

**Monday 23 September 2019**

<b>8.30am</b>	<b>Registration</b>	<b>Foyer</b>
<b>9.00am</b>	<b>Welcome – Neal Peres Da Costa and Clive Brown</b> (Sydney Conservatorium of Music, The University of Sydney; MDW (University of Music and Performing Arts Vienna))	<b>Festsaal MDW</b>
<b>9.30am</b>	<b>Strings</b>	<b>Festsaal MDW</b>
	<ul style="list-style-type: none"> <li>Kai Köpp (Bern University of the Arts) <i>Paper tbc</i></li> <li>Johannes Gebauer (Bern University of the Arts) <i>The string intonation of the Joachim School: A lost nuance of classical-romantic performance practice</i></li> <li>Kate Bennett Wadsworth (Leverhulme Early Career Fellow, Guildhall School of Music and Drama) <i>A performer's guide to Werktreue: Friedrich Grützmacher's 'Originalausgabe' of the Bach Cello Suites</i></li> <li>Job te Haar (Codarts Rotterdam) <i>Breaking bad? Broken, arpeggiated and unbroken chords in late nineteenth-century cello playing</i></li> </ul>	
<b>11.30am</b>	<b>Morning tea</b>	<b>Festsaal MDW</b>
<b>12.00pm</b>	<b>Piano</b>	<b>Festsaal MDW</b>
	<ul style="list-style-type: none"> <li>Sebastian Bausch and Manuel Bärtzsch (lecture recital) (Bern University of the Arts) <i>Titans of the piano roll: Ferruccio Busoni and Eugen d'Albert in performance</i></li> <li>Camilla Köhnken (lecture recital) (Bern University of the Arts) <i>The Liszt Sonata in B minor played by Josef Weiss</i></li> </ul>	
<b>1.30pm</b>	<b>Lunch</b>	<b>Festsaal MDW</b>
<b>2.30pm</b>	<b>Piano</b>	<b>Festsaal MDW</b>
	<ul style="list-style-type: none"> <li>Andrew Snedden (No Affiliation) <i>Nineteenth-century HIP performance in score and sound: A short lecture-recital</i></li> <li>Leonardo Miucci (Bern University of the Arts) <i>Beethoven's piano notation: 'dim.' vs. 'decresc.', some considerations about the agogics</i></li> <li>Maria Stratigou (Royal Northern College of Music) <i>Shaping the performance of Louise Farrenc's Piano Études in light of past practices</i></li> </ul>	
<b>4.00pm</b>	<b>Afternoon tea</b>	<b>Festsaal MDW</b>
<b>4.30pm</b>	<b>Piano (continues)</b>	<b>Festsaal MDW</b>
	<ul style="list-style-type: none"> <li>Inja Stanovich (lecture recital) (Leverhulme Early Career Fellow University of Huddersfield) <i>Impressions on wax: (Re)construction of early recording technologies and performance</i></li> <li>Anton Bredow (lecture recital) (Sydney Conservatorium of Music, The University of Sydney) <i>The correlation between tempo rubato and hand displacement in Frédéric Chopin's music, and its real-world implications in performance</i></li> </ul>	
<b>6.00pm</b>	<b>Recital – Koen Van Stade and Neal Peres Da Costa</b>	<b>Festsaal MDW</b>
<b>7.00pm</b>	<b>Dinner – at your leisure</b>	

