Piano Accompaniment in Practice
A Symposium with Masterclass by Malcolm Martineau OBE

Middleton Hall & Recital Room
University of Hull, UK

Friday 11th & Saturday 12th November 2016

Recent years have seen significant developments in studies on chamber ensemble rehearsal and performance; however, the function of the pianist in the duo chamber ensemble and, more specifically, in their capacity as a piano accompanist, is still a relatively unexplored area of research. The purpose of this two-day symposium is to bring together researchers and practitioners to explore piano accompaniment practices.

The event will feature renowned soprano Sarah Fox and international piano accompanist Malcolm Martineau OBE who will present lunchtime and evening concerts on Friday, the latter in conjunction with Hull Chamber Music.

Mr Martineau will conduct a masterclass for pianists and their duo partners following the Friday lunchtime concert. The masterclass will focus on piano accompaniment skills and techniques through work with selected duo ensembles (instrumental/vocal with piano).

The Saturday symposium will feature a keynote presentation by Professor David Dolan as well as spoken presentations (20 minutes) and lecture-recitals (30 minutes), relating but not restricted to the following aspects of piano accompaniment:

- instrumental and/or vocal accompaniment
- the pianist in the duo chamber ensemble context
- the pianist as a collaborative artist
- pedagogical and empirical studies
- techniques, skills and attributes
- perceptions and expectations
SYMPOSIUM SCHEDULE

FRIDAY 11TH NOVEMBER
MIDDLETON HALL

12:00-1:00 p.m. Registration [Foyer, Middleton Hall]

1:00 p.m. Lunchtime Concert with Sarah Fox & Malcolm Martineau OBE
The concert features music students from the University of Hull

2:20-5:45 p.m. Masterclass with Malcolm Martineau OBE
2:20-2:55 p.m. Caroline Waddington & Guy Creen [University of Hull/Independent]
2:55-3:30 p.m. Rae Todd & Annini Tsioutis [University of Hull/Université Paris IV]
3:30-4:00 p.m. BREAK/Refreshments
4:00-4:35 p.m. Harriet Burns & Rebecca Cohen [Guildhall School of Music & Drama]
4:35-5:10 p.m. Eleanor Stevens & Pierre Riley [University of Hull/University of Cambridge]
5:10-5:45 p.m. Patricia Auchterlonie & Mairi Grewar [Guildhall School of Music & Drama]

5:45-6:45 p.m. TEA/Buffet [Art Café, Middleton Hall]

6:45 p.m. Pre-concert Talk by Professor Christopher Wilson
Shakespeare in Song

7:45 p.m. Evening Recital with Sarah Fox & Malcolm Martineau OBE
Hull Chamber Music Series
SYMPOSIUM SCHEDULE

SATURDAY 12TH NOVEMBER
RECITAL ROOM
LARKIN BUILDING, 2ND FLOOR, EAST SIDE, L201

8:30 a.m. Registration [Recital Room]
9:00 a.m. Introduction & Welcome

Session 1: Courting with Instrumentalists
Chair: Dr Caroline Waddington [University of Hull]

9:10 a.m. Marie Blair (Lecture-Recital) [Independent Researcher]
Samuel Barber, Sonata for cello and piano, Op. 6
Claire Babington, cello
Marie Blair, piano

9:50 a.m. Graziana Presicce [University of Hull]
Imagery and piano accompaniment: Rehearsing with instrumentalists

10:20 a.m. Ikuko Iniguch [City, University of London]
Performing Tōru Takemitsu’s Orion for piano and cello with the Japanese concept of ma: Performance strategies for the pianist

10:50-11:15 a.m. BREAK/Refreshments [Circulation Area, 2nd Floor, Larkin Building]

Session 2: Critical Perspectives
Chair: Dr Simon Desbruslais [University of Hull]

11:15 a.m. Elizabeth Haddon [University of York]
Learning to accompany

11:45 a.m. Evgenia Roussou [University of Hull]
Re-thinking the piano accompanist: Aiming towards a better understanding through contemporary attitudes and expectations

12:15-1:15 p.m. LUNCH [Circulation Area, 2nd Floor, Larkin Building]
SYMPOSIUM SCHEDULE

SATURDAY 12TH NOVEMBER
RECITAL ROOM
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Session 3: Keynote Presentation  
Chair: Dr Elaine King [University of Hull]

1:15 p.m.  Professor David Dolan [Guildhall School of Music & Drama]  
Accompanying as Leading – Active Listening, Mind Reading and Improvisational  
State of Mind in Piano Accompaniment  
Rae Todd, clarinet  
Michaella Livadiotis, piano

2:45-3:10 p.m.  BREAK/Refreshments [Circulation Area, 2nd Floor, Larkin Building]

Session 4: Playing with Song  
Chair: Dr Lee Tsang [University of Hull]

3:10 p.m.  Libby Burgess (Lecture-Recital) [Independent Researcher]  
Playing the text: The song pianist’s alchemy  
Clare McCaldin, mezzo-soprano  
Libby Burgess, piano

3:50 p.m.  Friederike Wildschutz [University of Stavanger, Norway]  
On the verge of atonality: A pianist’s view on Arnold Schönberg’s lieder from 1908

4:20 p.m.  Pierre Riley [University of Cambridge]  
Towards a truly collaborative practice: Embodiment and the construction of  
musical intimacy in the singer-pianist duo.

4:50 p.m.  Plenary
5:00 p.m.  End
Malcolm Martineau OBE

Malcolm Martineau was born in Edinburgh, read Music at St. Catharine's College, Cambridge and studied at the Royal College of Music.

Recognised as one of the leading accompanists of his generation, he has worked with many of the world’s greatest singers including Sir Thomas Allen, Dame Janet Baker, Olaf Bär, Barbara Bonney, Ian Bostridge, Angela Gheorghiu, Susan Graham, Thomas Hampson, Della Jones, Simon Keenlyside, Angelika Kirchschlager, Magdalena Kozena, Solveig Kröll, Jonathan Lemalu, Dame Felicity Lott, Christopher Maltman, Karita Mattila, Lisa Milne, Ann Murray, Anna Netrebko, Anne Sofie von Otter, Joan Rodgers, Amanda Roocroft, Michael Schade, Frederica von Stade, Sarah Walker and Bryn Terfel.

