

4th Global Piano Roll Meeting



Hochschule der Künste Bern
Haute école des arts de Berne
Bern Academy of the Arts



THE UNIVERSITY OF
SYDNEY

 **Stanford University**



FASZINATION PIANOLA



7-9 AUGUST 2026
BRAUN MUSIC CENTER
STANFORD UNIVERSITY

STANFORD UNIVERSITY DEPARTMENT OF MUSIC

CONFERENCE SCHEDULE

Friday, August 7, 2026

Campbell Recital Hall, Braun Music Center

8:30am *Registration*

9:00am *Welcome from GPRM committee*

Session 1 – Research on Welte and Early Reproducing Systems

9:30am **MARC WIDUCH** (*Faszinationpianola/iDMP Munich*)
The Welte Recording Studios in Freiburg and Leipzig

10:00am **SEBASTIAN BAUSCH** (*Hochschule der Künste Bern*)
Deciphering the Hupfeld DEA Expression System

10:30am *Break*

10:50am **HERMANN GOTTSCHIEWSKI** (*University of Tokyo*)
Roll Editors in the Earliest Years of Welte Mignon Piano Rolls:
The Case of WM0198 in the Condon Collection

11:20am **ARTIS WODEHOUSE** (*New York, NY*)
BILL OOMS (*Prescott, AZ*)
PETER PHILLIPS (*Sydney*)
Transcribing Mahler's Performance Captured in 1905
on WM 769: Symphony No. 5, *Trauermarsch*

12:05pm *Lunch*

Session 2 – Dynamics in Roll Research (Panel)

1:30pm **MANUEL BÄRTSCH** (*Hochschule der Künste Bern*)
PEDRO BLUNDI D'ÁVILA (*Hochschule der Künste Bern*)
CECILIA FACCHINI (*Hochschule der Künste Bern*)
Enlarging Performance Analysis:
What Shall We do with Dynamics in Roll Research?

Session 3 – The Pianola (and Phonola) as Artistic Medium

2:40pm **JOYCE TANG** (*Guildhall School of Music & Drama*)
Playing the Piano: Between Pianolist and Pianist in Harry Gill's Caprice

3:10pm *Break*

3:45pm **JÖRG HOLZMAN** (*Salzburg/Halle*)
Benjamin, Boym and Becoming a Phonola Player

Session 4 – Bob Berkman Memorial Talk and Concert

4:15pm **DARIUS KUČINSKAS** (*Kaunas University of Technology*)
Bob Berkman and Ethnic Piano Rolls in the United States

4:45pm *Break*

5:15pm **Concert 1: Bob Berkman Memorial Concert with Julian Dyer, pianola**

6:30pm *End of Conference Day*

Saturday, August 8, 2026

Campbell Recital Hall, Braun Music Center

Session 5 – Rolls and Performance Practice

9:30am **NEAL PERES DA COSTA** (*University of Sydney–Conservatorium of Music*)
From Classical to Modern: 30 Years of Reproducing Piano Rolls,
130 Years of Performance Practice

10:00am **AKIKO WASHINO** (*Fukuoka Prefectural University*)
Unequal Left-Hand Accompaniments: Performances of Classical
Works by Carl Reinecke, Fritz von Bose, and Frederic Lamond

10:30am *Break*

11:00am **ERINN KNYT** (*University of Massachusetts Amherst*)
Beyond the Score: Ferruccio Busoni's Reshaping
of the Compositions of Franz Liszt

11:30am **LAURA GRANERO** (*University of Music and Performing Arts, Vienna*)
De-competing Chopin: Chopin on Piano Rolls

12:00pm *Lunch*

Session 6 – Historical Performance and Music Analysis in Rolls

1:30pm **KATARZYNA HATALAK** (*Mozarteum University Salzburg*)
Theodor Leschetizky's Interpretations in Recordings for Welte-Mignon:
Wolfgang Amadeus Mozart's Fantasy in C Minor, KV 475 and
Frédéric Chopin's Nocturne in D-flat Major, Op. 27 no. 2

