

PARL

Platform for Art and Research Linz

WINTER LAB | 2026

Historically Informed Performance Practice & Historical Musicology

28th–29th January 2026, Studio ALT (2.327)

Host: Doctoral Programmes of the Anton Bruckner University

The annual **PARL – WINTER LAB** is part of the series ‘PARL - Platform for Art and Research Linz’ that explores the realm between art and research and its many combinations. The 2026 WINTER LAB focuses on Historically Informed Performance Practice and Historical Musicology and features lectures, presentations, and lecture-recitals by doctoral students, supervisors and a guest lecturer.

On the Programme:

Lecture by Guest Lecturer

Jed Wentz (28.1)

Lecture by Supervisor of the Doctoral Programmes

Anne Marie Dragosits (29.1)

Presentations and Lecture Recitals by the Doctoral Candidates

Historically Informed Performance Practice (HIPP):

Enrico Coden, Alexandra Helldorff, Claudio Ribeiro, and Henry Van Engen (28–29.1)

Historical Musicology (HM): Hazal Akyaz and Erin Lupardus (29.1)

We will take photographs at this event. The photographs will be published to showcase our activities on the website, on social media channels and in print media. For more information, please visit

<https://www.bruckneruni.at/de/datenschutz>. Hagenstraße 57 | 4040 Linz | T +43 732 701000 280

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PROGRAMME

Wednesday, 28th January 2026

Guest Lecture & Discussion

10:00–11:00 Jed Wentz
Filming Marlowe's Faustus: an artistic research project

– break –

Presentations by the HIPP Doctoral Candidates on the Current Status of Their Projects

11:10–12:00 Enrico Coden

12:00–13:00 Henry Van Engen

– break –

13:45–14:45 Alexandra Helldorff

14:45–15:45 Claudio Ribeiro

– break –

Lecture Recitals

17:00–17:50 Henry Van Engen
Exploring Rhythmic Variations in Silvestro Ganassi's La Fontegara for Performance Settings

18:00–18:50 Enrico Coden (with the participation of Supervisor Marcello Gatti)
Wanhal à la Lorenzoni: From Treatise to Interpretation via 3D-Printed Traversos

PROGRAMME

Thursday, 29th January 2026

Lecture Recitals

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| 09:00–09:50 | Alexandra Helldorff
<i>Johann David Heinichen's Der General-Bass in der Composition:
an efficient and smart methodological repository</i> |
| 10:00–10:50 | Claudio Ribeiro
<i>Applying historical evidence to performance practice: what changes?</i> |

– break –

Lecture

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| 11:00–12:00 | Anne Marie Dragosits
<i>Giovanni Girolamo Kapsperger (1579-1651) as a teacher</i> |
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– break –

Lectures by the HM Doctoral Candidates

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| 12:30–13:00 | Erin Lupardus
<i>“Die Saiten hinauf betrachtet, heissen: C G D A”: Initial Observations on What
17th–18th Century Bowed Bass Descriptions Specify</i> |
| 13:00–13:30 | Hazal Akyaz
<i>The Study and Performance of Early Music at the Turn of the Century:
Contrasting Educational Functions of Early Italian Masters</i> |

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| 13:30–14:00 | Sum-Up & Discussion |
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ABSTRACTS AND BIOGRAPHIES

Jed Wentz

Abstract

Filming Marlowe's Faustus: an artistic research project

This talk focuses on a recently completed project in which I created a filmed version of Christopher Marlowe's (1564-1593) masterpiece *The Tragical History of D. Faustus* as a series of monologues. The 'one man show' format allowed me, as artistic researcher, to explore the creation of a character through historical acting techniques.

In doing so, I moved beyond of my established practices as a researcher of oratorical gesture and elocution, entering instead into the realm of acting. I confronted the demands that scenery, props, costume and lighting made on my embodied knowledge. I also explored how gesture and declamation could not only express a text, but create a recognizable and sustained character. Adding to these challenges, I gave myself the task of expanding my technique, applying full-body poses and attitudes to my work. A final, 21st-century challenge came at the moment the film had to be edited.

The red thread running through all of this work was my artistic imagination: how I prepared it and nourished it with inspiring and exemplary images and sounds. I propose that the actor's imagination – and indeed the musician's too! – is a more important starting point for artistic research than the mere technique of the researcher.