He has presented his own series at the Wigmore Hall (a Britten and a Poulenc series, Decade by Decade – 100 years of German Song and Songlives broadcast by the BBC) and at the Edinburgh Festival (the complete lieder of Hugo Wolf). He has appeared throughout Europe (including London’s Wigmore Hall, Barbican, Queen Elizabeth Hall and Royal Opera House; La Scala, Milan; the Chatelet, Paris; the Liceu, Barcelona; Berlin’s Philharmonie and Konzerthaus; Amsterdam’s Concertgebouw and Vienna’s Konzerthaus and Musikverein), North America (including in New York both Alice Tully Hall and Carnegie Hall), Australia (including the Sydney Opera House) and at the Aix-en-Provence, Vienna, Edinburgh, Schubertiade, Munich and Salzburg Festivals.

Recording projects have included Schubert, Schumann and English song recitals with Bryn Terfel (for Deutsche Grammophon); Schubert and Strauss recitals with Simon Keenlyside (for EMI); recital recordings with Angela Gheorghiu and Barbara Bonney (for Decca), Magdalena Kozena (for DG), Della Jones (for Chandos), Susan Bullock (for Crear Classics), Solveig Kröll (for NMA); Amanda Roocroft (for Onyx); the complete Fauré songs with Sarah Walker and Tom Krause; the complete Britten Folk Songs for Hyperion; the complete Beethoven Folk Songs for Deutsche Grammophon; the complete Poulenc songs for Signum; and Britten Song Cycles as well as Schubert’s Winterreise and Schwanengesang with Florian Boesch for Onyx; Heimliche Aufförderung and Scene! with Christiane Karg and Portraits with Dorothea Röschmann.

This season’s engagements include appearances with Simon Keenlyside, Elina Garanca, Anna Netrebko, Susan Graham, Christiane Karg, Paula Murrihy, Lucy Crowe, Dame Ann Murray, Florian Boesch and Anne Schwanewilms.

He was a given an honorary doctorate at the Royal Scottish Academy of Music and Drama in 2004, and appointed International Fellow of Accompaniment in 2009. Malcolm was the Artistic Director of the 2011 Leeds Lieder+ Festival. He was made an OBE in the 2016 New Year’s Honours.
Sarah Fox

Born in Yorkshire, Sarah Fox is one of the leading English sopranos of her generation. She was educated at Giggleswick School, London University and the Royal College of Music. A former winner of the Kathleen Ferrier Award and the John Christie Award, she is also an Honorary Fellow of Royal Holloway College, London University. She is equally at home in many musical genres including opera, folksong and musical theatre.

Roles at the Royal Opera House, Covent Garden have included Micaela/Carmen, Asteria/Tamerlano, Zerlina/Don Giovanni and Woglinde/Der Ring des Nibelungen. Other highlights include Asteria in Munich and Barcelona (opposite Domingo); Zerlina at Glyndebourne and in Cincinnati; Woglinde for Salzburg & Aix-en-Provence Festivals; Susanna/Le Nozze di Figaro for Glyndebourne & The Royal Danish Opera; Ilia/Idomeneo with De Vlaamse Opera; and Mimi/La Boheme for Opera North.

Her prestigious concert career has taken her worldwide. Highlights have included engagements in Denver, Hong Kong, Minneapolis, New York, San Francisco, Tel Aviv and Tokyo, as well as tours throughout the UK, Europe & Scandinavia. She has worked with many of the world’s leading orchestras including the Academy of Ancient Music, Berlin Philharmonic, City of Birmingham Symphony Orchestra, Colorado Symphony Orchestra, the Halle, Minnesota Orchestra, Orchestra of the Age of Enlightenment, Oslo Philharmonic, the Philharmonia, San Francisco Symphony and the Vienna Tonkunster Orchestra with conductors including Elder, Hickox, Mackerras, Petrenko & Rattle. She has appeared several times at the BBC Proms, the Edinburgh Festival & the Three Choirs Festival and is a regular guest with the Classical Opera Company and at London’s Wigmore Hall. She is also a highly accomplished recitalist with a particular affinity for French Song. She performs frequently with John Wilson and his Orchestra; she is a regular guest on BBC Radio 2’s “Friday Night is Music Night;” and has performed several times with Rufus Wainwright. She was a judge on the second series of BBC TV’s “The Choir: Sing While You Work” with Gareth Malone.

Her discography includes Aminta/Il Re Pastore (Classical Opera Company), Poulenc Songs (with Malcolm Martineau), The Cole Porter Songbook and Mahler’s 4th Symphony (Philharmonia/Mackerras) all for Signum Classics/Signum; Vaughan Williams’ 3rd Symphony (Halle/Elder) for the Halle label; Vaughan Williams’ Dona Nobis Pacem (Colorado Symphony Orchestra/Litton) and Poulenc Songs (with Graham Johnson) for Hyperion; “That’s Entertainment” (John Wilson Orchestra) for EMI classics; and “Cole Porter in Hollywood” (JWO) for Warner Classics.
Sonata for Clarinet & Piano

Francis Poulenc (1899–1963)

II. Romanza

**Caroline Waddington** [University of Hull]

Caroline read Music at the University of Leeds and has a Master’s in Solo Performance from the Royal Northern College of Music. She obtained her PhD from the University of Hull, for which she investigated empathy in ensemble playing. Caroline is an active solo, chamber and orchestral musician. She was a founding member of the Phoenix Clarinet Quartet, winners of the International Clarinet Quartet Competition (Spain, 2012) and PRS for Music Foundation: Women Make Music Award (2012), and performs regularly around the UK with the Vista Trio woodwind ensemble.

She has played with the BBC Philharmonic Orchestra, the Hallé Orchestra and Piccadilly Symphony Orchestra in concerts and recordings. Caroline also has a strong commitment to community music and outreach, working with children and adults in various healthcare and education settings. She is a SEND Music Leader for Live Music Now, supported by a fellowship from the Paul Hamlyn Foundation.

**Guy Creen**

Originally from Newcastle upon Tyne, Guy Creen gained his Bachelor’s degree from the University of Hull, specialising in performance on piano, viola and piano accompaniment. He completed his Postgraduate Certificate of Education at Huddersfield University and then worked as a full-time music teacher at Emmanuel College, Gateshead for eight years. During this time he also worked as a musical director and repetiteur for a large number of Operatic Societies, conducting musicals such as *Annie, The Boyfriend, A Chorus Line, Crazy for You, 42nd Street, Oliver, Singin’ in the Rain, Scrooge* and *West Side Story*. He was also active in the classical scene, conducting various concerts and *L’Elisir d’Amore* by Donizetti for Northern Opera.