**Tuesday 24 September 2019**

8.30am	Registration	Foyer
9.00am	Singing	Festsaal MDW
	<ul style="list-style-type: none"> <li>Koen Van Stade (Sydney Conservatorium of Music, The University of Sydney) <i>Dichterliebe Reimagined</i></li> <li>Barbara Gentili and Daniele Palma (University of Florence) <i>Score as a map: Orthodoxies of singing at the turn of the twentieth century</i></li> <li>David Greco (Melbourne Conservatorium of Music, The University of Melbourne) <i>Waking the dead diva: Recovering the expressive sound world of forgotten nineteenth-century singers from the early gramophone</i></li> </ul>	
11.00am	Morning tea	Festsaal MDW
11.30am	Singing	Festsaal MDW
	<ul style="list-style-type: none"> <li>Fatima Volkoviskii (Universidad Complutense de Madrid) <i>Cante jondo, cante puro: A historical perspective on flamenco singing in the late XIXth century</i></li> </ul>	
12.00pm	Keynote - Robert Toft (Faculty of Music, Western University, London, Ontario, Canada) <i>A Flattering Tale: Singing as a Model for Instrumental Performance</i>	Festsaal MDW
1.00pm	Lunch	Festsaal MDW
2.00pm	Theory	Festsaal MDW
	<ul style="list-style-type: none"> <li>George Kennaway (Visiting Research Fellow Universities of Leeds and Huddersfield) <i>The correct, the beautiful, taste, feeling, and reason: Relationships between categories, or, what can't be taught</i></li> <li>Nathan Pell (The Graduate Centre, The City University of New York and Mannes College) <i>How not to be a Wagnerian conductor: Weingartner contra Bülow, and redefining 'radical' rubato in early recordings</i></li> <li>Marten Noorduyn (University of Oxford) <i>Towards an experimental model of Beethovenian tempo flexibility</i></li> <li>Stephen Husarik (University of Arkansas) <i>Capturing art with machines: What 'master' piano rolls can reveal about performance practices and musical expression</i></li> </ul>	
4.30pm	Afternoon tea	Festsaal MDW
5.00pm	Piano	Festsaal MDW
	<ul style="list-style-type: none"> <li>Nicholas Williams (lecture recital) (Western Australian Academy of the Performing Arts) <i>Understanding Liszt's Hungarian Rhapsody No. 10: Three approaches to a 'historically informed' performance</i></li> <li>Laura Granero (lecture recital) (Scholar Cantorum Basiliensis) <i>'If they knew how much beauty they lose': Between the lines of Schumann Piano Concerto Op. 54</i></li> <li>Ivo Haag (Hochschule Luzern – Musik) and Adrienne Soós (No Affiliation) Schubert four-hands recital <i>Franz Schubert: Acht Variationen über ein eigenes Thema As-Dur D 813</i></li> </ul>	
7.30pm	Dinner – at your leisure	

**Wednesday 25 September 2019**

<b>8.30am</b>	<b>Registration</b>	<b>Foyer</b>
<b>9.00am</b>	<b>Winds and Harp</b>	<b>Festsaal MDW</b>
	<ul style="list-style-type: none"> <li>Anneke Scott (Royal Northern College of Music, Manchester) <i>Another voice that sings: Portamento and timbral shifts on the natural horn</i></li> <li>Christopher Palametta (Sibelius Academy - Helsinki University of the Arts) <i>Henri Brod and Oboe Playing in Early Nineteenth-Century France</i></li> <li>Masumi Nagasawa (Conservatorium of Maastricht) <i>Performing the Fantasie Op. 35 by Louis Spohr</i></li> <li>Juan Camilo Rojas (University of Aveiro - INET - Musikeon) <i>A treatise on musical expression as a source for experimentation and creation: Leopold A. Crellé's treatise as a study case</i></li> </ul>	
<b>11.00am</b>	<b>Morning Tea</b>	<b>Festsaal MDW</b>
<b>11.30am</b>	<b>Guitar</b>	<b>Festsaal MDW</b>
	<ul style="list-style-type: none"> <li>Emily Worthington <i>Playing in the Leipzig style, or, the small differences that count</i></li> <li>Jörg Holzman (Leipzig University) <i>Reading between the staves: Nineteenth-century guitar notation and the choice of the 'right' fingerings</i></li> <li>David Milsom (University of Huddersfield) <i>'Correct' versus 'fine' style: A metaphor for modern performance?</i></li> </ul>	
<b>1.00pm</b>	<b>Lunch</b>	<b>Festsaal MDW</b>
<b>2.00pm</b>	<b>Strings</b>	<b>Festsaal MDW</b>
	<ul style="list-style-type: none"> <li>Hilary Metzger (Ecole Nationale de Musique de Villeurbanne) <i>Secco recitative realisation in the 19th century: National tendencies and present-day assumptions</i></li> <li>Leila Schayegh (Schola Cantorum Basiliensis, FHNW) <i>How to get into metamorphosis without losing yourself: A practical approach to romantic performance practice.</i></li> <li>Aldo Mata (Conservatorio Superior de Sevilla) <i>An open window to the world of portamento in cello playing through the help of Servais and his Souvenir de Spa</i></li> </ul>	
<b>4.00pm</b>	<b>Afternoon Tea</b>	<b>Festsaal MDW</b>
<b>4.30pm</b>	<b>Piano</b>	<b>Festsaal MDW</b>
	<ul style="list-style-type: none"> <li>Miriam Gómez-Morán (Conservatorio Superior de Música de Castilla y León, Salamanca, Spain) <i>Legatissimo touch in Liszt in the light of the documents left by his students</i></li> <li>Antonio Simó (lecture recital) (Conservatorio Superior de Música de Málaga) <i>Schumann's pedal markings: Esoterism, shorthand or neglect?</i></li> </ul>	
<b>6.30pm</b>	<b>Closing panel discussion</b>	<b>Festsaal MDW</b>
<b>7.45pm</b>	<b>Symposium Dinner</b>	<b>Restaurant tbc</b>