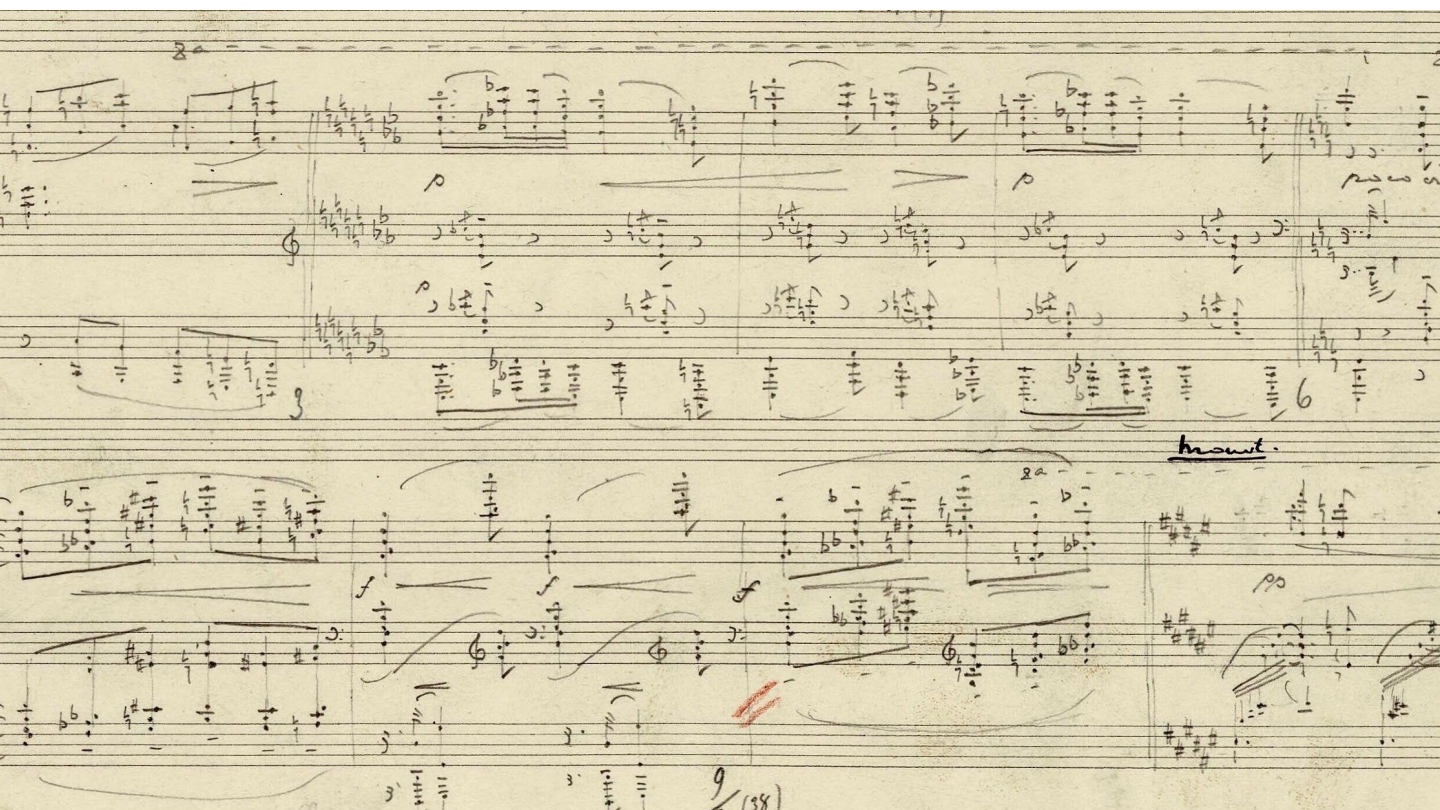


PIANO MUSIC OF THE 20TH CENTURY

Interrogating Performance and Research



PROGRAMME & ABSTRACTS

Monday, 15 December 2025

The Royal College of Music

Prince Consort Rd, South Kensington, London SW7 2BS

<https://www.rcm.ac.uk/research/20cpiano>



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Cover image: Claude Debussy, *Préludes – Livre II: La terrasse des audiences du clair de lune*, autograph manuscript, Bibliothèque nationale de France (Paris, 1913).

PROGRAMME COMMITTEE



Professor Robert Adlington

Head of Research & Professor of Musicology



Dr Christina Guillaumier

Reader in Music & Cultural Practice



Nuno Lucas

Doctoral Student, Conference Organiser



Tal Walker

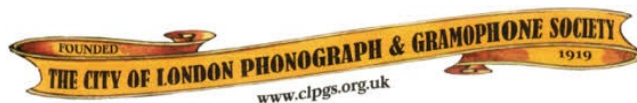
Doctoral Student, Conference Organiser



Andrew Zolinsky

Piano Professor, Contemporary Piano
Coordinator and Professor

The event is hosted by the Royal College of Music and supported by the Royal Music Association, Music & Letters Trust, and The City of London Phonograph and Gramophone Society.