Guy has been the Director of Music at The Senior School, Nicosia since moving to Cyprus in 2004. He teaches music to students from age 11 to 18 including GCSE and A-level Music courses. He also taught the International Baccalaureate Music at the American International School in Nicosia and teaches singing, piano, violin and music theory privately. He has worked as a piano accompanist at both the University of Nicosia and European University Cyprus and recently completed a Postgraduate Diploma in Music with the Open University, UK.
Sonata in E flat for Clarinet & Piano, Op. 167  
Camille Saint-Saëns (1835–1921)  
I. Allegretto

Rae Todd [University of Hull]

Rae is a clarinet performer based at the University of Hull. He successfully completed his BMus and MMus degrees at this institution and is currently studying for his PhD in Performance. Throughout each degree, he has focussed specifically on clarinet performance, particularly contemporary repertoire.

Rae has recently joined the New International Chamber Ensemble (NICE) which hopes to makes its first concert appearance later this year. Outside of music, Rae has a keen interest in old motorbikes, nice food, and good beer.

Annini Tsioutis [Université Paris IV, France]

Annini started taking piano lessons at an early age at Ethnikon Odeion Kyprou. After obtaining her diploma she continued at the École Normale de Musique de Paris, where she studied piano and chamber music. She was awarded the Ville de Paris bursary for her studies at the Conservatoire Claude Debussy and she also studied Musicology at the Sorbonne University where she obtained her Master’s degree specialising in the piano music of Nikos Skalkottas.

She has appeared in many international festivals and has given concerts in Europe and the Middle East, as a soloist, accompanist or as part of chamber music groups. She has been living and working in Cyprus since 2008 where she is still actively involved in the contemporary music scene and has given first performances of many works by Cypriot and international composers.
**MASTERCLASS – MIDDLETON HALL**

**Friday 11th November, 4:00–4:35 p.m.**

'Singet nicht in Trauertönen', Op. 98a
'Es träumte mir', Op. 57

Robert Schumann (1810–1856)
Johannes Brahms (1833–1897)

**Harriet Burns [Guildhall School of Music & Drama]**

Harriet is currently a scholarship student at the Guildhall School of Music and Drama with Professor Susan McCulloch and Eugene Asti on the Artist Masters Course. Previous to this Harriet was a scholarship student at the Royal Academy of Music. Harriet particularly enjoys performing in recitals and is a member of Guildhall's prestigious Song Guild directed by Graham Johnson. In 2016 Harriet was awarded a place on the Oxford Lieder Mastercourse and also made her debut in the Barbican Hall performing the role of Gold-Tressed Maiden in the world premiere of Sir Peter Maxwell Davies' last opera The Hogboon with Sir Simon Rattle and the London Symphony Orchestra.

Upcoming highlights include performing at the Barbican in a recital of Bel Canto Songs as part of the LSO's Concert Platform series in November and performing Handel's Messiah in the Colston Hall this December. Harriet is incredibly grateful for the financial support of the Guildhall School, The Altrusa Careers Trust, The Michael James Music Trust and The Winship Foundation.

**Rebecca Cohen [Guildhall School of Music & Drama]**

Welsh pianist Rebecca Cohen is a Concordia Foundation Artist, a Yehudi Menuhin Live Music Now Artist and a Britten-Pears Young Artist 2016 specialising in vocal accompaniment and chamber music. She studied music at the University of York and won a scholarship to study piano accompaniment at Trinity Laban Conservatoire of Music and Dance in London as a TCL Trust Scholar, completing a Master's with distinction. Whilst at Trinity she won the Lillian Ash French Song Duo Competition with soprano Louise Fuller and was finalist in the Elizabeth Schumann Lieder Competition with soprano Grace Carter.

Currently, she is studying on the Advanced Certificate programme at the Guildhall School of Music & Drama. Rebecca has performed in masterclasses given by artists such as Roger Vignoles, Julius Drake, Imogen Cooper, Ann Murray, Robert Holl, Pascal Roge, Angelika Kirchschlager and Thomas Quasthoff, and is an alumnus of the Oxford Lieder Festival Mastercourse and the Lied Akademie Vienna. She is Co-Director of the recital series ‘Song in the City’ and works as a staff accompanist at Morley College in London.
**Eleanor Stevens [University of Hull]**

Eleanor is currently in the third year of her Bachelor’s degree at the University of Hull. She gave her operatic debut as Lauretta in Puccini’s *Gianni Schicchi*. She has performed in a number of Gilbert and Sullivan’s operettas with Opera Anywhere and Rocket Opera as well as organising and participating in a number of opera galas, including performing the role of Almirena in Handel’s *Rinaldo*. As a soloist, she has given recitals at Beverley Minster and Holy Trinity Church, Hull. She was the soloist for the MacMillan Cancer Support Christmas Carol Service in 2015, which raised over £12,000 for the charity and she has been invited to perform for them again this year. Eleanor was also invited to perform as a guest soloist for the Northallerton Male Voice Choir’s Annual Spring Concert.

**Pierre Riley [University of Cambridge]**

Pierre has trained both as a collaborative pianist and as a soloist. After earning degrees in performance from the *Université de Montréal* under the guidance of Paul Stewart, he furthered his training at the Guildhall School of Music & Drama in London, where his teachers included Charles Owen, Joan Havill, and Eugene Asti. In addition to his activity as a recitalist – spanning solo, art song, and chamber repertoires – he has taken part in a wide range of musical projects. These have included lecture recitals, outreach performances in schools, film score recordings, and interdisciplinary productions combining music and theatre. Through master-classes and other projects, Riley’s practice as a performer has been enriched by his encounters with distinguished artists as Susan Manoff, Graham Johnson, Iain Burnside, John Perry, Pascal Devoyon, and Jean-Claude Vanden-Eynden. He is currently embarking on a PhD in Music at the University of Cambridge. Under the supervision of Professor John Rink, he intends to explore the performance of Bach’s keyboard works on the modern piano, bringing early twentieth-century interpretative approaches to bear on the issues faced by pianists today in this repertoire. Pierre Riley’s research interests stem from his practice as a performer: in addition to the aesthetic issues surrounding Bach pianism and the present-day pianist’s relationship to the recorded past, he has an active curiosity about collaborative creativity in the context of piano accompaniment.
Masterclass – Middleton Hall

Friday 11th November, 5:10–5:45 p.m.