- 2:00pm **JEFFREY SWINKIN** (*University of Oklahoma, School of Music*)
Leschetizky's Piano Roll of Mozart's
Fantasy, K. 475: A Schenkerian Vantage
- 2:30pm *Break*
- 3:00pm **PETRA KIRCHNER** (*University of Sydney–Conservatorium of Music*)
Interplay Across Centuries: Reinecke's Voice in Mozart's Phantasie
K. 475 – Galant Schemata and 19th Century Performance Aesthetics
- 3:30pm **KAWA MATEUSZ** (*Mozarteum University Salzburg*)
The Recordings from the Zamoyski-Collection as well as
Wanda Landowska's Interpretation of Mozart's Sonata K. 576.
Social, Aesthetic, and Technical Contexts
- 4:00pm *Break*
- Braun Rehearsal Hall, Braun Music Center
- 4:15pm **ANTONIO SIMÓN** (*Conservatorio Superior de Música de Málaga*)
(Lecture-recital) Beethoven's Op. 111 and the Romantic Paradigm:
From Reconstruction to Re-Creation (with the Regier Graf Fortepiano)
- 5:00pm *Break*
- 5:30pm **Concert 2: Joshua Rapier (Rapier Restoration)**
Historic Reproducing Players from the Stanford Collection:
Featuring the Ampico and Welte Player Pianos
- 6:30pm *End of Conference Day*

Sunday, August 9, 2026

Campbell Recital Hall, Braun Music Center

Session 7 – Organ and Spanish Roll Discoveries

- 9:30am **GRACE CHAN** (*University of Sydney–Conservatorium of Music*)
Edwin Lemare's Welte-Mignon and Aeolian Player Organ Rolls:
Contextualising His Influence on Contemporary
Organ Performance Culture
- 10:00am **ESTHER BURGOS BORDONAU** (*Universidad Complutense de Madrid*)
Spanish and Latin American Rolls in the Denis Condon Collection
- 10:30am *Break*

Session 8 – Stanford University Roll Program Developments

- 11:00am **PETER BROADWELL** (*Stanford University*)
How to Share Playable Roll Scans with the Global Community:
Lessons from the Stanford University Piano Roll Archive
- 11:30am **FREJA COLE & KEVIN KISHIMOTO** (*Stanford University*)
WikiProject Piano Rolls: Introducing a Collaborative
Data Model for Piano Rolls
- 12:00pm *Lunch*
- 1:30pm **CARMEN ROMERO-VALENCIA** (*Universidad Complutense de Madrid*)
A Comparative Computational Study of the 1950–2018 Transfers of
Manuel de Falla’s 1912 Welte-Mignon Piano Rolls: Towards a Reliable
Reference for Performance Analysis

Session 9 – Jazz Roll Projects

- 2:00pm **ARTIS WODEHOUSE** (*New York, NY*)
BILL LUECHT (*Danville, IN*)
Reverse Engineering David Quinlan’s 1989
Gershwin Piano Roll Data Back To Paper Piano Roll
- 2:30pm *Break*
- 3:00pm **SCOTT BROWN** (*Baltimore, MD*)
Piano Roll King – The Historical Importance
of James P. Johnson’s Music Rolls

Session 10 – Histories of Roll Entrepreneurs and Popular Music Rolls

- 3:30pm **JULIAN DYER** (*Wokingham, UK*)
George Gale Foster – The Man Who Gave Us the Ampico
and Modernised the American Piano Industry
- 4:00pm *Break*
- 4:30pm **PAUL JOHNSON** (*Sacramento, CA*)
An Interview with Richard Riley – Recut Roll and Disklavier Producer
- 5:00pm **PETER PHILLIPS** (*Sydney*)
Popular Music on Reproducing Piano Rolls
- 5:30pm *Break*
- 5:45pm **Concert 3: Disklavier Roll Concert with Peter Phillips & Kumaran Arul**
- 6:30pm *End of Conference*