Biography

Jed Wentz is assistant professor at the Academy of Creative and Performing Arts, Leiden University and teaches rhetoric at the Royal Conservatory of The Hague. His current research revolves around the relationship between music and acting, 1680-1930. He has published in *Music in Art*, *The Journal of the Riemenschneider Bach Institute*, *Cambridge Opera Journal* and the *European Drama and Performance Studies Journal*. He contributed an essay to Mimi Mitchell's *Early Music in the 21st Century* (Oxford University Press). He is artistic advisor to the Utrecht Early Music Festival in The Netherlands.

ABSTRACTS AND BIOGRAPHIES

Enrico Coden

Abstract

Wanhal à la Lorenzoni: From Treatise to Interpretation via 3D-Printed Traversos

In my artistic-academic research project, I explore the impact of historical rhetorical techniques on historically informed flute performance. Using an experimental methodology, I create two recordings of the same piece—one before and one after engaging with rhetorical techniques—which I then analyse to assess rhetoric’s possible impact on interpretation.

My case study focuses on Antonio Lorenzoni, a lawyer who published a flute method in 1779, combining the disciplines of rhetoric and flute performance in his work and life. For the pre-test recording, I developed a historically informed interpretation of a set of duets by Wanhal from a manuscript copy that may have belonged to Lorenzoni, following the indications of his method as closely as possible and performing with my first supervisor Marcello Gatti.

This approach entailed playing copies of flutes by Jean Keller, whom Lorenzoni mentions as the maker of his instrument. Since no maker currently produces copies after Keller flutes, I reproduced a well-preserved example in Japan using advanced 3D-printing technology.

Biography

Enrico Coden is an Italian flute player, researcher, and teacher.

He is currently a doctorale candidate at the Anton Bruckner University in Linz, where he works as a University Assistant and Lecturer, teaching artistic research, career development, history of musical forms and flute. Furthermore, he teaches flute and traverso at the Music School of Linz and at the Federal Music Schools of Bad Ischl and Wels, Austria.

He performs music from the Renaissance to the present day, mostly through the lens of historically informed performance practice. He plays with ensembles such as Balthasar-Neumann-Ensemble & T. Hengelbrock, Il Gusto Barocco & J. Halubek, and Orchestra Frau Musika & A. Marcon, and made recordings for ORF, RAI, and Cinémathèque française. He is co-founder of Orchestra Giovanile Filarmonici Friulani.

As a researcher, he focuses on Italian flute music between the 18th and 19th centuries and its performance practice. He presented his research with articles on Tibia and Falaut and lectures for the Utrecht Early Music Festival and the Indiana University Bloomington. Together with Peter Schmid, he published the critical edition of Fogliani’s flute concerto for Schmid & Genewein Verlag. His composition *Introduktion, Thema und Variationen über “Es wird scho glei dumpa”* was published by Edition Walhall.

He studied flute, historical performance and flute pedagogy at the Jacopo Tomadini Conservatoire in Udine with G. Marcossi, at the Anton Bruckner University in Linz with N. Girlinger, J. Dömötör, and C. Genewein, and at the Royal Conservatoire in The Hague with K. Clark and W. Hazelzet.

www.enricocoden.com

ABSTRACTS AND BIOGRAPHIES

Henry Van Engen

Abstract

Exploring Rhythmic Variations in Silvestro Ganassi's La Fontegara for Performance Settings

La Fontegara is notable for being the earliest surviving source explicitly discussing instrumental and vocal ornamentation, in addition to being the primary source for Renaissance recorder fingerings and technique. However, Silvestro Ganassi's work stands apart from succeeding treatises primarily for its rhythmical variation and complexity, recommending divisions of the *semi-brevis* into 5, 6 and 7 in both *tempus perfectum* and *imperfectum*, a practice less common in modern early music. Additionally, his more 'equal' examples of diminuting the semi-brevis into 4 contain unique and unusual rhythmic groupings of *crome* and impart a more flexible understanding of rhythm divisions. How can we practically adapt this "*laboriosa et incommoda*" (Ganassi, f.69r) ornamentation and these proportions of 4/4, 5/4, 6/4 and 7/4 to concerts, recordings and other performance settings for "wind and stringed instruments as well as those who delight in singing" (Ganassi/Peter, p.7) which vary freely and embrace Ganassi's 'unequal' groupings?

Biography

Henry Van Engen is a Basel and Freiburg based tenor and historical trombonist, specializing in Renaissance and Baroque performance practice.

Receiving his first musical training on the piano at age 5, Henry completed his bachelor and masters studies in solo trombone, in addition to being a member of the Philharmonic Orchestra of Mainz for the 2015-2016 season. He followed his interest in early music to the Schola Cantorum Basiliensis, successfully studied masters degrees in Historical Trombone with Charles Toet and Catherine Motuz and Renaissance Studies in Voice with Katarina Livljanić. As part of his master research, Henry completed the first English translation of Johann Andreas Herbst's landmark ornamentation treatise *Musica Practica* (1642), to be published in 2026.