‘Actions de Grâces', Poèmes Pour Mi

'Olivier Messiaen (1908–1992)

‘Ganymed', Goethe-Lieder

'Hugo Wolf (1861–1903)

Patricia Auchterlonie [Guildhall School of Music & Drama]

Patricia is currently enrolled on the MMus programme at the Guildhall School of Music and Drama where she studies with Sarah Pring. She already holds a BMus (honours) from the University of Toronto. Patricia has a great love for preparing and premiering unusual repertoire. Her concert work has included premieres of works by young composers, Purcell song with Toronto’s Theatre of Early Music, and Schubert song for a lecture series at the Wigmore Hall. Roles performed include Dido in Purcell’s Dido and Aeneas, Giannetta in Donizetti’s L’Elisir d’Amore and First Lady in Mozart’s The Magic Flute.

Mairi Grewar [Guildhall School of Music & Drama]

Mairi is a Scottish accompanist and has performed widely throughout London and Scotland. Mairi received her BMus degree (Piano Performance) from Central Washington University and subsequently became Associate Accompanist at the University of St Andrews and repetiteur for the Byre Opera. In September 2015 Mairi began the Guildhall Artist Master’s Programme (Piano Accompaniment) studying with Laura Roberts and will continue her studies toward a Master of Performance degree.

During her time at the Guildhall, Mairi has worked with artists such as Graham Johnson, Iain Burnside and Julius Drake and has enjoyed playing a wide range of repertoire from chamber music to contemporary compositions. In July 2016, Mairi recorded a selection of Messiaen’s vocal and chamber works for the University of St Andrews Sanctiandree label and in September 2016 performed works by Sibelius at the Barbican Concert Hall. She is kindly supported by the Cross, Chizel and Kathleen Trusts and is a Leverhulme Arts Scholar.
William Shakespeare is a global phenomenon. The plays and poems of the Elizabethan playwright, William Shakespeare (1564–1616), have provided sources and inspiration for more music than any other writer. Operas, ballets, musicals, popular music, folk, jazz, symphonies, chamber music, vocal music, and so on include thousands of works. Songs feature prominently among them. There are circa 80 vocal song texts in the plays of Shakespeare and a large number of references and allusions to all kinds of songs. Since 1616, these texts and several of the poems have attracted numerous Western art composers including some of the best-known song composers of every age ranging from Purcell to Britten, Arne to Stravinsky. This pre-concert talk looks at the songs in tonight’s concert from a stylistic and historical perspective.

Professor Christopher Wilson
[University of Hull]
Professor Wilson has established an international reputation as a leading Shakespeare music scholar. His latest book, *Shakespeare’s Musical Imagery* (2011) investigates categories and thematics in musical metaphor and contextual reference throughout the plays and poems. His *Music in Shakespeare* (London and New York, 2005), is the most comprehensive study of all the musical terms found in Shakespeare’s complete works and is acknowledged as an indispensable reference work for scholars and practitioners. His *Music in Shakespeare* database cites every reference to music in its original location in a play or poem. In addition to articles, reviews, etc. in various publications world-wide, Christopher wrote the Shakespeare entries in the *New Grove Dictionary of Music* (2001) and the *Grove Dictionary of Opera* (1992); he was the music consultant for the permanent exhibition at the Globe Theatre in London; and he was the UK research associate for the vast Shakespeare Music Catalogue project based in Canada and published by Oxford University Press in 1991.

Professor Wilson is an internationally recognised scholar of early modern English music/words and early modern English music theory with research specialisms in Campion, Dowland, Rosseter, Danyel, Coprario, Byrd and other composers and poets of the English Renaissance. Further research activity includes 19th-century British music/poetry, 20th-century English lyric romanticism, music analysis, and baroque performance practice. He has served on the Council of the Royal Musical Association, has lectured in France, Germany, Sweden, Cyprus, USA and Canada and has broadcast on various topics on BBC Radio 3, the Australian Broadcasting Corporation, and Swedish National Radio. As a practitioner, he is an oboist, keyboard player and conductor.
Symposium – Recital Room

Saturday 12th November, 9:10 a.m.

Samuel Barber, Sonata for Cello and Piano, Op. 6
I. Allegro ma non troppo - II. Adagio-Presto-di nuovo Adagio - III. Allegro appassionato

Claire Babington – cello
Marie Blair – piano

Samuel Barber remains one of the most famous composers of the twentieth century, yet in his day he was considered an anachronism. His neo-romantic style proved too reactionary for many notable composers and critics of the day, yet this style has endured, even experiencing a renaissance amongst today’s composers.

Though an early work, Barber’s Sonata for Cello and Piano remains a wonderful example of his mastery of the neo-romantic style. The piece was written in 1935 for his friend, cellist Orlando Cole, and was later championed by Gregor Piatagorsky, who helped it to become a mainstay of the cello repertoire. The sonata features dark and lyrical writing for both instruments and truly shows their expressive capabilities. The first movement presents a traditional sonata form with themes highly reminiscent of Brahms. He explores the low range of both instruments, adding to the emotional character of the music. The third movement is similar, with a nod to Chopin in the piano writing combined with a free and improvisatory second theme. But the most striking movement is the second, which features a ‘New England chorale’ with strikingly beautiful and austere writing. The chorale sandwiches a lively scherzo with tricky metric modulations for both instruments.

Marie Blair [Independent Researcher, USA]

Michigan native Marie Blair holds degrees from Michigan State University and University of Cincinnati College-Conservatory of Music, and a prestigious professional performance diploma from Royal Northern College of Music in England. Her teachers include Deborah Moriarty, Frank Weinstock, and Benjamin Frith. At RNCM, she won the 2002 Bach Prize and the 2002 Piano Duo Prize.

