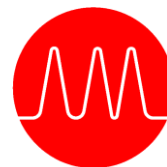




Association Européenne des  
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ACADEMIA DE MUZICĂ  
„GHEORGHE DIMA”

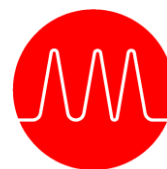
## European Platform for Artistic Research in Music

### EPARM Conference 2019

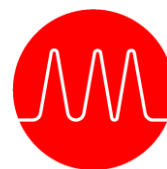
28-30 March 2019, Gheorghe Dima National Music Academy, Cluj Napoca,  
Romania

#### PROGRAMME

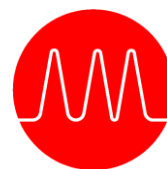
Thursday, 28 <sup>th</sup> March		
Time	Activity	Location
13.30	REGISTRATION Informal Networking - Coffee available	Artistic Management Laboratory, Ground floor
14:30 - 15:30	<i>Guided Tour of the Academy and of the Old City Centre</i> <i>Registration Required</i>	Meeting point Foyer Concert Studio
15:45 - 16.30	<b>Opening Event</b> <i>Musical Introduction:</i> Transylvanian Quartet Official Welcome by: <ul style="list-style-type: none"><li>- <b>Vasile Jucan</b>, Rector of the <i>Gheorghe Dima</i> National Music Academy</li><li>- <b>Alin Tișe</b>, President of Cluj County Council</li><li>- <b>Stefan Gies</b>, CEO of the AEC</li><li>- <b>Peter Dejans</b>, EPARM Chair</li></ul>	<i>Concert Studio</i>
16.30 - 17.30	<b>Plenary Session I - Keynote</b> <i>A parallel model of musical research and creation</i> , keynote speech by <b>Dan Dediu</b> , National University of Music Bucharest <i>Moderated by Adrian Pop</i> , <i>Gheorghe Dima</i> National Music Academy	<i>Concert Studio</i>
17.30 -17:50	Networking with Refreshments Walking together to Auditorium Maximum at 17:50	Foyer Concert Studio
18:00 - 19:00	Concert by the <i>Gheorghe Dima</i> Music Academy Orchestra and Cappella Transilvanica Choir	<i>Auditorium Maximum</i>



19:00 - 20:15	Romanian Traditional Food Reception Walking back to the Academy at 20:15	Foyer Auditorium Maximum
20:30 - 21:00	<i>L8 NITE Performance I A</i> <i>Blowdruk: the transition from multimodal score interpretation to improvised audio-visual electro-acoustic chamber music, Vincent Caers and Sigrid Tanghe, LUCA School of the Arts, Leuven, Belgium</i>	Concert Studio
	<i>L8 NITE Performances I B</i> <i>From Aristotle to Newton - philosophy of time and the music of baroque, Saale Fischer, Estonian Academy of Music and Theatre, Tallinn, Estonia</i>	Organ Studio
	<i>L8 NITE Performances I C</i> <i>The creative value of multitasking - simultaneous violin and vocal performance, Agata Kubiak, London College of Music, London, UK</i>	Room 44
21:00 - 21:30	<i>L8 NITE Performances II A</i> <i>The solving of the virtuosity passages in the Traviata opera by combining the old Italian school with contemporary vocal element, Diana Tugui, Music Academy Gheorghe Dima, Cluj-Napoca, Romania</i>	Concert Studio
	<i>L8 NITE Performances II B</i> <i>Austro-Hungarian Music Culture in Transylvania between 1800-1850, Erich Tuerk, Music Academy Gheorghe Dima, Cluj-Napoca, Romania</i>	Organ Studio
	<i>L8 NITE Performances II C</i> <i>Broadening the Artistic Palette of (Composing) Performers in Jazz, Dick De Graaf, Codarts University of the Arts, Rotterdam, Netherlands</i>	Room 44
21:30 - 22:00	<i>L8 NITE Performances III A</i> <i>A Musical 'We'? with Deniz Peters and Simon Rose, University of Music and Performing Arts, Graz, Austria</i>	Concert Studio
	<i>L8 NITE Performances III B</i> <i>Speed in Music, Brain and Body, Ned McGowan, HKU Utrechts Conservatorium, Leiden University and DocARTES/Orpheus Institute, Leiden, Netherlands</i>	Organ Studio
	<i>L8 NITE Performances III C</i> <i>The Improvisational Ear: How to build improvisational language through the study of speech, Hue Blanes, Koninklijk Conservatorium, The Hague, Netherlands</i>	Room 44