Currently one of the most sought-after historical trombonists worldwide, Henry's duo with harpsichordist Rafaela Salgado Con Gratia e Dispositione was chosen to be Artist-in-Residence for 2024 at Schloss Weißenbrunn, exploring written and improvised ornamentation practice of the late 16th and early 17th centuries. He is also a founding member of the Basel-based ensemble Le Filigrane, which will release its debut album *Imperial Arias* on February 6th, 2026, premiering several newly rediscovered works for mezzo-soprano, trombone and organ from 18th century Vienna.

Henry plays and sings regularly with renowned ensembles such as Concerto Scirocco, I Fedeli, Le Miroir de Musique, La Fonte Musica, the Innsbrucker Hofmusik, ReRenaissance Basel, Castello Consort, Capella Helvetica, the Augsburger Domsingknaben, Capriccio Barockorchester, Cappella Marciana and others. His discography includes the Gramophone award winning *Krasinski Codex: 15th Century Music from Cracow*, as well as *Antoine Gossuin: Selected Works*, *Orlandus Lassus: The Alchemist*, *Martini: la Fleur de Biaulté* and numerous others. Henry is published by Septenary Editions and is a doctoral candidate at the Anton Bruckner Privatuniversität in Linz.

ABSTRACTS AND BIOGRAPHIES

Alexandra Helldorff

Abstract

Johann David Heinichen's Der General-Bass in der Composition: an efficient and smart methodological repository

In my artistic research project, I am investigating Johann David Heinichen's work *Der General-Bass in der Composition* in its 1728 extended version. My primary focus is on Heinichen's explicit differentiation between a practical and a theoretical-compositional approach when addressing continuo players and composers. I am studying this treatise because its international reception, especially in the area of teaching and practice, has been less than might be expected for such an important source. Accessibility of this work is limited due to its substantial size and the lack of a modern edition, and there is currently no complete English translation available. Presently I am incorporating Heinichen's material into my own practice, adapting it to a stylistically oriented, yet quasi-improvised manner. Moreover, I am researching ways in which the tension between notation and improvisation in continuo playing can be balanced. One of my research questions speaks to this: what creative input do continuo realisations allow, and under what conditions? By following Heinichen's rules while developing basso continuo realisations with chamber-music partners and singers, I am looking for creative ways to link them with music-theory principles. I am also using this research to stylistically enrich my daily work as an accompanist by applying the great variety of instructions on different continuo realisations and will, furthermore, make audio recordings of different short examples in the near future. In developing a practical guide to basso continuo realisations in Heinichen's style, I wish to contribute to a broader, more differentiated reception of this source.

Biography

Born in Yaroslavl, Russia, the Russian-Austrian artist displays a noteworthy degree of versatility in her musical pursuits, encompassing the roles of conductor, harpsichordist, and pianist. Alexandra began her initial piano studies at the age of five at the music school in her hometown. She then relocated to Austria with her family in 1999 and subsequently undertook studies at the Tyrolean State Conservatory in Innsbruck, where she received conducting training from Tito Ceccherini and piano lessons from Bozidar Noev. At the same time, she enrolled at the Mozarteum University in Salzburg to broaden her musical expertise. Alexandra studied piano with Karl-Heinz Kämmerling and Alexei Lubimov, as well as choral conducting with Karl Kamper, and orchestral conducting with Dennis Russell Davies. She subsequently enrolled in postgraduate studies in historical performance practice with Reinhard Goebel and conducting with Hans Graf, as well as harpsichord studies and a doctoral programme in artistic research with Anne Marie Dragosits at Anton Bruckner University in Linz. In recognition of her exceptional academic achievements, the Mozarteum Foundation awarded her the Bernhard Paumgartner Medal.

ABSTRACTS AND BIOGRAPHIES

Claudio Ribeiro

Abstract

Applying historical evidence to performance practice: what changes?

The central question of my doctoral project is how to perform the Italian repertoire written for solo harpsichord in the *Primo Settecento*. Before starting to research this topic, I would often apply random decisions to the different aspects of performance practice, such as ornamentation, articulation, phrasing etc. These decisions would in many cases be an attempt to adopt aspects from other styles and make them fit in the Italian style.

Today, after spending more than a decade working with historical sources, more intensively since the start of my doctoral studies, I see this repertoire from an entirely different point of view: I have more appropriate tools for pertinent decisions on performance aspects, although gaps still exist - and I am aware that many will remain.

