



Dear colleagues,

The Preliminary Schedule for the PSN 2018 conference is now ready. Please have a look at the order and let us know of any issues as soon as possible on the PSN 2018 email: psn@nmh.no

We ask that you make your registrations as soon as possible on the [PSN website](#), in order that we may plan the logistics carefully, as well as giving spaces to people on the Waitlist where possible.

We look forward to welcoming you to Oslo in July!

Best wishes,

The PSN Team

Thursday, July 5th 2018

13:00	Registration and coffee							
14:45	Plenary Welcome					LINDEMAN		
			Performance ecologies and infrastructures		Reinventing improvisation			
			Individual Papers 1		Individual Papers 2			
15:15	SPECIAL SESSION 1 Maksim Stsura, and colleagues from RCM London Challenges of Music Notation in the Twenty-First Century		LINDEMAN		Marc Duby: Minds, music, and motion: ecologies of ensemble performance	LEVIN	Floris Schuiling: Notation and entextualization in improvised music	FELLESROM
15:55					Tania Lisboa: Ensemble performance over high-speed networks	LEVIN	Jonathan James: The 'reinvention exercise': a methodology for paired, cross-stylistic improvisation between advanced classical and jazz students	FELLESROM
16:35	Coffee + snack break							

	Prepare Hall		Collaborative creativity and agency	Opera composers through the lens of performance		Performer agency and questions of authorship		
			Individual Papers 3	Individual Papers 4		Individual Papers 5		
17:00	no paper	LINDEMAN	Catherine Laws: 'Player Piano', or she-plays- it-plays-them: agency in collaborative performance making	LEVIN	Joshua Neumann: Dying Between Convention and Tradition: Data Science and Turandot's Liù at the Met	FELLESROM	Bjørnar Habbestad: Performing after High Modernism	CHATEAU NEUF
17:40	no paper	LINDEMAN	Simon Desbrulais: Interrogating the creative partnership: 'Apheresis' for Trumpet and Live Electronics	LEVIN	Daniel Barolsky: The Aesthetics of Antisemitism in Performance: Wagner as a Conductor	FELLESROM	Ann-Kristin Sofroniou: Recycling Music- Recycling Performance: Exploring the use of existing music in piano works by Rochberg, Goehr, and Sharman	CHATEAU NEUF
18:20	no paper	LINDEMAN	Agata Kubiak: Does composer-performer collaboration stimulate creativity? A study of string players	LEVIN	Miku Oya: Rose, Mirror and Rococo. Tendencies of today's productions of Der Rosenkavalier	FELLESROM	Stephen Preston: What does a work do? A Deleuzian approach to problems of ensemble and interpretation	CHATEAU NEUF
19:00	Reception (Foyer)							
20:00	OPENING CONCERT (Lindeman)							
21:15	Bar (Chateau Neuf)							

Friday, July 6th 2018

08:30	Registration and coffee							
	Reimagining the Piano Concerto		Improvising the unexpected; recovering the past		When it hurts: restriction, trauma, failure and meaning in performance		The prismatic nature of collaborative practices in music: three examples	
	Individual Papers 6		Individual Papers 7		Individual Papers 8		Individual Papers 9	
09:30	Philip Thomas: Documentary and digital approaches to performing John Cage's Concert for Piano and Orchestra	LINDEMAN	Clément Canonne: Creating an improvisation device: an inquiry into the instrumental practices of contemporary free improvisers	LEVIN	Kathryn Williams: Coming Up for Air	FELLESROM	Alice Barron: A Karnatic Guru in London: Teacher- Student Collaborative Practice	CHATEAU NEUF
10:10	Mine Doğantan-Dack: Sombering Rachmaninoff's Second Piano Concerto	LINDEMAN	Helena Marinho: New music for old instruments: Expanding the fortepiano	LEVIN	Tuomo Tiisala: Representing and Working Through Trauma's Temporal Structure in Sound	FELLESROM	Larry Goves: Multimodal performer interaction as a creative compositional parameter	CHATEAU NEUF
10:50	Mark Ferraguto: Interior Virtuosity in Beethoven's Fourth Piano Concerto	LINDEMAN	Nico Couck: An unintentional by-product of that way of working": performance practice in recent music	LEVIN	Naomi Woo: The Body in Pain at the Piano: Where Form Meets Failure in Ligeti's Etudes pour Piano	FELLESROM	David Gorton and Mieko Kanno: Cerro Rico: the coproduction of a discursive voice in chamber music	CHATEAU NEUF
11:30	Coffee + snack break							
	Concerts, curation and distant communication		Pedagogical perspectives in Performance Studies		Insights through choral performance		Musical thought, technology and theory	
	Individual Papers 10		Individual Papers 11		Individual Papers 12		Individual Papers 13	
12:00	Sarah Price: Musical familiarity and concert selection amongst classical music audiences	LINDEMAN	J. Murphy McCaleb: Ethos, Technique, and Performance: Rethinking Ensembles in Higher Education	LEVIN	Caiti Hauck-Silva: Text articulation and musical articulation in choral performance: a case study	FELLESROM	Belquior Guerrero Santos Marques: Questions about the preparation and development of performance for instrument and live electronic music.	CHATEAU NEUF