ABSTRACTS

Friday, August 7, 2026

Session 1 – Research on Welte and Early Reproducing Systems

9:30am **MARC WIDUCH** (*Faszinationpianola/iDMP Munich*)

The Welte Recording Studios in Freiburg and Leipzig

Although some details about the recordings made at Welte in Freiburg and at Popper in Leipzig have become known in recent years, key questions still remain unanswered. In my presentation, I bring together the scattered pieces of information and complement them with findings from recent months in order to create a comprehensive picture that will support further research. Based on the existing material, we are now able to visually reconstruct the situation in the recording studios for the first time. In addition, I have succeeded in acquiring a large collection of Popper Stella reproduction piano rolls which will provide new insights into the collaboration between Welte and Popper. The presentation also includes a direct comparison between a Welte Mignon piano and what is likely the only fully restored Popper Stella piano in existence allowing us to expand upon the study published by Hans Schmitz in April 2021. Excerpts from comparative recordings will be presented on both the Welte Mignon and the Popper Stella pianos. Furthermore, analyses of scanned Welte Mignon and Popper Stella rolls offer valuable insight into the similarities and differences between these two systems.

10:00am **SEBASTIAN BAUSCH** (*Hochschule der Künste Bern*)

Deciphering the Hupfeld DEA Expression System

More than 30 years ago, Hans W. Schmitz published a brilliant article comparing the functionality and capabilities of the expression systems of the Welte-Mignon and the Hupfeld DEA. He generally concluded that, though the two systems are entirely different in their construction and logic, they theoretically could lead to very similar results in terms of dynamic nuancing. With a newly restored DEA Vorsetzer at the Museum in Seewen, I finally had the chance to observe and measure the DEA system in operation. It was also a unique opportunity to set up the Vorsetzer in front of a perfectly restored Welte-Mignon grand piano. Through this, DEA and Welte rolls were (maybe for the first time) sounding on the same instrument, providing a perfect basis for in-depth comparison. Fortunately, many pianists recorded the same music for both systems (e.g. Reinecke, d'Albert, Grünfeld). Listening to these rolls in comparison revealed obvious differences. In this paper, I will try to define these differences based on detailed measurements of the pneumatic values. I will also investigate if DEA rolls underwent similar editorial changes over time as some Welte rolls did. Finally, I will attempt a new interpretation of the often-quoted but somewhat enigmatic documentation of the DEA recording machine given by Ludwig Riemann. The measurements taken at the Seewen Vorsetzer will also serve as a basis for a newly developed emulator, allowing us to make DEA rolls available as midi files on Disklaviers.

10:50am **HERMANN GOTTSCHESKI** (*University of Tokyo*)

Roll Editors in the Earliest Years of Welte Mignon Piano Rolls: The Case of WM0198 in the Condon Collection

As I have already explained in previous lectures, Welte-Mignon piano rolls were subject to continuous refinement from their first appearance until the late 1920s, but it seems that the editorial measures were particularly drastic in the very early years (until around 1908). This poses major challenges for source-critical work on Welte rolls, as a large proportion of the significant recordings were made in this early period, and early roll copies are not only rare but also difficult to identify, since they bear no dates. It is therefore no exaggeration to say that for the great majority of all Welte-Mignon recordings all known copies represent the state after the first heavy editing, and that some of the most fundamental questions regarding the authenticity of the rolls have not yet been answered or not even been asked. In my presentation, I will show that the roll WM0198 from the Condon Collection is one of the very early roll copies that differ greatly from later copies of the same recording. These differences concern not only dynamics and pedaling, as can be observed in many other rolls, but also the tones themselves. A significant number of tones in the early copy is not found any more in later copies, and an even greater number of tones that are in later rolls are not existing in the early copy. A detailed comparison leads to the assumption that the earliest editors, who had to create the first master copy based on the recording data, could not always easily decide whether a particular note had been played or not, and that in such cases of doubt they consulted the score. Or they wanted to be more faithful to the score than the performer and deliberately “corrected” some of the pianist’s deviations. Be that as it may, later editors seem to have consulted the recording data again and restored the version that was played. Nevertheless, a number of the alterations committed by the earliest editors have been retained in later versions, even though they no longer complied with later editing guidelines.