WELCOME



Professor Robert Adlington

Head of Research &
Professor of Musicology
(Royal College of Music)

As Head of Research at the Royal College of Music, I'd like to offer you the warmest welcome to this one-day conference on Piano Music of the 20th Century. This event draws together a number of key themes within the College's diverse research culture, including performance, performance science, music's material culture, and historical and critical studies. At its heart lies a commitment to exchange between and interpenetration of the insights arising from practice and scholarly investigation. We are thrilled to be joined by the internationally renowned pianist Ralph van Raat, as well as distinguished performers and scholars representing the full spectrum of career stages. I hope you will find the day fruitful and rewarding, and look forward to meeting many of you as the day unfolds.

ABOUT THE CONFERENCE

This one-day conference aims to promote practice-led approaches to the research of 20th-century piano repertoire and performance practice. It invites performers, scholars, pedagogues, and students to discuss shared concerns and learn from each other's perspectives at this thought-provoking event. The conference's rationale is forward-looking. It stems from the need to re-evaluate current approaches to 20th-century piano repertoire. This is particularly important in light of what it means to be a contemporary pianist in the 21st century. Today's musicians are faced with the fragmentation of their practice. Additionally, the demands of the music profession have evolved. They now extend beyond simply mastering the score and the instrument. Today's pianists must also navigate the weight of established performance traditions of 20th-century repertoire. These traditions preserve elements such as plurality, radicality, and authenticity in the prescriptiveness of notation. This conference aims to reassess the connections between past and current practices. It seeks to question tradition and establish new ideas while endorsing disruption through discussion and engagement in artistic research. By bringing together academics and performers, the conference hopes to foster healthy discussions on making practice-led research in 20th-century music accessible, discoverable, and relevant for performers.

PRACTICAL INFORMATION

Venue and travel

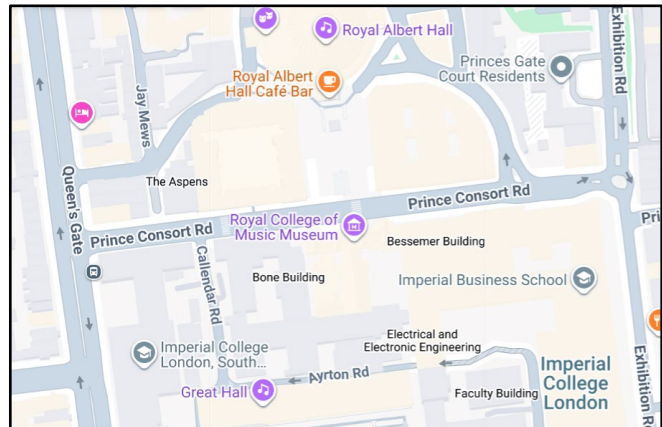
The Royal College of Music in London is easy to reach on foot from nearby attractions in South Kensington, from Kensington High Street and from Kensington Gardens.

Royal College of Music
Prince Consort Road
London SW7 2BS

Transport

- 🚇 South Kensington: 0.5 miles
- 🚇 Gloucester Road: 0.6 miles
- 🚇 High Street Kensington: 0.8 miles

- 🚆 Paddington: 1.5 miles
- 🚆 Victoria: 2 miles



- 🚲 Santander Cycles docking station and public cycle locking facilities adjacent to RCM

Food & drink

Light refreshments and lunch will be provided to all delegates of the conference.

There is also a range of restaurants, cafés and other establishments nearby, most adjacent to South Kensington station.

Access

The main entrance to the RCM has eight steps up from the pavement and two inside the main doors. A lift is available for visitors with limited mobility. The lift is built into the smaller staircase to the left of the main entrance steps. There is an intercom button on the control panel, which can be seen and reached easily from the street. On arrival, press the buzzer to notify a member of RCM staff, who will come out to meet you and operate the lift for you. All our event venues can be accessed by visitors with limited mobility via the lift at the main entrance.

Enquiries

If you have any questions concerning the conference, please contact the conference organisers, Tal Walker and Nuno Lucas, at 20Cpiano@rcm.ac.uk.

