

Historical Embodiment in Musical Performance



The Performer's Body as a Tool in Interpretation Research

2–4 November 2023

**Hochschule der Künste Bern, Grosser Konzertsaal,
Papiermühlestr. 13d, Bern**

Conference Programme (draft, 12 July 2023)

www.hkb-interpretation.ch/embodiment

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Thursday, 2 November 2023

12:00 Registration

13:00 **Welcome** (Kai Köpp)

Panel 1 Interfaces (Chair: Johannes Gebauer)

13:30 **Maryse Legault (Montreal)**

Playing the Unplayable: Idiom and Impossibility in Early Nineteenth-Century Music

14:10 **Runar Kjeldsberg (Tønsberg)**

From Annotated Guitar Instructions by François Doisy (1748–1806) to a Musical Performance

14:50 *Coffee break*

15:10 **David Sinclair (Bern/Basel)**

Double Bass Bow Database

15:50 **Joyce Tang (London)**

The Idiosyncrasies of Piano Tone (1870–1910): A Pianist's Choice Between American, British, French and German Pianos

16:30 *Coffee break*

16:50 **Luis Bicalho (Massy) & Federico Forla (Den Haag)**

Historical Reed Database & How to Study Historical Oboe's Interface

17:30 **Áurea Domínguez Moreno (Basel)**

Historical Portamento and Vibrato Practices in Woodwind Instruments

18:10 **Respondence Clive Brown**

18:45 *Apéro riche*

Friday, 3 November 2023

Panel 2 Methods (Chair: David Sinclair)

- 9:00 **Barbara Gentili (Guildford)**
Between Autoethnography and Recording Technology: The Use of Early Recordings in New Historiographies of Singing
- 9:40 **Camilla Köhnken (Vienna/Bern)**
Individualistic Artistry or Recognizable Affiliation? Embodying Nineteenth-Century Brahms Interpretation by Students of Competing Piano Schools
- 10:20 *Coffee break*
- 10:40 **Cla Mathieu (Bern)**
The Early Sound of Manuel de Falla's *Homenaje a Debussy*:
A Reconstruction Based on Miguel Llobet's Guitar Recordings
- 11:20 **Laura Granero (Vienna)**
The Interactive Re-enactment: Playing (and Failing) with Alexander Scriabin
- 12:00 *Lunch*

Panel 3 Performance Material – Recordings – Films (Chair: Camilla Köhnken)

- 13:00 **Youn Kim (Hong Kong)**
Fingering, Scores, and Timing: Bodily Efforts as the Object of Performance Analysis
- 13:40 **Johannes Gebauer (Bern)**
19th-Century Annotated Orchestral Performance Materials and What We Can Learn from Them
- 14:20 *Coffee break*
- 14:40 **Frithjof Vollmer (Stuttgart)**
Embodying the Subjective: Strategies of *Cantabile* in Beethoven's Violin Concerto Op. 61, 1912–1956
- 15:20 **Fatima Volkoviskii Barajas (Madrid)**
Flaunting the Mantilla: The Embodied Tease of the Spanish Singing Style in Early Recordings
- 16:00 *Coffee break*
- 16:20 **Jörg Holzmann (Bern)**
Early Sound Films as Sources for Research in Performance Practice
- 17:00 **Sebastian Bausch (Bern)**
De-constructing and Re-enacting the Piano Technique of Ernst von Dohnányi
- 17:40 **Respondence Hermann Gottschewski**

18:15 *End of the Panel*

19:30 *Conference Dinner (on one's own expense)*

Saturday, 4 November 2023

Panel 4 Embodiment I (Chair: Jörg Holzmann)

9:00 **Job ter Haar (Bern/Rotterdam)**

“A Kind of Disembodied Cello”

9:40 **Joan Calabuig ()**

Reenacting Draper's 1917 recording of the Brahms Clarinet Quintett

10:20 *Coffee break*

10:40 **Octavie Dostaler-Lalonde (Amsterdam)**

Towards an Early Recordings Inspired Performance of Schumann's *Stücke im Volkston*

11:20 **Hardy Rittner (Freiburg)**

Chopin's Virtuosity from the Perspective of 'Historical Embodiment'

12:00 *Lunch break*

Panel 5 Embodiment II (Chair: Kai Köpp)

13:00 **Jed Wentz (Leiden)**

On *Not* Performing David Bispham's *The Raven*

13:40 **Artem Belogurov (Utrecht)**

Mozartiade: An ERIP Approach

14:20 *Coffee break*

14:40 **Emily Worthington (York)**

Baermann's Body: Understanding Embodiment in Historically Informed Performance

15:20 **Koen van Stade & Neal Peres Da Costa (Sydney)**

Reimagining Schubert's *Schwanengesang*: Rhetorical Delivery and Artistic Freedom

16:00 **Respondence Clive Brown**

16:30 *End of the conference*