As a soloist, she has performed in New York, including concerts at Steinway Hall and Spectrum, the Midwest, and internationally. She has played concertos with the MSU Wind Symphony, the American Wind Symphony Orchestra, and the RNCM Baroque Ensemble. Marie also is an avid harpsichord player, studying with Gary Cooper, Edward Parmentier, and Arthur Haas. A highly sought-after accompanist for instrumentalists and vocalists alike, Marie resides in New York City, where she accompanies at NYU and maintains an active performance schedule, playing collaboratively in many venues around New York, including Carnegie Hall and Marble Collegiate Church, as well as across the country. She also is a Steinway Educational Partner, maintaining a private studio in the city. Since moving to New York, Marie has maintained contacts with her home state as a piano instructor at Blue Lake Fine Arts Camp and presenting a guest recital at Michigan State University.
Claire Babington

Since leaving the Royal Northern College of Music, Claire has had a busy and varied career as a freelance cellist and teacher. In demand as a continuo cellist she has worked on operas by Handel, Monteverdi Purcell and Rameau; as well as regular performances of Bach’s *St John Passion*, *St Matthew Passion*, *B minor Mass*, and Handel’s *Messiah* as well as playing with the Dunedin Consort under John Butt. Returning to study at the University of Manchester, she completed an MA researching the sources and inspiration behind modern day continuo cellist’s performance practices. As well as giving continuo coaching and workshops at Manchester, Liverpool and Aberdeen Universities, Claire has given many performances of Vivaldi’s cello concertos and sonatas and Bach’s Solo Suites in particular. As well as regular teaching in Manchester and Oxford Cello School she teaches and is Visiting Professor in Performance at Aberdeen University and along with fellow members of her group Northern Baroque, gives recitals and workshops around the country’s schools and Universities, most recently exploring the genre of baroque dance.

As a modern cellist, Claire has worked with the Hallé, Liverpool Philharmonic and plays regularly with the Manchester Camerata. She retains a love of core cello repertoire, most recently giving a recital of Brahms, Beethoven and Mendelssohn with the pianist Pavel Timofejevsky, as well as more contemporary repertoire leading to participation in an eclectic mix of recordings and premiers. Most recently she has recorded Rawsthorne’s clarinet concerto and has just finished Manchester Camerata’s series of Hacienda Club concerts. She is the cellist in electric string quartet Litmus and plays on a 1998 cello by the Welsh maker John Watkin.
Visual imagery can often be a part, in one way or another, of musicians' instrumental practice and performance preparation. Performance studies highlight the use of visual imagery – often defined as 'seeing with the mind's eye' (Lacey & Lawson, 2013) – as beneficial in overcoming performance anxiety (Bowes, 2009); from imaginative recreations of the concert setting to mental views of one's staging movements. At other times, imagery is described as an integrated part of the music memorisation process (Holmes, 2005) or as a source of motivational stimuli during private practice (Clark et al., 2012; Trusheim, 1991). There is, however, even further scope for consideration of the use of imagery within an ensemble context. The following paper will explore the field of imagery in music through the lens of piano-accompanied and duo chamber works, outlining the role of imagery in small group collaborations and its implications in music performance studies. The way anticipatory auditory, motor and visual imagery facilitate aspects of an ensemble's performance (Keller, 2012) may lead to improved cohesion between the pianist and the respective partner, increased coordination of movements and enhanced overall sound production. Furthermore, agreed metaphorical visual imagery may lead towards shared interpretational goals amongst duo/chamber partners, with a view to optimizing and enriching the ensemble's performance. Examples of imagery used in previously documented rehearsals (Goodman, 2000) and a more recent study of duo rehearsals will be explored in relation to this.

Graziana Presicce [University of Hull]

Graziana is currently working through her PhD studies in Music Performance at the University of Hull as part of the University's scholarship programme. Graziana graduated in 2012 with a First Class BA Music Degree at the University of Hull, where she was awarded the Sir Thomas Beecham Music Scholarship and Special Prize in Music. The friendly atmosphere and the privilege to study piano under the guidance of Irina Glushenkova encouraged her to pursue her studies at Hull further, by completing a Master's degree with Distinction. Graziana's doctoral research, also explored through her performance activities, investigates listeners' responses to classical piano music with a focus on engagement levels (absorption) and music-induced visual imagery. The research aims at identifying potentials for common ground between the two fields and investigates the influence of selected aspects from listeners' individual differences. The research fuses exploratory empirical studies with musicological approaches, such as topic theory, in pursuit of a richer musical understanding and a direct link between the music and its perception. As a performer, Graziana actively engages in recitals in and out of Hull, both as a soloist and as an accompanist, as well as joining local chamber ensembles. She is currently collaborating on establishing the New International Chamber Ensemble (NICE) with Hana Drábková, Miho Murata Fletcher and other local professional musicians. As a classical pianist, her interests embrace a variety of musical styles and she always looks forward to new, creative experiences.
Performing Tōru Takemitsu’s *Orion* for Piano and Cello with the Japanese Concept of *ma*: Performance Strategies for the Pianist

Keeping time and achieving a clean synchronization between performers can be considered vital for a good ensemble, especially in the performance of pre-twentieth-century music. The performers may achieve this through diligent counting and feeling rhythm together. However, the Japanese composer Tōru Takemitsu (1930–1996) challenges this traditional rhythmic ideal in ensemble playing through incorporating the Japanese aesthetic and performance practice of *ma*. *Ma* is often translated as empty time/space or silence; it is not a passive, but a living and active entity. In Japanese traditional arts and music, the length of a good *ma* is understood as a mathematically indefinite duration during which the performer must concentrate on the decaying sound. How can two performers in ensemble achieve a good timing while dealing with the duration that cannot be measured thus uncountable? In this paper, I will discuss how the pianist may achieve a good *ma* in the duo context based on my practice-based research on Takemitsu’s *Orion* for piano and cello (1984). In this work, the composer employs time signatures to organize musical time, and the pianist has to establish a tempo at the beginning of the work; the notation does not specify when and how to incorporate the performance practice of *ma*. While referring to my rehearsal diaries, I will propose various practicing techniques and performance strategies to help the pianist solve the dilemma of dealing with both countable and uncountable durations.

Ikuko Inoguchi [City, University of London]

Acclaimed for her “subtle sonority and fascinating colourful tones” (Der Kessener), the Japanese pianist Ikuko Inoguchi has been excelling both as a concert pianist and as a performer-scholar since completing her first doctorate (Doctor of Musical Arts) in the U.S. in 2009. After holding a Visiting Scholar Fellowship at the Institute of Musical Research in London during 2010-2011, she was awarded a PhD for her thesis entitled “Concepts of Time in the Works of John Cage, George Crumb, and Tōru Takemitsu, and Implications for Performance” in May 2016.