CONFERENCE SCHEDULE

8:50	Registration	
9:20	Welcome – Professor Robert Adlington (Royal College of Music)	
9:30	Session I Shaping an Informed Performance Chaired by Professor Robert Sholl (Royal Academy of Music and University of West London)	Dr Nuno Cernadas (Koninklijk Conservatorium Brussel) <i>Let There Be Light! The creation of an informed coloured-light performance of Alexander Scriabin's late piano sonatas</i>
		Ioana Carina Cirtita (University of Oxford) <i>Creating an Informed Contemporary Performance of Carmen Petra-Basacopol's Impresii din Muzeul Satului [Impressions from the Village Museum] Op. 15</i>
		Dr Thomas Dennehy-Caddick (Royal Academy of Music) <i>Interpreting a Negative Dialectic: Silence and Serialism in Jean Barraqué's Sonate pour piano (1950–52)</i>
11:00	Break	
11:30	Session II Exploring Early Recordings Chaired by Emilia De Geer (Royal College of Music)	Carmen Romero-Valencia (Universidad Complutense de Madrid) <i>From reproducing piano rolls to reality: Empirical approaches to Falla's pianism and the changing interpretation of his Cuatro piezas españolas (1912–1978)</i>
		André Terrell Short (Royal College of Music) <i>Adapting to the Marketplace: Performance Practice and Self-Fashioning in Cecile Chaminade's Recordings</i>
12:30	Lunch	
13:30	Performance by RCM piano students Béla Bartók – Suite, Op. 14 (1916) – Leo Little Arnold Schönberg – Zwei Klavierstücke, Op. 33 (1928-31) – Ruuka Ogihara Olivier Messiaen – L'Alouette Lulu , Catalogue d'Oiseaux, Livre III (1956-58) – Dida Condria	
14:00	Session III Negotiating Traditions Today Chaired by Nuno Lucas (Royal College of Music)	Aidan Chan (Royal College of Music) <i>Tradition as Simulation: Aesthetic Regulation and the Politics of Pianistic Labour from the 20th Century to the Present</i>
		Gabriel Jones (Kunstuniversität Graz) <i>The Limits of Literalism: Reinterpreting Stockhausen's Klavierstück I</i>
15:00	Break	
15:15	Keynote Lecture-Recital - Prelude to Boulez: The Young Boulez Unveiled Ralph van Raat (Conservatory of Amsterdam & Accademia di Musica di Pinerolo) Chaired by Tal Walker (Royal College of Music)	
16:15	Break	
16:30	Roundtable Panel Professor Roy Howat (Royal Academy of Music and Royal Conservatoire of Scotland), Dr Inja Stanović (University of Surrey), Ralph Van Raat (Conservatory of Amsterdam) and Andrew Zolinsky (Royal College of Music) Chaired by Dr Christina Guillaumier (Royal College of Music)	
17:30	Conclusion and Close	

SESSION I: Shaping an Informed Performance

Time: 9.30am–11.00am



Dr Nuno Cernadas

Koninklijk Conservatorium Brussel

Let There Be Light! The creation of an informed colored-light performance of Alexander Scriabin's late piano sonatas

ABSTRACT

Alexander Scriabin's (1872-1915) late music has inspired countless performances engaging with the mystical proposition of integrating sound and color. The widespread belief in Scriabin's synaesthesia has motivated artistic explorations that, while innovative, arguably diverge from the composer's mystical intentions. This paper contends that synaesthesia is, in fact, an inadequate framework for understanding the composer's late music and that mysticism offers a more relevant lens through which Scriabin's syncretism can be correctly appraised.

In so doing, this paper explores the integration of a visual dimension in the performance of Scriabin's late piano music through the creation of an original colored-light dimension derived from the analysis of these works. The development of Scriabin's synthetic harmony in the transition from his middle to late periods is critical to the understanding of how the crystallization of a supra-tonal system facilitated its association with color. In this context, Scriabin's *Prometheus: The Poem of Fire*, op.60, and its groundbreaking harmonic developments and proposed color associations, serve as the departing point from which a theory of sound and color can be synthesized.

Finally, this presentation proposes to demonstrate in theory and in performance how these analytical and philosophical principles can serve to create a colored-light performance that is infused by the extra-musical ideas central to Scriabin's late art, and that allow the interpreter and the public to come closer to the "spirit of the music", i.e., its ceremonial, ecstatic nature.

BIO

Nuno Cernadas (Porto, 1988) is a 1st prize winner at the International Piano Competition "Pro-Piano," in Bucharest, Romania, and has appeared as a soloist alongside the Baden-Baden Philharmoniker, Orquestra do Norte, Harnos Festival Orchestra, Remix Ensemble, and the Gulbenkian Orchestra. Following the release of his recording of Scriabin's complete piano sonatas, which received international acclaim, he was described by BBC Radio 3 as "a terrific pianist" and praised for his "fiery and exciting playing" (International Piano). Cernadas holds a PhD from Vrije Universiteit Brussels and is Professor of Piano at both LUCA School of Arts (Leuven) and at Koninklijk Conservatorium Brussel.