12:40	Tanja Orning: Musician as curator	LINDEMAN	László Stachó: A new model of performers' attentional processes and strategies: Implications for performance pedagogy and music theory	LEVIN	Daniel Galbreath: Choral Complexity: Aleatorism and Nested Decision Making	FELLESROM	Jonathan Impett: Thought, Technology and Performance: Lessons from the Future	CHATEAU NEUF
13:20	Lunch							
14:30	Concert							
					Black and white, day and night: colouring the monochrome	Modes, topics and genres in interpretation and analysis		
					Individual Papers 14	Individual Papers 15		
15:25	SPECIAL SESSION 2 Rosanna Lovell & GRiNM Gender Relations in New Music – discussion session			LINDEMAN	Stephen Emmerson and Bernard Lanskey: Debussy: Beyond Black and White	LEVIN	Per Dahl: Modes of communication in classical music	FELLESROM
16:05					Daphne Leong: Resonances: Cross-disciplinary approaches to Crumb's Nocturnes	LEVIN	Yan Zou: Topics and Genres in Analysis and Performance: From Theory to Practice	FELLESROM
16:45	Coffee + snack break							
Voice, body, humans and humanity		Three places, three times: anthropological readings of performance events and traditions		Ethnography, auto-ethnography and the creation of meaning in performance		Musical constructions and deconstructions		
Individual Papers 16		Individual Papers 17		Individual Papers 18		Individual Papers 19		
17:15	Ingela Tägil: The female voice of the Garcia School: Research on opera vocal techniques from a gender perspective	LINDEMAN	Laura Ellestad: Cultural Performance and Musical Affect: A Study of Performance Contexts for Norwegian- American Fiddle Music	LEVIN	Bede Williams: Conducting Performances as Events	FELLESROM	Bill Solomon: Percussion as Queer Practice	CHATEAU NEUF

17:55	Kathryn Whitney: Confrontations at the 'heart of Schubert': amateurism vs professionalism in the performance of Schubert song	LINDEMAN	Sean Williams: Architecture for musical performance: backstage at the West German spherical pavilion at Expo 70, Osaka.	LEVIN	Lorenda Ramou: Piano repertoire during Weimar Republic in Berlin (1919-1933): building up its interpretation through research	FELLESROM	Anders Førisdal: Deconstruction and performativity in the guitar works of Aldo Clementi	CHATEAU NEUF
18:35	Francesca Placanica: Remediation and Voice-Body Practices in the Music Theatre of Du Yun	LINDEMAN	Verica Grmusa: Performing the 'National' Song in the South Slav Territories a Century Later: A Performer's Perspective	LEVIN	Darla Crispin: Werktreue and the Monstrous in Arnold Schoenberg's Fünf Klavierstücke Op.23	FELLESROM	Karin Werzel: Form and Performance	CHATEAU NEUF
19:15	EASY DINING							
	Bar (Chateau Neuf)							