Ikuko has enjoyed international appearances as a soloist and a collaborative pianist in Japan, the U.S., and Europe. This includes her recitals at St. Martin-in-the-Fields (London), Sazanka Hall (Japan), and Kurosawa film festival in Würzburg. In 2013 she performed Rubinstein Piano Concerto No.4 with City University Orchestra under the baton of Anthony Weeden. Bringing artistry and scholarship together, she has given a number of lecture-recitals at regional, national, and international conferences and symposiums, such as College Music Society national conference (U.S.), “Music from Japan” conference (London), and “Doctors in Performance” music festival-conference (Helsinki). Currently, Ikuko is a visiting piano teacher at Padworth College and working as an accompanist at City, University of London. She has worked with internationally renowned artists, such as Vitaly Margulis, Malcolm Bilson, John Lill, Elena Edelstein, Eric Larsen, Inge Rosar, and Gordon Fergus-Thompson.
Learning to Accompany

This paper explores primary data gathered from selected university music students working as accompanists with peer instrumentalists. While many undergraduate pianists have considerable skill as solo players, they can enter higher music education lacking experience in duo playing, accompanying and ensemble work. Furthermore, they may feel unconfident in their ability to cope in these situations and thus reluctant to participate. Therefore, there is a need for educators to encourage students to engage in accompaniment activities (both formal and informal), and also for enhanced understanding of the needs of novice accompanists – how do students learn to accompany? What are the challenges; what are the rewards, and what skills do accompanists need to develop?

This research presents the perspectives of student pianists learning to accompany peer instrumentalists at a UK university. Data, collected from undergraduate students, and from staff working with these students (coaching students in duo partnerships), reveals perspectives on students’ learning needs, highlighting the perceived demands of the situation, strategies adopted in practising and within collaborative rehearsal and performance, and how this learning can influence students’ self-view and development as pianists. The findings are relevant to the provision and orientation of institutional instrumental learning but also have application to independent instrumental learning.

Elizabeth Haddon [University of York]

Elizabeth is Research Fellow in Music at the University of York, where she devised and leads the new MA in Music Education: Instrumental and Vocal Teaching, and also teaches piano. She is the author of Making music in Britain: Interviews with those behind the notes (Ashgate, 2006) and co-editor with Pamela Burnard of Activating Diverse Musical Creativities: Teaching and learning in higher music education (Bloomsbury, 2015) and of Creative Teaching for Creative Learning in Higher Music Education (Routledge, 2016).

Her research is published in leading peer-reviewed journals and has been presented at international conferences on music education and performance psychology, and her interests include instrumental and vocal pedagogy, the student learning experience and professional development.
Piano accompaniment is a relatively unexplored area of performance, being talked about much more than written about. In an effort to encourage people to re-think the piano accompanist, this presentation aims to provide an account of a) the attitudes surrounding accompaniment and accompanists in the last 130 years, and b) contemporary expectations relating to the skills exhibited and roles assumed by pianists in their capacity as piano accompanists. Since the late nineteenth-century, musicians started publishing articles about accompaniment, primarily in magazines and journals (Gee 1883, Lyle 1923, Adami 1952). Throughout the twentieth-century the contributions became more serious in nature, mainly from practitioners who, influenced by their personal experiences in the field, enriched the field of accompaniment with books and manuals (Moore 1943, Adler 1965, Cranmer 1970, Katz 2009). From the late twentieth-century onwards, accompaniment has been more closely researched, in both theoretical (Rose 1981, Mann-Polk 1984, Kokotsaki 2007) and empirical (Keller 2008, Ginsborg & King 2012) contexts. My ongoing doctoral research aims to explore the skills and roles exhibited by professional piano accompanists. Two empirical studies, an interview study and a performance-based case study, were the source of the new data. The participants were 20 practising professional musicians - 10 pianists specialising in piano accompaniment and 10 instrumental and vocal soloists. The results reveal contemporary attitudes and expectations towards piano accompanists, shedding light upon the musical, practical and social aspects of the duo chamber relationship.

Evgenia Roussou [University of Hull]

Evgenia holds a Bachelor of Music with Honours degree from the University of Hull, a Masters degree in performance with specialisation in piano accompaniment from the University of Leeds, and a Piano Diploma with Distinction from the National Conservatory of Cyprus. During her studies she was awarded the Luther & Ernest Gaunt Award in Music and the Broadwood Trust Scholarship, and had lessons and master classes with various artists including Keith Swallow, Beryl Chempin, The Allegri Quartet, and James Kirby.

Her doctoral research aims to explore the skills and the functional and socio-emotional roles exhibited by experienced piano accompanists in the solo-accompaniment Western art duo context, via an observational case study and interview study. It also endeavours to provide evidence which will encourage both practitioners and researchers to re-think the piano accompanist in a clearer light.

As a performer, she is an active piano accompanist involved in a variety of concerts, exams and auditions (e.g. Jeunesse Musicales World Orchestra, European Youth Orchestra, Eurovision Young Musicians Contest). She currently teaches International Baccalaureate (IB) Music at The American International School in Cyprus.
Accompanying as Leading – Active Listening, Mind Reading and Improvisational State of Mind in Piano Accompaniment

This presentation will take the form of a lecture/workshop. David Dolan will be joined by two musicians, clarinettist Rae Todd and pianist Michaella Livadiotis. Together they will demonstrate some aspects of structural listening, following and leading. Some basic concepts and examples of classical improvisation between duo partners - as well as applications on repertoire works - will be introduced as means to enhance active listening, and the ability to feel a partner’s intentions regarding phrasing, timing, and other elements of expression.

Professor David Dolan
[Guildhall School of Music & Drama]

David Dolan has devoted an important part of his international career as a concert pianist, researcher and teacher to the revival of the art of classical improvisation. In his solo and chamber music performances, he incorporates extemporisation into the relevant concert repertoire in repeats, eingangs and cadenzas, as well as in preludes, fantasias, and extemporising on themes provided by the audience.

David has performed worldwide in concert venues and festivals, such as the Wigmore Hall and the Royal Festival Hall in London, Auditorium Châtelet and Salle Pleyel in Paris, Concertgebouw and Anton Philipzaal in Holland, the Jerusalem Theatre and Tel-Aviv Museum in Israel. He has made live recordings and broadcasts for several European radio and TV stations. Professor of Classical Improvisation and its various applications to solo and ensemble performance at the Guildhall School of Music and Drama in London, David has been heading the Centre for Creative Performance & Classical Improvisation since 2005. He also teaches at the Yehudi Menuhin School.