I will speak about what changes in my performance when I consider the evidence found in historical sources, how they offer varied possibilities and not only one answer, and how I can combine that with my own choices in order to create my personal historically informed style.

Biography

Claudio Ribeiro is a harpsichordist, conductor and researcher. He works with a variety of orchestras and ensembles, as a regular guest at the major concert venues and festivals in Europe, and records for labels as Ramée, Ricercar, Ambronay Éditions, ORF, Brilliant and Passacaille. He combines music making with an intense research activity focused on performance practice and the discovery and promotion of unknown baroque repertoire, and is also an active harpsichord and early music teacher.

Claudio teaches at the Royal Conservatoire The Hague and at the Institut für Alte Musik und Aufführungspraxis der Kunstuniversität Graz, and is regularly invited to teach harpsichord and early music at international summer/winter courses. As a member of the lectorate 'Music, Education & Society' of the Royal Conservatoire between 2021 and 2023, he conducted a joint research project with Dr. Inês d'Avena on the performance practices of Italian baroque music. Claudio is a PhD researcher at the Anton Bruckner Privatuniversität in Linz, researching the performance practices of early 18th century Italian harpsichord music.

www.maestroalcembalo.com

ABSTRACTS AND BIOGRAPHIES

Anne Marie Dragosits

Abstract

Giovanni Girolamo Kapsperger (1579-1651) as a teacher

Giovanni Girolamo Kapsperger was not only one of the most prominent musicians in Rome during the first decades of the seventeenth century – he as well was a famous and expensive teacher, and not only for the theorbo and the lute. This lecture presents surprising material on his teaching activity, a mélange of facts and hypotheses.

Kapsperger was teaching rich amateurs for decades, as well privately as in collaboration with renowned Roman colleges as the Venerable English College or the Collegio Clementino. During the last years, however, also names of students have surfaced who became professional musicians: a wide range of profiles, from singers and instrumentalists to maestri di cappella. In addition, we finally can identify some pages for a theorbo student in a manuscript (today in Warminster, England) as teaching material of a presumably Scottish student of Kapsperger or his circles.

Biography

Anne Marie Dragosits studied harpsichord with Wolfgang Glüxam at the Universität für Musik und Darstellende Kunst in Vienna and with Ton Koopman and Tini Mathot at the Royal Conservatory The Hague.

Since October 2016 she is professor for harpsichord at the Anton Bruckner Privatuniversität Linz. From 2021 until 2024 she was teaching basso continuo at the Haute école de musique de Genève. Numerous masterclasses, between Venice and Tokyo, enrich her teaching activities.

She regularly performs as a soloist and a continuo player throughout Europe, playing with chamber music formations such as barucco, Barocksolisten München, MUSica ALcheMIca, l’Arcadia, vivante, l’Orfeo Barockorchester or her newly founded Accademia degli Stravaganti.

Anne Marie Dragosits appears on numerous recordings. Her particular passion lies in the engagement with historical harpsichords, with several award-winning recordings documenting her work. Her current project, *Les liaisons dangereuses* (on a Kroll from 1770 in a private collection in Neuchâtel), has been released with L’Encelade in June 2025. Following her doctorate on Giovanni Girolamo Kapsperger (1579-1651) in the programme docARTES (Leiden University 2012), her biography of the composer was published by the Libreria Musicale Italiana, LIM (Lucca) in 2020, in German. In 2026, an English version of the book, extensively updated after numerous new archival discoveries, will be released.

ABSTRACTS AND BIOGRAPHIES

Erin Lupardus

Abstract

“Die Saiten hinauf betrachtet, heissen: C G D A”: Initial Observations on What 17th–18th Century Bowed Bass Descriptions Specify

Recent research emphasizes that a vision of *the* baroque violoncello that is always similar in size to its current-day cognate, held with the legs, strung with four strings, and bowed overhand is misguided, but our current understanding of this mythical monolith still draws heavily on excerpts extracted from a few noteworthy treatises. Through reexamination of the primary texts, my research seeks to exhume historical perspectives on the characterization of bass violins and other bowed basses.

In this first of three large research steps, I filter specifiable data from selected textual sources of the 17th–18th centuries, focusing on the ‘explicit’ or ‘overt,’ meaning details that are largely objective. Using a database created using the program Obsidian, I exploratively code connections between them based on the features they divulge, concordances in content, direct references to one another, regional commonalities, etc. In this presentation, I discuss my initial findings emerging from this analysis.