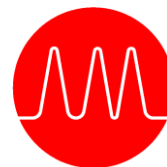
Friday 29 <sup>th</sup> March		
Time	Activity	Location
09.30 - 10.00	Informal Networking with Refreshments	Foyer
10.00 - 10.30	<b>Parallel Sessions I A</b> <i>Purposes and Necessity of Length in the First Movements of Franz Schubert's Last Three Piano Sonatas</i> , <b>Marie-Charline Focroulle</b> , Royal Irish Academy of Music, Dublin, Ireland	Concert Studio
	<b>Parallel Sessions I B</b> <i>Historical Imaginaries: Composing the Past</i> , <b>Carlo Diaz</b> , Leiden University + Orpheus Institute, Leiden, Netherlands	Room 16
	<b>Parallel Sessions I C</b> <i>Reading in the Dark: A Performer's Encounter with Emily Dickinson and her American Musical Interpreters</i> , <b>Nicole Panizza</b> , Coventry University, Coventry, UK	Room 44
10.40 - 11.10	<b>Parallel Sessions II A</b> <i>Recreating Duke Ellington: Historically Informed Performance in Jazz and Popular Music</i> , <b>Matthias Heyman</b> , Royal Conservatoire Antwerp, Antwerp, Belgium	Concert Studio
	<b>Parallel Sessions II B</b> <i>Out of Timing: Investigating the Open Pedal Register in Beethoven's "Moonlight" Sonata</i> , <b>Sanae Zanane</b> , Orpheus Institute, Ghent, Belgium	Room 16
	<b>Parallel Sessions II C</b> <i>Mid-Twentieth-Century English Pianism - Classicism, Werktreue and Empiricism</i> , <b>Julian Hellaby</b> , Coventry University, Coventry, UK	Room 44
11.20 - 11.50	<b>Parallel Sessions III A</b> <i>The Sicilian Song: a forgotten urban genre</i> , <b>Consuelo Giglio</b> and <b>Ugo Guagliardo</b> , Conservatorio di Musica "A. Scontrino", Trapani, Italy	Concert Studio
	<b>Parallel Sessions III B</b> <i>'Controlled accidents'-Why performer/composer discourse is essential in artistic research</i> , <b>Lorelei Dowling</b> , University of Music and Dramatic Arts Graz, Graz, Austria	Room 16
	<b>Parallel Sessions III C</b> <i>Correlation of duration of string vibration on harp and individual artistic expression</i> , <b>Milena Stanisic</b> , Faculty of Music, University of Arts, Belgrade, Serbia	Room 44