SESSION I: Shaping an Informed Performance



Ioana Carina Cirtita

University of Oxford

Creating an Informed Contemporary Performance of Carmen Petra-Basacopol's Impresii din Muzeul Satului [Impressions from the Village Museum] Op. 15: A Lecture-Recital

ABSTRACT

This lecture-recital presents a case study in preparing an informed contemporary performance of Romanian composer Carmen Petra-Basacopol's (1926–2023) first piano suite *Impresii din Muzeul Satului* [Impressions from the Village Museum] Op. 15 (1960). Works from socialist-era Romania present unique challenges due to limited documentation and political isolation. How, then, do performers develop historically-informed interpretations when traditional sources—recordings, established performance traditions, and pedagogical lineages—are largely absent?

In response, this presentation demonstrates how integrating musical analysis with extra-musical evidence can address these documentation gaps. It triangulates sources including composer interviews confirming her aim to create a 'Romanian impressionism' rooted in 'dor' (Apostu 2019)—a complex emotion encompassing longing and nostalgia; scholarly analyses connecting the score to folk idioms and visual art (Mirea 2010; Hîrlav-Maistorovici 2002; Falan 2024); and documentation of the Village Museum in Bucharest that inspired the work. This framework is informed by ongoing primary research, including correspondence with scholars, preliminary evidence of Romanian piano school traditions, and figures connected to the composer's legacy.

The argument will be demonstrated through live performance of contrasting excerpts from the suite, showing how this research translates into tangible pianistic decisions. Ultimately, this research offers a more nuanced understanding of such music under different historical and political conditions, contributing to a richer appreciation of the Romanian piano repertoire and providing a replicable model for performers approaching under-documented repertoires.

BIO

Ioana Carina Cirtita is an AHRC-funded DPhil candidate and Light Senior Scholar at St. Catherine's College, University of Oxford, supervised by Professor Jonathan Cross and Dr. Maria Razumovskaya. As both a musicologist and pianist, she employs archival research, cultural-historical contextualisation, and musical analysis to examine performance practice traditions of Romanian piano repertoire while documenting the emergence of a distinctive national piano school. She holds an MA with Distinction in Historically-Informed Performance Practice from the Royal Conservatoire of Scotland, studying under Professor John Butt and pianists Isobel Anderson and Sinae Lee, and a First Class BMus from the University of Glasgow.

SESSION I: Shaping an Informed Performance



Dr Thomas Dennehy-Caddick

Royal Academy of Music

Interpreting a Negative Dialectic: Silence and Serialism in Jean Barraqué's Sonate pour piano (1950–52)

ABSTRACT

This paper examines the role of silence in Jean Barraqué's *Sonate pour piano* (1950–52), considering both its compositional genesis and the interpretative challenges it poses for performance. A landmark early venture towards total serialism, the *Sonate* extended serial techniques to non-pitch parameters, including rhythm, tempo, dynamics, registration, and articulation. Barraqué's precompositional serial materials were innovatively realised in the *Sonate* through structurally alternating "free" and "rigorous" styles of serial predetermination.

The most widely discussed feature of the *Sonate*, however, is the gradual emergence of silence, which dominates the latter part of the work. This paper integrates differing accounts of these silences into a conceptual matrix identifying four distinct forms of silence, each arising from tensions between free and rigorous serialisation: (1) "prime" silences, resulting from the overextension of rigorous serialisation; (2) "inversion" silences, from compromises within rigorous serialisation; (3) "retrograde" silences, from overextension of free serialisation; and (4) "retrograde inversion" silences, from compromises within free serialisation.

Each form of silence is demonstrated through analytical readings of four representative passages performed by the author, with select recordings of these passages in the work's discography examined through spectrographic representation to identify ways performers have suppressed or expressed the distinct form of silence in each case. Finally, the paper proposes an Adornian framework for interpreting the *Sonate*, arguing that interpretative strategies based on traditional closed organic works are ill-suited to such modern fragmentary works. Rather than expressions of formal closure, Barraqué's silences in the *Sonate* are shown to function as expressive ruptures: sites of aesthetic tension where the impossibility of organic musical expression becomes the expressive core itself.

BIO

Dr Thomas Dennehy-Caddick is a London-based pianist. He studied piano with scholarship at the Royal Birmingham Conservatoire under Victor Sangiorgio, graduating with distinction, and continued his studies with scholarship at the Royal Academy of Music, where he completed a performance doctorate on the music of Jean Barraqué with Roderick Chadwick. He has also undertaken funded study at IRCAM in Paris and the Darmstädter Ferienkurse. Specialising in modern and contemporary repertoire, he has collaborated with composers such as Tazul Tajuddin and Stephen McNeff, and has recorded keyboard works by Ryan Probert and the complete solo piano works of Jean Barraqué.

