

UPDATED
PROGRAMME

divisione ricerca e sviluppo

Research Fridays 2014/2015

19 December 2014

14.30

Palazzina DR, room 8

Andreas Dorschel, University of the Arts, Graz (AT)

Leopardi on music

Giacomo Leopardi used not to be taken very seriously in the history of aesthetics in Italy. This is partly due to the leading voice of Italian aesthetics, Benedetto Croce, and his philosophy of "distinti": Philosophy and poetry being products of different mental faculties, Leopardi, a great poet, had to be a bad philosopher. With Croce's separation of mental faculties fossilized by now, it is time to reconsider – or to consider for the first time – the vast array of philosophical reflection contained in Leopardi's *Zibaldone di Pensieri* (1817–32). A precise contemporary of Hegel's speculative idealist *Aesthetics*, the *Zibaldone* offers, for the philosophy of music, a non-metaphysical, empirically minded alternative, grown from the spirit of the French materialist Enlightenment.

Andreas Dorschel studied philosophy, musicology and linguistics at the universities of Frankfurt am Main (Germany) and Vienna (Austria). He is head of the Institute of Music Aesthetics at the University of Arts Graz (Austria), and has been visiting professor at Emory University and at Stanford University.

23 January 2015

14.30

Aula Magna,
Conservatorio

John Irving, Trinity Laban Conservatoire, London (UK)

Approaching Mozart's piano sonatas in performance

Mozart's music lives in performance. This lecture-recital will investigate some underlying issues in historical performance practice of Mozart's piano sonatas, and will include illustrations on a copy of a fortepiano of Mozart's own time.

John Irving is Professor of Performance Practice at Trinity Laban Conservatoire of Music and Dance, London, and Associate Fellow of The Institute of Musical Research, School of Advanced Study - University of London. Previously Director of the IMR – the UK's national music research institution – John has been Professor of Music at the University of Bristol and at the University of London. He now divides his time between his academic work at Trinity and his performing career as a fortepianist and harpsichordist.

20 February 2015

14.30

Palazzina DR, room 8

Reinhard Kopiez, University of Music, Drama and Media, Hanover (DE)

Musicians on stage

The visual component of music performance as experienced in a live concert is of central importance for the appreciation of music performance. However, up until now the influence of the visual component on the audience's evaluation of music performance has been investigated unsystematically. Historical reports on concerts of famous virtuosos of the 19th century such as Franz Liszt are a comprehensive source. These descriptions raise two questions: First, how can the influence of the visual component on music evaluation processes be quantified? Second, which theoretical model could give an explanation for potential evaluation differences?

Since 1998 he has been Professor of Music Psychology at the University of Music and Theatre in Hanover. His research interests are in the areas of persuasive functions of music, musical performance, and emotional effects of music. He is Editor in Chief of the journal *Musicae Scientiae* and Head of the Hanover Music Lab.

20 March 2015

14.30

Palazzina DR, room 8

Helena Gaunt, Guildhall School of Music and Drama, London (UK)

One-to-one tuition: apprenticeship and collaboration

This presentation will focus on developing creative pathways to performance within the context of one-to-one tuition in conservatoires, in particular exploring aspects of student-centred and collaborative learning. The session will consider a range of literature and will propose a provisional conceptual framework to support the further development of practice and research in this field.

Helena Gaunt has extensive professional experience as an oboist, conservatoire teacher and researcher. She is currently Assistant Principal (Research and Academic Development) at the Guildhall School of Music & Drama, London, providing strategic leadership for the conservatoire in research, innovation and enterprise.

17 April 2015

14.30

Palazzina DR, room 8

Sara Ascenso, Royal College of Music, London (UK)

Allegro con brio: psychological well-being of professional musicians

Making music seems to be good for wellbeing. Education, everyday use, health... we see projects of music and wellbeing everywhere and research is clear on the benefits music can bring. However, when engaged at a professional level, music activity is often considered a threat to wellbeing. Studies on wellbeing of musicians have pointed to high rates of stress, boredom, pain and injury and performance anxiety. So, are the givers of wellbeing not experiencing wellbeing at all with music-making? We will be looking at what it means to be "psychologically well" according to mainstream models of psychology and how do musicians, in particular, experience wellbeing. Results from a large scale study on wellbeing of musicians from 42 countries from the best music-making institutions around the world will be presented and discussed and practical tips for daily wellbeing exercises will be shared. Sara Ascenso is Research Associate in Performance Science and a doctoral candidate at the Royal College of Music. She holds a degree in clinical psychology from the University of Lisbon and an MSc in Performance Science from the RCM.