Since 2011 David has been running a programme of classical improvisation applied to performance at the Australian National Academy of Music (ANAM) in Melbourne based on annual intensive residencies. He is frequently invited to give master classes and workshops at a number of music institutions, such as the Juilliard School, the Royal College in London, the Tchaikovsky Conservatoire in Moscow, the Chopin University in Warsaw, the New England Conservatory in Boston, the Jerusalem and Tel-Aviv Music Academies, Verbier Festival, the Sibelius Academy in Helsinki, Auckland and Waikato Universities in New Zealand, Norwegian Music Academy in Oslo and the Paris and Geneva Conservatories. David is an associate fellow in music at Clare Hall, Cambridge University. Yehudi Menuhin’s response to David Dolan’s CD
When Interpretation and Improvisation Get Together was: "David Dolan is giving new life to classical music."

Born in Israel, David Dolan studied piano with Prof. Sonia Valin and composition and improvisation with Prof. Haim Alexander at the Jerusalem Academy of Music in Jerusalem (B. Mus. and "Artist Diploma - Summa Cum Laude"). He then studied with Leon Fleisher at the Peabody Conservatory in Baltimore and with Claude Frank in New York. In 1977 he took part in Arthur Rubinstein's class in Jerusalem. His PhD work examined parallels between emotional expression in speech and musical improvisation. Later research has focused on creativity, communication and expression in performance.

**Rae Todd [University of Hull]**

Rae is a clarinet performer based at the University of Hull. He successfully completed his BMus and MMus degrees at this institution and is currently studying for his PhD in Performance. Throughout each degree, he has focussed specifically on clarinet performance, particularly contemporary repertoire.

Rae has recently joined the New International Chamber Ensemble (NICE) which hopes to makes its first concert appearance later this year. Outside of music, Rae has a keen interest in old motorbikes, nice food, and good beer.

**Michaella Livadiotis [Trinity Laban Conservatoire of Music & Dance]**

Michaella is a pianist based in South East London, specialising in contemporary works and improvisation. Originally from Cyprus, where she was a member of the Cyprus National Youth Orchestra Wind Band, Michaella first developed an interest in contemporary music through piano music. This led to involvement in projects such as The International Pharos Contemporary Music Festival, as well as masterclasses from visiting artists. Her interest in multiple art forms led to performances in two Youth Music Theatre productions: Korczak (The Rose Theatre, 2011) and The Dark Tower (Riverside Studios, 2013) as a pit band musician, playing both piano and tuned percussion.

She is currently in her fourth year of study at Trinity Laban Conservatoire of Music and Dance having studied piano with Simon Young and Katya Lebedeva, and has previously studied composition with Errollyn Wallen and improvisation with Douglas Finch. Whilst at Trinity Laban, Michaella holds joint first place in the Gladys Puttick Improvisation Competition (2014) and was a finalist in the Alfred Kitchin Solo Piano Competition (2015). She has taken part in events including the CPE Bach festival, the Recycling The Past Festival and Maurizio Moretti piano masterclass. More recently, Michaella has premiered the works of composers Talia Morey, Richard Edwards, and Erica McLeod, and frequently collaborates on projects with both musicians and dancers from Trinity Laban. She has a keen interest in piano duo works, and has worked with various other pianists on a wide range of repertoire from Rachmaninov to Peter Racine Fricker and newly commissioned works.
Symposium – Recital Room

Saturday 12th November, 3:10 p.m.

Playing the Text: The Song Pianist's Alchemy

Clare McCaldin – mezzo-soprano
Libby Burgess – piano

The essence of song lies in the intersection of music and words. It is possible to recite the text without music, and it is possible to play the music without any words; yet it is only when the two combine that we have song.

Whilst the singer can use their instrument to perform both music and words, the pianist's function in literal terms can only be musical - melodic, harmonic and rhythmic - with no possibility of announcing the text itself. How then does the song pianist ‘play the text’ of a song? Should they try?

What is the pianist actually doing when preparing, playing or performing song? Does it matter whether they know or understand the words? Can they play in a way which accommodates and facilitates the singer’s work, deploying broader musicianship skills, without consideration of the text? Is ‘playing the text’ merely understanding it, or is there something more, perhaps something intangible, at play?

Drawing on my own experience as an active professional song pianist and chamber musician, I will examine the differences and similarities between accompanying singers and accompanying instrumentalists. Exploring a range of styles of song composition, and studying different received approaches as well as anecdotal evidence from colleagues, I shall try to ascertain what is distinct about the process of performing music with text, from an instrument which cannot generate text, and to pin down the process through which a song pianist goes.

On behalf of the Haydn Society of Great Britain, Clare fund-raised and oversaw the installation in 2015 of the first commemorative blue plaque to Joseph Haydn in London.

Libby Burgess [Independent Researcher]

Libby is a pianist dedicated to the fields of song and chamber music, collaborating regularly with some of the finest singers and instrumentalists of her generation. Her diverse schedule ranges from song recitals in the UK’s major concert halls and festivals, to chamber music in obscure venues around the country or appearances on Radio 3. Libby is Artistic Director of New Paths, a major new festival of concerts, outreach, and education events, which took place for the first time in April 2016 in Beverley, Yorkshire. In 2013 she established Konstellation, which presents programmes exploring the intersection of song and chamber music; this combined interest is reflected in her discography, which ranges from The English Oboe: Rediscovered with James
Turnbull, released in 2013 to excellent reviews, to her most recent disc featuring songs of madwomen with mezzo-soprano Clare McCaldin.

Born in Sussex, Libby took a first in music at Oxford, where she was the first female organ scholar at Christ Church Cathedral, before specializing in piano accompaniment with a postgraduate scholarship at the Royal Academy of Music. Here she was awarded numerous accompanist prizes and graduated with the DipRAM for an outstandingly high final recital mark, subsequently being awarded both the Shinn and Lucille Graham fellowships. Libby’s passion for working with singers extends beyond the piano: she is in demand as a vocal coach, chorusmaster and conductor. She gives masterclasses at schools and universities across the UK, and until 2015 was Head of Keyboard at Eton College.

