

Friday, 15 October

13.00 **Welcome** - Michiel Schuijjer (Conservatorium van Amsterdam)

Introductory words - Sir Nicholas Kenyon (UK)

13.30 **New Methodologies and Technologies** (Chair: Jed Wentz: University of Leiden, Festival Oude Muziek Utrecht)

“Towards a new epistemology of Historically Informed Performance”
Emily Worthington (University of Huddersfield, UK)

“Networks of music, musical networks: the application of network science in Early Music studies”
Marnix van Berchum (Utrecht University, the Netherlands)

“HIP 2.0: Re-composing Early Music’s Formats”
Bruno Forment (Orpheus Instituut, Belgium)

15.00-15.30 break

15.30 **Programming and Patrons** (Chair: Kathryn Cok, Koninklijke Conservatorium Den Haag)

“Von denen Bier-Fiedlern - Restoring Popular Music”
Cyril Lacheze and Marion Weckerle (Paris)

“21st Century Royalty - New Forms of Patronage?”
David Kjar (Boston and Roosevelt Universities, US)

16.30-16.45 break

16.45 **Keynote** (Chair: Mimi Mitchell, Conservatorium van Amsterdam)

“Early Music, Revival Theory and Views from Ethnomusicology”
Caroline Bithell (University of Manchester, UK)

18.00-19.00 break

19.00 **Virtual Technologies** (Chair: Michiel Schuijjer, Conservatorium van Amsterdam)

“The Utopia Baroque Organ” versus “Deep-Fake Authenticity: The Paradox of the Virtual Organ”
Hans Fidom (VU Amsterdam, the Netherlands) and Alon Schab (University of Haifa, Israel)

“Recreating Historical Venues”
Jonathan Abel (Stanford University, US) and Eoin Callery (University of Limerick, Ireland)

Saturday, 16 October

13.00 **New Perspectives** (Chair: Mimi Mitchell, Conservatorium van Amsterdam)

“Decolonizing Conservatoire Practices through Postcolonial Medievalism?”
Thomas Fournil (Guildhall School of Music & Drama, UK)

“Nineteenth-century musicality/musicalities”
George Kennaway (Universities of Leeds and Huddersfield, UK)

“Early Music in Latin America: an Alternative Scene”
Melodie Michel (independent researcher, France)

“Apologies from a Conductor”
Joseph Pettit (US)

15 - 15.30 break

15.30 **New Historiographies** (Chair: John Koslovsky, Conservatorium van Amsterdam)

“Conservatorium van Amsterdam: Past and Present”
Kailan Rubinoff (University of North Carolina, US)

“Reinventing the Recorder 1929-1950”
Robert Ehrlich (University of Music and Theatre Leipzig, Germany)

16.30 - 17 break

17.00 **Embodiment** (Chair: Peter van Heyghen, Conservatorium van Amsterdam, Koninklijke Conservatoria in Brussel and Den Haag)

“From embodiment to reenactment – the performer’s body as a research tool in HIP ”
Kai Köpp (Bern University of the Arts, Switzerland)

“‘You can’t get there from here’: Renewing Performance through Historical Acting Techniques”
Jed Wentz (University of Leiden, Festival Oude Muziek Utrecht, the Netherlands)

Sunday, 17 October

13.00 Concert by students of the CvA: Historical Instruments in New Perspectives

Roderik de Man (1941): What's in a Name (1985)

Sae Goto (harpsichord)

Sungji Hong (1973): Sparks (2013)

Emily Bannister (sopranino recorder) and Katerina Orfanoudaki (harpsichord)

Nuno Lobo (1995): Three Deadly Causes -Stroke, Pneumonia and Heart Attack (2018)

Duarte Silva (harpsichord)

Hibiki Mukai (1993): Mechanische Huid (2020)

Hidehiro Nakamura (recorder & electronics)

13.30 Collaborations and Confrontations (Chair: Rebekah Ahrendt, Utrecht University)

“Incorporating a historically-inspired modernistic approach to Brahms into the curriculum of the Conservatory of Amsterdam”
Johannes Leertouwer (Conservatorium van Amsterdam)

“‘And in this Corner’: Modern versus Historical Instruments”

Mimi Mitchell (Conservatorium van Amsterdam)

14.30 - 15 break

15.00 New Methodologies (Chair: Mimi Mitchell, Conservatorium van Amsterdam)

“Action Research: Embodiment and Community”

Helen Roberts (Royal Birmingham Conservatoire, UK)

“The Ghost in the Machine: 18th Century Mechanical Musical Instruments”

Emily Baines (Brunel University, London; Guildhall School of Music & Drama, Shakespeare’s Globe Higher Education Department)

16-16.15 break

16.15 Pedagogical Futures: university, conservatory or own institute? (Moderator: Michiel Schuijjer, Conservatorium van Amsterdam)

Dana Marsh (Director, Historical Performance Institute, Indiana University Jacobs School of Music, Bloomington, US)

Christopher Suckling (Head of Historical Performance, Guildhall School of Music & Drama, UK)

Kelly Landerkin (Management Board, Schola Cantorum Basiliensis, Switzerland)

17.00 Closing Words - Mimi Mitchell