Saturday, July 7th 2018

08:30									Registration and coffee								
'Work' as malleable practice			Rhythm and metre as keys to performance			Woman and Origins: three perspectives			Old recordings and new insights								
Individual Papers 20			Individual papers 21			Individual Papers 22			Individual Papers 23								
09:30		Astrid Kvalbein and Gjertrud Pedersen: Musicianship as gardening	LINDEMAN	Clare Wilson: A diffusion of rhythm: metric perspectives on interpreting André Caplet's Le vieux coffret	LEVIN	Elisabeth Holmertz: The otherness of the self – L'Orfeo	FELLESROM	Inja Stanovic: (Re)constructing Early Recordings: the Julius Block project	CHATEAU NEUF								
10:10		Alan Taylor: The death of the composer? The making of 'meaning' through the performance of Western Art Music.	LINDEMAN	Beau Stocker: Exploration of drum set sounds through East African rhythmic structures	LEVIN	Lise Karin Meling: From innocent pastime to aesthetic pleasure: the piano as a female instrument in 19th century Norwegian literature	FELLESROM	Erlend Hovland: A Mahlerian Practice of Performance? A case study of Mengelberg's recording of Mahler's Fourth Symphony	CHATEAU NEUF								
10:50		Charulatha Mani: Orchestrating momentous meetings in performance by creating 'Kairos magnets'	LINDEMAN	Bryan Hayslett: Linguistic Stress and Its Relationship to Phrasing: Rhythm and Meter in Lee Hyla's Dream of Innocent III	LEVIN	Merit Ariane Stephanos: Woman at Point Zero	FELLESROM	Georgia Volioti: Narrativity in Grieg's Ballade Revisited: The Nineteenth-Century Pianist as Storyteller	CHATEAU NEUF								
11:30									Coffee + snack break								
Something from nothing: silence and improvisation			Past vocal practices and innovative views on vocal aesthetics			Piano Unstrung: Genre, Gender and Generation			Listening and communication								
Individual Papers 24			Individual Papers 25			Individual Papers 26			Individual Papers 27								
12:00		Bohdan Syroyid: 'Textural Diversity through Silence: Increasing Contrast in Piano Improvisations by Learning from the Silence Devices of Beethoven's Piano Sonatas'	LINDEMAN	Natasha Loges: Interruptions in the Journey: Schubert's Winterreise in the 19th century Concert Hall	LEVIN	Edward Venn: Making Darknesse Visible: Emerging traditions in the performance of Thomas Adès's Darknesse Visible	FELLESROM	Anthony Gritten: Does the performer have to listen?	CHATEAU NEUF								

12:40	Tor Espen Aspaas: Unfolding Beethoven extempore	LINDEMAN	Hilde Halvorsrød: Webern and the Voice – Vocal Performance Aesthetics in Musical Modernism	LEVIN	Laura Wahlfors: Queer Embodiments at the Piano: An Erotohistoriography	FELLESROM	Diana Chester: Audience as Performer: Interactive Exhibitions and the Call to Prayer	CHATEAU NEUF
13:20	Lunch							
14:15	Concert - (Ingfrid Breie Nyhus - shorter performance - 45 mins)							
	Instruments and the Modern: Insights from practices		Figures, Words, Stories, Histories		Taking note: musical notation and creative collaboration		Reverence, reflection and re-creation in classical music performance	
	Individual Papers 28		Individual Papers 29		Individual Papers 30		Individual Papers 31	
15:15	Roger Heaton: Playing the unplayable: Horatiu Radulescu's The Inner Time	LINDEMAN	Mary Hunter: The Senses of History in Historically Informed Performance	LEVIN	Amanda Bayley and Stevie Wishart: Notating the future, embodying the past: creative solutions explored	FELLESROM	Emil Bernhardt: Performed reflection – Nikolaus Harnoncourt and the Berlin Philharmonic in Schubert's 6. Symphony (last movement)	CHATEAU NEUF
15:55	Alfia Nakipbekova: Lecture- Recital: Contemporary Cello Technique: Performance and Practice	LINDEMAN	Erling E. Guldbrandsen: Witty, Clumsy, Ironic, or Sad? Studying Recordings of Mahler's Ninth Symphony, Second Movement: Ländler from the last 80 Years	LEVIN	Jeremy Cox: Performers will be performers: composers' notated instructions as pre- emptive corrections to anticipated performative transgressions	FELLESROM	Victoria Tzotzkova: Creative Agency in Classical Music Performance: Theorizing, Observing, Experiencing	CHATEAU NEUF