**Clare McCaldin**

Clare has built a diverse career and a reputation as a powerful performer on the opera stage and concert platform. She has sung at the Salzburg Easter Festival, the Royal Opera, ENO, the BBC Proms and the Edinburgh International Festival and has recital partnerships with Libby Burgess, Paul Turner and Andrew West.

Clare is a great advocate of new music and has performed work by Cheryl Frances-Hoad, Cecilia McDowell, Hugh Wood, Michael Zev Gordon and created roles for Opera North, Royal Opera, WNO and Aldeburgh. She appeared in Errollyn Wallen’s Cautionary Tales at the 2014 Latitude Festival and in Stephen McNeff’s Prometheus Drowned, on tour for Nova Music Opera. Clare’s company McCaldin Arts continues to tour her solo shows, Haydn’s London Ladies and Vivienne.

Madrigali dell’Estate, a CD of works written for her by Stephen McNeff, her recording of Hugh Wood’s Laurie Lee Songs and her most recent recital CD, Notes from the Asylum, have all been awarded four stars by BBC Music Magazine.

Clare is a Founder Trustee of New Notes & Noises, a charity dedicated to creating high-quality performances of new work and multi-disciplinary collaboration. Read more about our first project, The Ubiquitous Woman, at newnotesandnoises.org.uk.
On the Verge of Atonality: A Pianist’s View on Arnold Schönberg’s Lieder from 1908

After the first public performance of Arnold Schönberg’s “Das Buch der hängenden Gärten” op. 15 in Berlin in 1912, a critic wrote “One must completely divorce oneself from the definition of a Lied in these twelve [sic] pieces. It is a sung declamation to which the piano now and then throws in a few single sounds, or suddenly without apparent reason a flashing figure, a raging, passionate outbreak of a few seconds.”1 Although few would agree with this assessment today, the role of the pianist in this work is still relatively unexplored. Examining it artistically in context of other German Lieder from the early 20th century, I attempt to determine the pianist’s role in relation to the text, the musical work and the singer and on this basis develop strategies for practicing and performing it. In this presentation, special attention is turned to the question if the pianist needs different skills or techniques in order to accompany Lieder on the verge of atonality. This question is explored in light of two settings of Karl Friedrich Henckell’s poem “Winterweihe”. Richard Strauss set it as “Winterweihe” op. 48 no. 4 in 1900 and Arnold Schoenberg as “In diesen Wintertagen” op. 14 no. 2 in 1908, shortly before he started working on Opus 15.


References:

Friederike Wildschütz [University of Stavanger, Norway]

Friederike is currently a fellow in the Norwegian Artistic Research Programme. In her artistic research project “The Voice of the Piano”, she explores the pianist’s role in Arnold Schönberg’s “Das Buch der hängenden Gärten”, Op. 15, in the context of other German Lieder from the early 20th century. She studied piano with Professor Gerlinde Otto at Hochschule für Musik FRANZ LISZT Weimar, where she obtained a pedagogic and artistic diploma.

In addition to studying solo and chamber music repertoire, she has been interested in Lieder since she started Liedbegleitung with Professor Karl-Peter Kammerlander as a subsidiary subject in Weimar in 2005. During her master and postgraduate studies with Professor Erling R. Eriksen at the Department of Music and Dance, University of Stavanger, she studied German, Nordic, and Russian Lieder in addition to focusing on solo repertoire from the 19th century. Before her fellowship, she worked as an accompanist for singers and young talents at the University of Stavanger. She has accompanied master classes of renowned singers and is a much sought-after chamber music partner. She was awarded several scholarships, among others the Shell Prize in 2012.
Towards a Truly Collaborative Practice: Embodiment and the Construction of Musical Intimacy in the Singer - Pianist Duo

The rapid development in recent decades of specialised Piano Accompaniment courses heralds an institutional move towards new ways of considering the relationship between singer and pianist. For the pianist, accompaniment is no longer an afterthought in a solo-oriented training, while singers are now invited to engage with accompanists as fully-fledged peers. In short, the face of the craft is changing, and no shift is more semantically revealing than its increasingly popular designation: collaborative piano. As fresh engagements with issues of embodiment enter the literature of Ethnomusicology, Dance, and Performance Studies, exciting possibilities emerge for exploring the richly nuanced dynamics of the partnership inherent to the Art-Song repertoire. This paper aims to discuss the construction of musical intimacy between singer and pianist using case studies from the author’s personal experience as an accompanist during a week of master-classes with Susan Manoff (Paris Conservatoire) in 2013. In particular, this investigates the role of embodied practices in establishing a feeling of complicity between the two performers, as well as the role of these strategies in fostering closer musical collaboration. The body – breathing, facial expression, gesture – has long formed an integral part of the singer’s technique and stagecraft. However, embodiment plays a crucial role in the collaborative relationship. This is why this paper explores how a physical stance of openness can reflect a psychological disposition; how eye contact, often advocated in chamber music settings, fosters a heightened ‘sympathetic’ or ‘active’ listening; or how gesture offers possibilities for rich non-verbal musical communication.

Pierre Riley [University of Cambridge]

Pierre has trained both as a collaborative pianist and as a soloist. After earning degrees in performance from the Université de Montréal under the guidance of Paul Stewart, he furthered his training at the Guildhall School of Music & Drama in London, where his teachers included Charles Owen, Joan Havill, and Eugene Asti. In addition to his activity as a recitalist – spanning solo, art song, and chamber repertoires – he has taken part in a wide range of musical projects. These have included lecture recitals, outreach performances in schools, film score recordings, and interdisciplinary productions combining music and theatre. Through master-classes and other projects, Riley’s practice as a performer has been enriched by his encounters with distinguished artists as Susan Manoff, Graham Johnson, Iain Burnside, John Perry, Pascal Devoyon, and Jean-Claude Vanden-Eynden.

He is currently embarking on a PhD in Music at the University of Cambridge. Under the supervision of Professor John Rink, he intends to explore the performance of Bach’s keyboard works on the modern piano, bringing early twentieth-century interpretative approaches to bear on the issues faced by pianists today in this repertoire. Pierre Riley’s research interests stem from his practice as a performer: in addition to the aesthetic issues surrounding Bach pianism and the present-day pianist’s relationship to the recorded past, he has an active curiosity about collaborative creativity in the context of piano accompaniment.