11.50 -12.30	Coffee break	Foyer
12.30 - 13.00	<b>Parallel Session IV A</b> <i>The High Notes, how do they do it? From Elvis to Pavarotti, Marius Budoiu, Music Academy Gheorghe Dima, Cluj-Napoca, Romania</i>	Concert Studio
	<b>Parallel Sessions IV B</b> <i>Isolator or connector? On the role of research as an integrative force between practice, theory and experience, Paul Craenen, Koninklijk Conservatorium, The Hague, Netherlands</i>	Room 16
	<b>Parallel Sessions IV C</b> <i>The Sound/Colour Relationship in Artistic Practice: Visualising Synaesthetic Principles, Umut Eldem, Conservatoire of Antwerp, Antwerp, Belgium</i>	Room 44
13.00 - 14.15	Lunch Walking together to the Aula Magna at 14:15	University Restaurant
14.30 - 15.45	<b>Round Table</b> <b><i>Developing Artistic Research in higher education: A collaborative decision-making system</i></b> <ul style="list-style-type: none"><li>- Ionel Haiduc, Professor Emeritus - President of the Romanian Academy between 2006 and 2014</li><li>- Ioan Stefan Groza, State Secretary for the Ministry of National Education</li><li>- Nicolae Burnete Ministry of Research, 2018</li><li>- Mara Ratiu, Vice-Rector of the Academy of Arts and Design, Cluj Napoca and ELIA board member</li></ul> <i>Moderated by Valentina Sandu-Dediu, Rector of the New Europe College Bucharest</i>  Walking back to the Academy at 15:45	Aula Magna of the University
16:00 - 18:00	<b>Open Space - discussion groups on topics proposed by participants</b> Introduction by <b>Stephen Broad</b> , EPARM working group member	Concert Studio
18:00 - 18:15	Walking together to the Romanian Opera House	
18.30 - 20:00	<b>Opera Performance</b>	Romanian Opera House
20:00	Buses from the Opera to Dinner location	Romanian Opera House
20.30 - 23:00	Dinner offered by the Gheorghe Dima National Music Academy (buses going back at 23:00)	Leonardo da Vinci Restaurant



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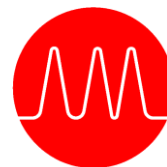


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Saturday, 30 <sup>th</sup> March		
Time	Activity	Location/Remarks
09.00 - 09.30	Informal Networking with Refreshments	Concert Studio
09.30 - 10.00	<b>Parallel Sessions V A</b> <i>Espelho meu (Mirror, my mirror)</i> , <b>Bruno Pereira</b> , ESMAE Porto, Portugal	Concert Studio
	<b>Parallel Session V B</b> <i>Free Improvisation: Researching the Acoustic Space</i> , <b>Theodore Parker</b> , Estonian Academy of Music and Theatre, Tallinn, Estonia	Room 16
	<b>Parallel Session V C</b> <i>The development an operatic character: the musical and psychological factors influencing the interpretation of the Governess in Britten's opera The Turn of the Screw</i> , <b>Sofia Serra Dawa</b> , School of Arts - Portuguese Catholic University, Porto, Portugal	Room 44
10.10 - 11.00	Information Forum - short presentations by participants on artistic research initiatives	Concert Studio
11.15 - 11.45	<b>Parallel Session VI A</b> <i>Interdisciplinarity and practice of improvisation in ensemble</i> , <b>Angelo Tatone and Irene Malizia</b> , JAM MUSIC LAB Private University & Conservatory	Concert Studio
	<b>Parallel Session VI B</b> <i>Performers' attentional processes and strategies: Implications for music pedagogy</i> , <b>Laszlo Stacho</b> , Liszt Academy of Music, Budapest, Hungary	Room 16
	<b>Parallel Session VI C</b> <i>Rearranging Janáček's quartets as trios</i> , <b>Stephen Emmerson</b> , Conservatorium Griffith University, Brisbane, Australia	Room 44
12.00 - 12.30	<b>Parallel Session VII A</b> <i>Interweaving words and music in art song repertoire: Theory, practice, multidisciplinary</i> , <b>Bartolo Musil</b> , Mozarteum, Salzburg, Austria	Concert Studio
	<b>Parallel Sessions VII B</b> <i>The Digital Audio Workstation as a virtual performance space</i> , <b>Arnold Marinissen</b> , Conservatorium van Amsterdam, Amsterdam, Netherlands	Room 16



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	<b>Parallel Sessions VII C</b> <i>Transcription as Interpretation: Changing the score NOT allowed!</i> with <b>Roxanne Dykstra &amp; Katharina Neges</b> , University of Music and Performing Arts Graz, Austria	<i>Room 44</i>
12.45 - 13.15	<b>Choir Performance</b> Concert by the <i>Icoane Ensemble</i>	<i>Concert Studio</i>
13.15 - 13.45	<b>Closing Session</b> News from the AEC by <b>Stefan Gies</b> , AEC Chief Executive Announcement of EPARM 2020 Closing remarks by <b>Georg Schulz</b> , AEC Vice President, and <b>Eirik Birkeland</b> , AEC President	<i>Concert Studio</i>