

DOCTORAL SYMPOSIUM AND OPEN DAY

FRIDAY 7 NOVEMBER 2025, 2PM
ANGELA BURGESS RECITAL HALL

Schedule

- 2.00-2.40 Brief Introduction to the Doctorate (Neil Heyde and Sarah Callis)
- 2.45-3.15 Andrea Balency-Béarn (Composition)
- 3.15-3.45 Erin Hennessey (Violin)
- 3.45-4.00 Break
- 4.00-4.30 Binyan Xu (Piano)
- 4.30-5.00 Inbar Rothschild (Piano)
- 5.00-5.30 Q&A

Please be aware that many of our events are filmed and photographed for the Academy's archive and for promotional purposes. For more information, see our privacy policy at ram.ac.uk/privacy.

The Royal Academy of Music moves music forward by inspiring successive generations of musicians to connect, collaborate and create. We are the meeting point between the traditions of the past and the talent of the future, seeking out and supporting the musicians today whose music will move the world tomorrow.

PATRON
HM The King

PRESIDENT
HRH The Duchess of Gloucester GCVO

PRINCIPAL
Professor Jonathan Freeman-Attwood CBE

All details are correct at time of publication.
Registered Charity No 310007. Royal Academy of Music ©2025. All rights reserved.

MARYLEBONE ROAD, LONDON NW1 5HT +44 (0)20 7873 7373 [RAM.AC.UK](https://ram.ac.uk)

Andrea Balency-Béarn**Interdependence: Investigating Electroacoustic Interactivity with Max, Iannix and Corpus-Based technologies**

This presentation will focus on methods for generating environments where acoustic instruments, human agents and digital technologies are interdependent. I do this specifically through the use of digital tools such as Max, Iannix, and IRCAM's Orchidea and CataRT. At the core of these processes are the notions of interactivity, interface design, self-made corpora and emergence of new musical materials through feedback cycles; all of which, in a delicate equilibrium between controlling and letting go of control, can make us re-think composer-performer dynamics, and reflect our own compositional thinking back to us in interesting and provocative ways.

Erin Hennessey**Reintroducing Mary Dickenson-Auner**

This project uncovers the unique musical language of Irish violinist and composer Mary Dickenson-Auner (1880-1965) through the process of recording her works for solo violin and string quartet. Through the lens of these works, the project explores how we can perform works that are outside the historic canon but are composed alongside those "standards" and asks what happens to our performance practice when performing non-canonic repertoire. Today's presentation includes a biographical introduction to Dickenson-Auner, as well as excerpts from her Suite for Solo Violin, which I use to discuss her unique compositional voice. I'll also discuss the challenges I encounter in my interpretation and how I hope to use Dickenson-Auner as an entry point to investigate how non-canonic compositions can be performed in a new way.

Binyan Xu**Discover The 'Unconfined' Hand: The Practical Dilemma of Small-Handed Pianists and Potential Solutions**

My thesis examines piano technique through the lens of pianists with smaller hands, questioning assumptions linking hand size directly to pianistic proficiency. It focuses on developing conscious strategies for small-handed performers by exploring the link between musical perception, cognitive processing and physical execution. Using historical and modern pedagogy, performance analysis and interviews, the research develops a "tactile vocabulary" of movements. The aim is to provide practical tools for performers and to enrich piano pedagogy by highlighting the deep interdependence of cognitive awareness and physical technique. This presentation will provide a concise overview of the project's key findings and its practical applications.

Inbar Rothschild**In search of Poetic Understanding: A study of the interpretative approach and methods of Pnina Salzman**

My research explores the interpretation tradition of my late teacher, Israeli pianist Pnina Salzman, following her own mentor, Alfred Cortot, in an attempt to capture the living memory of their musical heritage and trace its unique qualities. Drawing on my completed PhD, the presentation will capture Salzman's ideas through a range of methods, including: a review of Salzman's interpretative approach, based on an array of interviews with her own pupils and colleagues; an exploration of the use of metaphor, a distinct feature of Salzman's poetic musical language; and a discussion of her application of poetic thought to the principles of execution and performance, demonstrated through selected examples from a portfolio of case-studies which I analysed and recorded.