SESSION I: Shaping an Informed Performance

CHAired BY:



Professor Robert Sholl

**Royal Academy of Music and
University of West London**

Professor of Music at the University of West London, Assistant Organist at Arundel Cathedral and Lecturer at the Royal Academy of Music

Robert Sholl studied in Melbourne, Paris, and London, and teaches at The Royal Academy of Music and the University of West London. He has written extensively on twentieth-century music, including *Olivier Messiaen: A Critical Biography* (Reaktion, 2024), *Messiaen Studies*, and *James MacMillan Studies*, ed. with George Parsons (both Cambridge University Press, 2007 and 2021), *Contemporary Music and Spirituality* ed. with Sander van Maas (Routledge, 2017), and *The Feldenkrais Method in Creative Practice* (Bloomsbury, 2021), and on musical improvisation to film (in *Perspectives of New Music*). He recorded improvisations to film on the organ and piano. Robert has given recitals at the St John's Smith Square, St Paul's Cathedral, Westminster Abbey, and twice at the Madeleine and at Notre-Dame de Paris.

SESSION II: Exploring Early Recordings

Time: 11.30am–12.30pm



Carmen Romero-Valencia

Universidad Complutense de Madrid

***From reproducing piano rolls to reality:
Empirical approaches to Falla's pianism and the changing
interpretation of his Cuatro piezas españolas (1912–1978)***

ABSTRACT

This paper is based on doctoral research whose main objective is to define Manuel de Falla's (1876–1946) interpretative style, his pianistic tradition and technique, as well as his textuality concerning the score, in his recording of the Four Spanish Pieces (1906–1908) on two Welte-Mignon piano rolls of 1912 (transfer made by Denis Hall in 2007 from The Pianola Institute of London). The thesis is articulated in seven case studies. In the first instance, a comparative analysis is undertaken between the different transfers of Falla's Welte piano rolls made between 1948 and 2014, highlighting some discrepancies between them relating to technical aspects that must be taken into consideration in any study of reproducing piano rolls. In the second place, we compare Falla's interpretation of the Four Spanish Pieces with that of pianists of different nationalities born in the 19th and 20th centuries, intending to study the transformations in the interpretative conception of the work and the musical parameters that have undergone the most changes during a century, covering historical and contemporary recordings recorded between 1924 and 2021.

This paper focuses on the results obtained from a comparative analysis between Falla's recording and the interpretations of 25 other pianists born between 1877 and 1946—that is, during the composer's lifetime—and recorded between 1924 and 1978. A total of 77 sound files were analysed, covering 66 years of recorded music (1912–1978). We have applied techniques of empirical musicology, using the software Sonic Visualiser, as well as the open-access programs Dyn-A-Matic, Correlation Network Diagram Generator, and Scape Plot Generator. The results not only reinforce the image of Falla as a pianist trained in the romantic piano but also show a progressive fading away of nineteenth-century interpretative practices (tempo fluctuation, use of rubato, dynamics, accentuation and pedalisation, as well as unwritten arpeggiation or anticipatory basses), which in turn move away from the composer's agogics, his pianism and his sonorous conception which has become rougher, clearer and more percussive.

BIO

Carmen Romero-Valencia is a pianist and musicologist specialising in performance practice, historical recordings and empirical musicology. She holds an Honours Master's in Piano from the COScYL (Spain) and received advanced training in Budapest, Berlin, and Vienna. She completed a Master's in Music Performance and Research at VIU with distinction, supported by a scholarship from the Spanish Ministry of Education. Currently, she is a PhD candidate in Musicology under the supervision of Dr Ana Lloren and Dr Elena Torres at the Universidad Complutense de Madrid, funded by a predoctoral fellowship from the Spanish Ministry of Science, Innovation and Universities. She has lectured at UAX and CSMA and teaches in UCM's Musicology Department.

SESSION II: Exploring Early Recordings



André Terrell Short

Royal College of Music

Adapting to the Marketplace: Performance Practice and Self-Fashioning in Cecile Chaminade's Recordings

ABSTRACT

Cecile Chaminade (1857-1944), a French composer who reached her peak in popularity around 1910, was one of a few women composer-pianists of her generation to make several recordings of her best-known pieces. This paper analyses Chaminade's recording legacy to argue that her stylistic evolution was not a passive shift, but an act of professional self-fashioning. Through a comparative analysis of gramophone discs from late 1901 and Duo-Art rolls for the Aeolian Company made between 1913 and 1927, I demonstrate how her practice shifted over time from a 19th-century Romantic style—characterised by rubato, arpeggiation, and dislocation—to embracing cleaner and more rhythmically precise standards of the 20th century. Her articles, interviews, and unpublished letters further bolster Chaminade's ability to craft interpretations that adapt to the market, despite her resistance to writing music that embraced newer compositional styles. Ultimately, this study reframes Chaminade not as a relic of the 19th century, but as a pianist with great commercial agency well into the 20th century. Her savvy resiliency in performance provides a crucial case study of the construction of artistic identity across the 19th and 20th centuries and tangible evidence of shifting musical practices.

