
	<p>Parallel Sessions IV B</p> <p><i>Lacunae Ciconiae: re-sounding Ciconia's missing voices, Niels Berentsen and Gaëlle Fourné, Haute École de Musique, Geneva, Switzerland</i></p>	
	<p>Parallel Sessions IV C</p> <p><i>First steps into Creative (mis)understandings, Wei-Ya Lin and Johannes Kretz, University of Music and Performing Arts Vienna, Vienna, Austria</i></p>	
13.00 - 14.15	Lunch	
14:30 - 15:30	<p>Round Table on the Role of Artistic Research in Society</p> <p>Moderated by Eirik Birkeland, AEC President, with:</p> <ul style="list-style-type: none"> - Neil Heyde, Head of Research, Royal Academy of Music, London TBC - Oya Atalay Franck, European Association for Architectural Education - EAAE, President - Johan Haarberg - SAR Executive Director, former ELIA President TBC - Stephen Broad, EPARM chairman - Andrea Breidt, ELIA President TBC 	



Musique 15:30 - 16:00	AEC - Strengthening Music in Society By WG 1 on Music in Society	
16:00 - 16:30	Coffee Break	
16:30 - 18:00	Open Space - discussion groups on topics proposed by participants Introduction by Stephen Broad , EPARM Chairman	
18.15 - 19:15	Music Performance	
19.15 - 22:00	Dinner	

Saturday, 18 th April		
Time	Activity	Location/Remarks
09.00 - 09.30	Informal Networking with Refreshments	
09.30 - 10.00	Parallel Sessions V A (SMS strand 6) <i>Dimensions of experiencing empathy in a music ensemble using the example of a digital and interactive education project, Evelyn Buyken, Cologne, Germany</i>	
	Parallel Session V B <i>"Method of Vienna" ("MoV"): a novel performative communication format, Susanne Abed-Navandi, Music and Arts University of the City of Vienna, Vienna, Austria</i>	
	Parallel Session V C <i>Stylistic Feature Mapping for Music Performance, Sven Ahlbeck, Royal College of Music, Stockholm, Sweden</i>	
10.10 - 11.00	Information Forum - short presentations by participants on artistic research initiatives	
11.15 - 11.45	Parallel Session VI A <i>The Topic of Piano Performance, Julian Hellaby, Coventry University, Coventry, UK</i>	
	Parallel Session VI B <i>'We can do it too!' Small-group improvisation in classical music, Lindsey Fillingham, Guildhall School of Music and Drama, London, UK</i>	
	Parallel Session VI C <i>Incorporating an historically inspired modernistic approach to Brahms' orchestral music into the curriculum of the Conservatory of Amsterdam, Johannes Leertouwer, Conservatory of Amsterdam, Amsterdam, Netherlands</i>	



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12.00 - 12.30	Parallel Session VII A <i>Recomposition: a practical approach, Gabriele Ceccarelli, Saint Louis College of Music, Rome, Italy</i>	
	Parallel Sessions VII B <i>Rethinking the Gesamtkunstwerk: creating new dramaturgical codes, Lies Colman, Gaea Schoeters, Annelies Van Parys, Royal Conservatoire Antwerp, Belgium</i>	
	Parallel Sessions VII C <i>A revision of Sigfrid Karg-Elert's Op. 153 for saxophone solo; "The saxophone's Cello Suites", and a conversation with the composer, Raaf Hekkema, Royal Conservatoire, The Hague, Netherlands</i>	
12:40 - 13:00	Closing Session News from the AEC by Stefan Gies , AEC Chief Executive Announcement of EPARM 2021 Closing remarks by Stephen Broad , EPARM Chairman	