

WEDNESDAY · 1 SEPTEMBER 2021

8.45–17.00	Registration in Great Hall Foyer		
9.30–11.30	Parallel sessions		
	Organ Hall Online papers Chair: Maksim Štšura	Great Hall Recitals Chair: Kerri Kotta	Chamber Hall Lecture recitals Chair: Giovanni Albini
9.30–10.00	Anastasiia Sharina The Principle of classifying Piano Pieces with the use of Extended Techniques (based on the Examples of Solo Works by Ukrainian composers)	Ilze Urbāne The Phenomenon of the Italian Flute School	Justyna Jablonska The Musical Ornament in Cross-cultural Performance. Adapting the Carnatic Gamaka to the Cello
10.00–10.30	Martina Mičija Palić Croatian Female Pianists and Piano Pedagogues: their Role in the Development of Pianistic Tradition in Zagreb		
10.30–11.00	Iulia-Magdalena Toma Effects of the repertoire on the musculoskeletal system in both high-school and expert pianists	Krzysztof Komendarek-Tymendorf Recent Polish music for Viola Solo (pieces composed during the current pandemic)	Lore Amenabar Larranaga QUARTER-TONE ACCORDION: Exposing a New Instrument to a New Audience through New Music
11.00–11.30	Hui Han Lui Evolution of Body Movements: Piano Techniques and Playing Approaches in the Classical Period		
11.30–12.00	Coffee break (Great Hall Foyer)		

Wednesday · 1 September 2021

12.00–13.30		Great Hall	
		<p>Opening Prof. Kristel Pappel, EAMT Prof. Ivari Ilja, Rector of the EAMT Dr. Anu Vehviläinen, DIP steering committee Hanneleen Pihlak, EAMT</p> <p>Keynote presentation Prof. Neil Heyde (Royal Academy of Music, London)</p> <p>Dialogues with recordings: <i>Digital Memory and the Archive</i> Chair: Kerri Kotta</p>	
13.30–15.00	Lunch		
15.00–17.45	Parallel sessions		
	<p>Organ Hall Online papers Chair: Sten Lassmann</p>	Great Hall	<p>Chamber Hall Lecture recitals Chair: Margus Pärtlas</p>
15.00–15.30	<p>Olga Heikkilä Linguistic embodiment of <i>Pierrot lunaire's</i> Sprechstimme</p>		<p>Anne Elisabeth Piirainen Meandering Identities: Interpreting clarinet compositions by Alexander, Grigory and Yulian Krein in the context of Russian, Jewish and French music traditions (with Kirill Kozlovski, piano)</p>
15.30–16.00	<p>Phoebe Robertson Numerology and Russian Orthodox Existentialism in Sofia Gubaidulina's <i>Music for Flute, Strings, and Percussion</i> (1994)</p>		

Wednesday · 1 September 2021

16.00–16.15	Coffee break (4 th Floor Foyer)		
	Organ Hall Online papers Chair: Jaak Sikk	Great Hall	Chamber Hall Lecture recitals Chair: Margus Pärtlas
16.15–16.45	Lorelei Dowling In what ways is the contraforte a viable instrument for expanding the colour palette of twenty-first century ensemble writing? The unknown sonic palette of the contraforte: the role of choice and tacit knowledge in discourse		Vincenzo De Martino (online) The Representation of the Sea in Selected Piano Works by Mikalojus Konstantinas: A Performative Approach
16.45–17.15	Charles Quevillon Excarntation and Sacrifice of an Electric Guitar		
17.15–17.45	Matthew Mazanek Implicit Curriculum: Improvisation Pedagogy in Guitar Methods 1760–1860		Sasha Mäkilä (in person) Different versions of Leevi Madetoja's first symphony – a question of primary source for the new critical edition (paper)
18.00		Concert-performance	
Ca 18.45		Welcome reception at Great Hall Foyer	