BIO

André Short is a doctoral student and studentship holder at the Royal College of Music. His research focuses on the career of Cécile Chaminade and how her artistic practices demonstrate agency and authority over her public image. He completed his master's degree at the Conservatorio di Musica di Perugia, where he specialised in performing works by underrepresented composers who continue to make up the majority of his concert programmes today.

PERFORMANCE BY RCM PIANO STUDENTS

Time: 1.30pm–2.00pm

PROGRAMME

Béla Bartók – Suite, Op. 14 (1916)

- I. Allegretto
- II. Scherzo
- III. Allegro molto
- IV. Sostenuto

Leo Little, piano

Arnold Schönberg – Zwei Klavierstücke, Op. 33 (1928–31)

- I. Mässig
- II. Mässig langsam

Ruuka Ogihara, piano

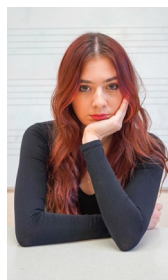
Olivier Messiaen – L'Alouette Lulu, Catalogue d'Oiseaux, Livre III (1956-58)

Dida Condria, piano

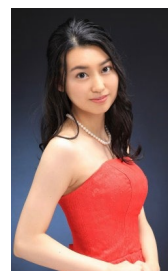
BIO



Leo Little is a second-year undergraduate at the Royal College of Music, pursuing a joint principal study in piano with Andrew Zolinsky, and composition with Dr. Alison Kay. Leo began piano lessons when he was 8, but began to take music more seriously in 2020, at the age of 14, when he joined the Junior Royal Academy of Music. There, he developed his love for performing contemporary music, and won various competitions, including the Iris Dyer Piano Prize twice and the overall Year 13 Prize. Leo also had numerous successes in composition, such as achieving highly commended in the BBC Young Composer Competition twice and, most recently, winning the Clements Prize hosted by Conway Hall.



Romanian-Irish pianist **Dida Condria** has performed in venues such as Carnegie Hall, Wigmore Hall and the National Concert Hall of Ireland. This year, Dida won the Blackwater Valley Opera Festival Bursary, the Charles Brennan Prize and the McCullough Bursary at the Dublin International Piano Competition. A laureate of multiple international competitions and BBC Young Musician Keyboard finalist, she has performed at various festivals such as Madrid Atempo, London Prokofiev Festival, and Vivace Vilnius. With an interest in contemporary music and free improvisation, she has been praised for her 'incredible performances and spellbinding renditions' of Sadie Harrison's piano works (UYMP). After graduating from the Royal Conservatoire of Scotland in 2025, she is now studying under Vanessa Latache as an RCM C.H. Scholar, gratefully supported by Irish Heritage, Drake Calleja and the Countess of Munster Trust.



Ruuka Ogihara is a Japanese pianist currently in her second year of the Master of Performance program with a specialisation in Contemporary Music at the Royal College of Music in London, where she is studying under Professor Danny Driver. She is the First Prize winner at the competition within the Walled City Music Festival in Northern Ireland, a result that has led to an invitation to perform in Florida in February. Her other awards include Third Prize at the Thermae Artlive Piano Competition, the Gold Prize at the 55th Kawai Piano Competition, and the Grand Prize at the Sapporo Newcomer Concert, as well as recognition in several other international competitions. She aspires to create a meaningful bridge between classical traditions and contemporary innovation, cultivating a musical future that carries both forward.

SESSION III: Negotiating Traditions Today

Time: 2.00pm–3.00pm



Aidan Chan

Royal College of Music

Tradition as Simulation: Aesthetic Regulation and the Politics of Pianistic Labour from the 20th Century to the Present

ABSTRACT

This paper examines the consolidation of aesthetic and structural homogeneity in 20th-century classical piano performance and its consequences today. While 21st-century discourse often emphasises diversity and individuality, I argue that the material and institutional conditions shaping performance practice are rooted in 20th-century developments. These include the rise of mechanical reproduction (recordings), the dominance of competitions, and the industrial standardisation of the piano - which have contributed to the regulation and professionalisation of pianistic labour.

Drawing on writings on mechanical reproduction (Benjamin), culture under capitalism (Adorno), and simulation (Baudrillard), I trace the reconfiguration of the pianist's role from creative agent (composer, improviser) to a disciplined interpreter whose value is mediated through consensus, legibility, and reproducibility. Competitions, as gatekeeping mechanisms, reward technical security and audience (consumer) palatability. Recording technologies further reinforce this system by privileging fixity and comparability, gradually replacing the singularity of performance with a regime of aesthetic standardisation. Meanwhile, instrument standardisation has entrenched a single model of instrument design and sonority, excluding pianists whose bodies or approaches do not conform to its implicit norms - often racialised and gendered.