16:35	Ellen Fallowfield: Multiphonics for Stringed Instruments: Performance Practice and Research Practice	LINDEMAN	Anna Scott and Valentin Gloor: Brahmsphantasie: Performing Practices as Historical Fiction	LEVIN	Russell Wimbish: 'Is this your composition or is this some sort of collaboration?' What a professional relationships, musical identities and establishing stake in the shadow of the Western musician's attitude towards graphic notation can tell us	FELLESROM	Daniel Leech-Wilkinson: Aspects of belief and attachment in the performance of classical music	CHATEAU NEUF	
17:15	Coffee + snack break								
	Time travels in harmony and expression		The science and poetry of romantic interpretation			Research Reports	Research Reports		
	Individual Papers 32		Individual Papers 33						
17:45	Massimo Zicari: Expressive tempo modifications in early twentieth-century recorded performances of operatic arias	LINDEMAN	Danny Zhou: Evaluating Individual Differences in Musical Performance: A Study of Stylistic Approaches to Timing Variation in the Music of Chopin and Liszt by Contemporary Pianists	LEVIN	17:45	Monika Voithofer: "That it's not too late for us to have bodies": Notes on extended Performance Practices in Contemporary Music	FELLESROM	Mathias Gillebo: Singing as Ethical Demand and Public Discourse: Exploring ethical implications of classical singing through hermeneutical, ethical and public sphere theory	CHATEAU NEUF
18:25	Tomoyo Ueda: Baroque harmonic language and chord playing on the marimba: one piece, many options	LINDEMAN	Thomas Wozonig: Aspects of the Poetic and Romanticism in the Interpretation of Jan Ladislav Dussek's <i>Élégie harmonique</i>	LEVIN	18:15	Ulf A. S. Holbrook: Textures of performances in spatial composition	FELLESROM	Benjamin Redman: The use of low-latency (LOLA) videoconferencing for performance, rehearsal, recording and education	CHATEAU NEUF

	18:45	Hild Borchgrevink: Entertainment, public discourse or protection of the unsayable? The performative as public sphere in Norway – an essay in progress	FELLES ROM	Lorenzo Vanelli: Hidden meanings in plain sight: the use of Field Hollers in the Jim Crow South	CHATEAU NEUF
19:15	Reception NMH				
20:00	CONFERENCE DINNER				
22:00	Bar (Chateau Neuf)				

Sunday, July 8th 2018

	Hotel Check-out							
09:00	Registration and coffee + storage of luggage (for those who haven't used the boxes on Oslo S)							
	A duet with the 'four-handed monster'		Releasing HIP: Realisation, improvisation and unexpected options		Lessons from the piano bench: tempo, tone, expression		Performers in history and historically-informed performance – three cases	
	Individual Papers 34		Individual Papers 35		Individual Papers 36		Individual Papers 37	
10:00	Liam Viney: Reimagining the Four-Handed Monster	LINDEMAN	David Chung: Transcribing Couperin's preludes à la D'Anglebert: a journey into the creative processes of the 17th - century improvised tradition	LEVIN	Fuxiao Gao: Multidimensional Perspectives on Expressiveness in Musical Performance: Case Studies from Three Videos	FELLESROM	Jian Yang: Historically Informed Performance Encounters Music Education and Examination: The case of Vivaldi's RV 356	CHATEAU NEUF
10:40	Cecilia Oinas: From four-handed monster to an all-embracing Vishnu: on sensitivity, intimacy, and corporeal interaction in György Kurtág's four-handed works	LINDEMAN	Christian Kjos: Releasing the 'loutie' - harpsichord accompaniment in G. F. Handel's continuo cantatas	LEVIN	Julian Hellaby: Beautiful Piano Tone – A Matthey Legacy?	FELLESROM	Job Ter Haar: "A very disembodied violoncello"; Victorian perspectives on an Italian virtuoso	CHATEAU NEUF
11:20	Coffee + snack break							
11:50	INVITED PANEL							LINDEMAN
13:00	Lunch Wrap + Farewell							
15:00	Evaluation Team							