Biography

Erin Lupardus is a cellist and researcher hailing from Oklahoma, USA. Alongside artistic projects, she researches in the fields of historical musicology and baroque performance practice. Erin earned her Bachelor of Music in Cello Performance and German, *magna cum laude*, at DePauw University in Indiana. Following a Fulbright US Student grant to research historical performance practice, she completed her Master of Arts in Baroque Cello Performance at the Anton Bruckner Privatuniversität (ABU) in Linz, Austria, where her master’s thesis on the influence of Italian cellists in 18th-century England was nominated for the UNIsolo Masterpreis. Currently, she is pursuing an academic doctorate in historical musicology at ABU and serves as Interim Director of the university’s Research Services.

ABSTRACTS AND BIOGRAPHIES

Hazal Akyaz

Abstract

The Study and Performance of Early Music at the Turn of the Century: Contrasting Educational Functions of Early Italian Masters

During the late nineteenth century, the study and performance of early Italian music fulfilled diverse educational objectives across European contexts. Beginning in the 1840s, conservatories in German- and French-speaking regions integrated Italian compositional traditions into their curricula; Italian conservatories adopted similar practices from the 1870s onward. In these institutions, early Italian masters functioned primarily as pedagogical models for teaching compositional techniques and counterpoint. By contrast, historical concerts featuring seventeenth- and eighteenth-century Italian arias—recorded for the first time at the start of the twentieth century—served a different educational role: presenting music history to public audiences rather than training composers.

This paper investigates the study of early Italian music in conservatories during the late nineteenth century and the ways in which elements of this tradition were presented to the public. It first analyzes pedagogical materials and institutional contexts to demonstrate how conservatories utilized early Italian masters as compositional models in music theory and counterpoint instruction. The discussion then shifts to performance practice, examining how historical concerts presented this repertoire to educate audiences about music history, using printed editions and early twentieth-century recordings as evidence of performance practice at the turn of the century. By comparing these pedagogical and performative approaches, the paper elucidates the contrasting educational roles of early Italian music at the turn of the century and the influence of institutional and public contexts on its transmission.

Biography

Turkish mezzo-soprano Hazal Akyaz studied singing with Alper Kazancioglu at Dokuz Eylul University (Turkey, 2012–2016) and with Dionisia Di Vico and Antonella Cesari at the Alfredo Casella Conservatory in L'Aquila (Italy, 2016–2019). During this period, she also studied song repertoire with Luisa Prayer and Maria Tomanova, participated in opera studios of Emanuele Di Muro and Enrico Arias, and worked with conductors such as Pavol Tužinský, Aurelio Canonici, and Marcello Bufalini. In the summer of 2022, she completed her studies in Lied and Oratorio at the Franz Schubert Conservatory, Vienna (2020–2022).

In addition, she attended master classes with Wieland Satter, Emma Kirkby, Roberto Scandiuzzi, Susanne Kelling, and Elizabeth Nornberg Schulz as well as workshops in historical improvisation, historical performance practice, basso continuo and rhetoric with Tina Chancey, David Garrik, Andrew Lawrence King, and Rachel Yonck. Further, she took courses in music philology and historiography at the Faculty of Musicology in Cremona and at Unipiams.

She appears on the CD “Omaggio a Giacomo Leopardi nel Bicentenario dell’Infinito. Musica e poesia” (Luna Rossa Classic, 2020) with Paola Ciarlantini’s chamber opera “La storia di Piramo e Tisbe”. Hazal was a scholarship holder of the Canto Vocal Program (Croatia) and worked with Sharon Mohar, Liora Maurer and Lucy Arner. From 2019–2020 she was a teaching assistant at the JAM MUSIC LAB Private University in Vienna. She has been a doctoral student at the Anton Bruckner Private University since 2022.

– LOCATION & LINKS –

LOCATION

Venue:

Studio Alte Musik, 2.327 – second floor

Anton Bruckner Privatuniversität / Anton Bruckner University

Alice-Harnoncourt-Platz 1
4040 Linz /Austria

The Bruckner University is most easily reached by the following public transport:

- Linie 50-Pöstlingbergbahn (Stop: Bruckneruniversität)
- Linie 33 (Stop: Nißlstraße)
- ÖÖVV Linien 250/251 (Stop: Hagen/Bruckneruniversität)

On foot, circa 20 minutes from Linzer Hauptplatz, or 12 minutes from the Landgutstraße (Linie 3/4) tram stop.

Limited parking is available for visitors in the university's underground car park.

<https://www.bruckneruni.at/en/top/contact>

PARL-WINTER LAB is an event of the doctoral programmes of Anton Bruckner University, Linz, Austria.

Concept and coordination: Barbara Lüneburg, Anne Marie Dragosits

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