Taken together, these conditions have produced not only a narrowing of interpretive range, but a performance culture increasingly engaged in the reiteration of its own mediated image of tradition. Rather than realising the score anew, performances frequently simulate prior interpretations that have accrued legitimacy through institutions and recordings. I conclude by examining Frederic Rzewski's composer-performer praxis as a form of resistance: foregrounding improvisation and political agency as modes of refusal within a performance culture that too often demands submission.

BIO

Aidan Chan is an Irish-Chinese pianist and PhD researcher at the Royal College of Music. His LAHP-funded practice research, supervised by Dr Maiko Kawabata and Dr Broderick Chow, explores how diasporic identity is embodied in performance. Drawing on his Hakka heritage, conservatoire training, and Marxist and postcolonial theory, his artistic practice resists cultural legibility through fragmentation and opacity. Described as "fearless and uncompromising," Aidan has performed at Carnegie Hall and Wigmore Hall and appeared as soloist with orchestras including the National Symphony Orchestra of Ireland and RTÉ Concert Orchestra. He was recipient of the 2023 RDS Music Bursary.

SESSION III: Negotiating Traditions Today



Gabriel Jones

Kunstuniversität Graz

The Limits of Literalism: Reinterpreting Stockhausen's Klavierstück I

ABSTRACT

Since its controversial premiere by Marcelle Mercenier at the 1954 Darmstadt International Summer Courses for New Music, Stockhausen's *Klavierstück I* (1952/53) has amassed a significant performance history and recording tradition. Analysis of this tradition reveals a wide range of responses to the piece's 'as fast as possible' tempo direction and so-called 'irrational' rhythms. This includes universal ignorance of rhythmic proportions in favour of physically mediated execution in the most challenging passages of the piece. As I have argued (Jones, 2022), these non-idiomatic 'crux' passages delimit a spectrum of complexity that extends to the simple rhythmic demands of rests and extended tones, giving rise to unpredictable gradations of parametric equilibrium in each performance, in conscious contradistinction to the fixed serial aesthetics of Stockhausen's contemporaneous electronic compositions (Stockhausen, 1964).

In this presentation, I share my pursuit of alternative 'criteria of possibility' with respect to tempo, in place of the traditional prioritisation of speed over rhythmic and dynamic precision heard in the extant recording corpus. I draw on audio and video recordings to explain my preparation of two differing reinterpretations of the piece, based on tempi that allow, respectively, for comprehensive rhythmic precision and realisation of all dynamic contrasts. These performances are considerably slower than any heard in the current performance tradition, testing the limits of my interpretive hold on the piece while adhering more closely to the technical strictures of the notation. Touching on questions of authorial control and the role of tacit performance traditions in the interpretation of twentieth-century piano music, I conclude by considering the serial-aesthetic implications of my reinterpretations and the broader significance of my practice-led methodology.

BIO

Gabriel Jones completed his practice-based PhD on the performance-orientated analysis and aesthetics of Stockhausen's early *Klavierstücke* at the University of Leeds in 2022. His work has been published in *Twentieth-century music*, *Music Analysis*, *Music Performance Research*, *Frontiers in Psychology*, and *Tempo*. Current research interests include issues pertaining to the performance of New Music, the integration of practice-based and performance-analytical methodologies, and the impact of technology on the subjective conception of musical works. He is currently investigating these issues as part of a three-year postdoctoral research project at Kunstuniversität Graz.

KEYNOTE LECTURE RECITAL

Time: 3.15pm–4.15pm



Photo Credit: Heather Pinkham

Ralph Van Raat

Conservatory of Amsterdam &
Accademia di Musica di Pinerolo

Prelude to Boulez: The Young Boulez Unveiled

ABSTRACT

Pierre Boulez is often seen as the architect of musical rationalism. Yet his early, unpublished works tell a different story: one of intuition, tension, and expressive fire. This lecture-recital offers a rare glimpse into the prelude of his compositional journey, helping us hear the later Boulez not as abstraction, but as an unfolding of expressive intent.