THURSDAY · 2 SEPTEMBER 2021

9.00–17.00	Registration and information at Great Hall Foyer		
9.30–11.30	Parallel sessions		
	Organ hall Papers Chair: Sarah Callis	Great Hall Recitals Chair: Anu Vehviläinen	Chamber Hall Online Lecture recitals Chair: Riho Esko Maimets
9.30–10.00	Marianna Henriksson Stirring the Humours – Galenist Affect Theory and Performing Early Music with New Dance	Kirill Kozlovski Contextualization of Yuri Shaporin's piano music	Julianna Siedler-Smuga Percussion Theater elements in marimba music – evolution or revolution?
10.00–10.30	Jörg Holzmann Early Film Documents as Sources for 19th Century Performance Practice		
10.30–11.00	Vittoria Ecclesia Art and Rigour: a personal path in adapting methodologies for Artistic Research	Kristi Kaptén Playing the Text in Rachmaninov's Songs Op. 38 (with Ksenia Rossar, soprano)	Anna Rutkowska Creation in Cooperation. Marimba music by Polish composers – originals and transcriptions (recital)
11.00–11.30	Agnė Mažulienė The practice of figurate music composing: from sketch to score		
11.30–12.00	Coffee break (Great Hall Foyer)		

Thursday · 2 September 2021

12.00–13.30		Great Hall	
		Keynote presentation Prof. Allan Vurma (Estonian Academy of Music and Theatre) Crossover between singing and science Chair: Kerri Kotta	
13.30–15.00	Lunch		
15.00–18.00	Parallel sessions		
	Organ Hall Papers Chair: Toomas Siitan	Great Hall Recitals Chair: Lina Navickaitė-Martinelli	Chamber Hall Online Lecture recitals Chair: Marje Lohuaru
15.00–15.30	Mieko Kanno Empathy in Musical Performance	Diāna Zandberga The Polystylistic Freedom of the Piano Works by Imants Zemzaris	Christian Bester The Influence of Indigenous Bushmen Musical Elements and Significant Compositional Traits on Niel van der Watt's Song Cycle <i>Die Wind Dreun soos 'n Ghoera, 'n Siklus Boesman-Mites</i> . (The wind drones like a Ghoera, A Bushmen Myth Song Cycle)
15.30–16.00	Anu Vehviläinen What's a Performance? Playing Rachmaninoff in Social Media		
16.00–16.30	Christine Zerafa (online) The Pianist as a Duo Partner: Understanding my Role in the Rehearsal Process with Singers and Instrumentalists	Eveliina Sumelius-Lindblom Messiaen's Préludes as an individual manifestation of 1920's French Modernism (lecture recital)	Sebastian Silén Nordic perspectives on the Violin Sonata
16.30–17.00	Break (4 th Floor Foyer)		

Thursday - 2 September 2021

17.00–17.30	Chair: Markus Kuikka Giovanni Albini Mathematics for music composition at the service of performance	Juhan Uppin The development of the traditional playing style of the Teppo-type accordion in the 20th century and creating a traditionally informed performance practice. "In Mind" (artistic title of the recital)	Julian Hellaby (in person) The Topic of Piano Performance
17.30–18.00	Uljas Pulkkis Psychoacoustic orchestration analysis as composing aid – a new method and a helpful tool in the creative process		
19.00	Dinner at Fotografiska Restaurant and Rooftop Garden, Telliskivi 60a-8		

FRIDAY · 3 SEPTEMBER 2021

9.00–14.00	Information at Great Hall Foyer		
9.30–12.45	Parallel sessions		
	Organ Hall Lecture recitals Chair: Kristi Kapten	Great Hall Recitals Chair: Allan Vurma	Chamber Hall Lecture recitals Chair: Theodore Parker
9.30–10.30	Paola Livorsi Melting sound: listening through corporeality (with Marek Pluciennik, film artist)	Felicita Brusoni A Voice Beyond the Edge: Michael Edgerton's <i>Anaphora</i> – Nonlinear dynamics in the extra-normal voice	Marcella Barz Integrating Technology into Artistic Practice
10.30–11.30	Molly Adams-Toomey (online) Contextual Research and Analysis as Tools for Artistic Interpretation in Petr Eben's Song Cycles	Emma Lloyd Are you listening? Indeterminacy and micro-gesture in improvisation	Lucy Abrams-Husso From the Studio – from Recording to Performance
11.30–11.45	Coffee break (Great Hall Foyer and 4 th Floor Foyer)		
11.45–12.15	Karolina Dąbek The Listener's Experience in Spatial Music (paper)	Libero Mureddu Joy Against the Machine – A machine-controlled improvisation for human players (online)	Per Anders Nilsson (online) Modular Improv System
11.45–12.45			
13.00–14.00		Great Hall	
		Closing remarks and discussion (Steering committee)	
14.15–19.00	Departure to the Arvo Pärt Centre Lunch and guided tour		