PROGRAMME

Prélude, Toccata et Scherzo (1944-45)

I. Prélude

Thème et Variations pour la main gauche (1945)

Thème

Variation no. 6 – Très agité

Variation no. 12 – Très modéré, presque Lent

Trois Psalmodies (1945)

I. Très modéré

Prélude, Toccata et Scherzo (1944-45)

III. Scherzo

BIO

Ralph Van Raat has been completely fascinated by classical music of the twentieth century since the age of 14. Although his repertoire ranges from Bach to Boulez, his primary focus has always been on composers dating from Debussy, Bartók and Ives to present-day figures. His aim is to convince his audiences of the immense beauty and diversity of music of our own time through solo recitals, lecture-recitals, concerto performances, CD-releases and special projects. He is a recipient of a substantial number of national and international awards. Many composers, ranging from Louis Andriessen and Gavin Bryars to Anne-Maartje Lemereis and Heather Pinkham, wrote solo works for him, and he performed over 60 piano concertos with orchestras worldwide, such as the Los Angeles Philharmonic, the Royal Concertgebouw Orchestra and the BBC Symphony Orchestra. He has recorded over 35 CDs. Van Raat teaches at both the Conservatory of Amsterdam and the Accademia di Musica di Pinerolo (Turin).

ROUNDTABLE PANEL

Time: 4.30pm–5.30pm

A roundtable panel will discuss their latest performances, releases, publications, or research in 20th-century piano music, and will answer questions from the audience. The panel, chaired by Dr Christina Guillaumier, will consist of Professor Roy Howat, Dr Inja Stanović, Ralph Van Raat, and Andrew Zolinsky.



Photo credit: Fleur Kilpatrick

Professor Roy Howat

**Royal Academy of Music &
Royal Conservatoire of Scotland**

Pianist, Lecturer, Broadcaster and Researcher,
Keyboard Research Fellow

Professor Roy Howat has been Keyboard Research Fellow at the Royal Academy of Music since 2003, and professorial Senior Research Fellow at the Royal Conservatoire of Scotland since 2013, as well as Visiting Professor at the University of Adelaide. He studied at the RSAMD and Cambridge University, where his doctorate formed the basis of his 1983 book *Debussy in proportion*. He combines international concert performance with research, which has included revelations about musical structure, performing and editorial issues. Among his publications are acclaimed critical editions of major works by Debussy, Fauré, Chopin and Chabrier, the book *The Art of French Piano Music*, chapters in numerous other books, and a wide range of CD recordings.



Dr Inja Stanović

University of Surrey

Surrey Future Senior Fellow, Director of
Performance, Early Recordings Association
Director

Dr Inja Stanović is a pianist and a researcher, specialising in early recordings and historic performance practices. Most recent publications include the co-edited (with Dr Eva Moreda Rodríguez) volume *Early Sound Recordings: Academic Research and Practice* (Routledge, 2023), research album *Austro-German revivals: (Re)constructing Acoustic Recordings* (co-authored with Dr David Milsom; University of Huddersfield Press, 2023) and the article for *Music & Practice*, '(Re)constructing Early Recordings: Reviving the Brave Belgians' (co-authored with Dr Jeroen Billiet, 2023). Inja currently works as Surrey Future Senior Fellow and Director of Performance at the University of Surrey, where she directs the Early Recordings Association, a digital platform for historical recording research and practice.

ROUNDTABLE PANEL



Andrew Zolinsky

Royal College of Music

Piano professor
Contemporary Piano Co-ordinator
Contemporary Piano professor

Andrew Zolinsky has performed at major worldwide festivals and venues, including the International Piano series (Southbank Centre, London) and at Merkin Hall, Brooklyn Academy of Music and Le Poisson Rouge in New York, Venice Biennale, Musica Festival (Strasbourg, France), National Concert Hall (Dublin), Harpa Concert Hall (Reykjavik) and Tempere Biennale (Finland). He has performed with most of the BBC Orchestras, London Sinfonietta, Philharmonia Orchestra, Orchestre National de Lorraine and the National Symphony Orchestra of Ireland. Andrew is closely associated with the music of Unsuk Chin. He has given the French, London, Irish and Italian premieres of her Six Etudes and the London, Irish and French premières of her Piano Concerto. Other composers who have written for him include David Lang, Michael Finnissy, Simon Holt, Linda Buckley, Lilija Maria Ásmundsdottir and Pavel Zemek Novak. Andrew is a professor of piano and contemporary piano at the Royal College of Music.

CHAired BY:



Dr Christina Guillaumier

Royal College of Music

Reader in Music & Cultural Practice

Dr Christina Guillaumier serves as Reader in Music & Cultural Practice at the Royal College of Music, London. A multi-lingual musicologist and pianist with an early background in the dramatic arts, she brings an interdisciplinary approach to her work, spanning music analysis, history, politics, and cultural practice. Her research interests include genetic criticism, archival research, and the role of cities in fostering cultural and artistic resistance. A multiple award-winner, Dr Guillaumier has published widely, including a monograph entitled "The Operas of Sergei Prokofiev" (Boydell & Brewer, 2020), a co-edited volume "Rethinking Prokofiev" (Oxford University Press, 2020), and a critically-acclaimed biography of Prokofiev (Reaktion Books, 2024). She also serves as an editor for Bärenreiter, specialising in critical editions of piano music, and is a peer reviewer for several academic journals and publishing houses.