11:20am **ARTIS WODEHOUSE** (*New York, NY*)

BILL OOMS (*Prescott, AZ*)

PETER PHILLIPS (*Sydney*)

Transcribing Mahler’s Performance Captured in 1905 on WM 769: Symphony No. 5, *Trauermarsch*

The four Welte-Mignon reproducing rolls Mahler recorded in a single session date, November 6th, 1905 — particularly his highly developed rendition of the first movement of his 5th Symphony (*Trauermarsch*) — have particular significance as they document him as interpreter of his own music. Welte was the first piano roll system to capture the minute variations in note lengths and their timing, note velocities (dynamic levels) and pedaling that characterize human performance. Significantly, Welte-Mignon’s recording method lacked the invasive post production editing that characterized other piano roll recording methods. Thus, the essence of Mahler’s live performance in its myriad varieties of timing and dynamic shifts was retained in his 1905 *Trauermarsch* Welte piano roll. Bringing Mahler’s 1905 Welte roll performance of his *Trauermarsch* into a score depicting pitches and rhythms in a straightforward and mathematical way as well as indicating his essential expressive details required a unique approach. First, Dr. Peter Phillips developed a method for transferring Mahler’s performance — encoded into the original paper roll —

to MIDI data. Bill Ooms was then able to interface the Mahler MIDI data with computer notational programs. Like an archeologist, Ooms then used these programs in a unique manner to offer notational choices and reveal Mahler's intricate performance practice in the form of non-subjective hard data.

Artis Wodehouse

Mahler's expressive Welte roll performance on Welte- 769 is dependent upon the projection of a fluid but omnipresent rhythmic grid that undergirds the melodic construction and harmonic progressions. In order to underscore in live performance the core expressive content of his creation, Mahler introduces temporal and dynamic manipulation. Doing so creates a real-time hierarchy embodying anticipation and surprise, journey and return. Mahler consistently relies upon a lexicon of common, widely-shared 19th C. performance techniques — accentuation, dynamic shifts and temporal displacements — whose affective intent was well-understood, and indeed expected from late 19th C. performers. To the degree to which Mahler's expressive performance practice should be studied, understood or even replicated today, the Mahler roll transcription project should prove to be a valuable resource.

Peter Phillips

The roll used in this project was from a collector in Germany who loaned the roll to Marc Widuch so it could be scanned. At the time, Marc was using the Bern University roll scanner that has since been replaced by a new scanner. The first step was to produce a MIDI file from the scanner data. It was then necessary to edit the MIDI file to establish correct paper acceleration and note length. Because of the nature of any Welte emulator, the expression notes had to be realigned to give the same effect on a MIDI piano as in a pneumatic piano. This process is an essential part of achieving an accurate MIDI emulation.

In this presentation I compare the Welte Licensee issue and the German Welte issue of the roll. I also explain the rationale of realigning expression notes and the decisions that must be made when moving these notes in the MIDI file. It is not as straightforward as it might appear. Another aspect is the accuracy of the roll recording, in which at times it appeared notes were extended by a roll editor. How did this impact on the final performance? Tempo is always a vexing issue with any piano roll, and how could a final tempo be determined? Another issue is wrong notes in the roll recording. Did Mahler play these notes, or did Welte editors introduce these errors when editing the roll? These and other questions will be addressed during the presentation.

Bill Ooms

The main objective of this work was to provide a music score that accurately notates what Mahler played on the Welte-Mignon piano roll #769 recorded on 9/6/1905 by Gustav Mahler. There were trade-offs between making the notation absolutely accurate while at the same time making it as readable as possible. The work was done in two phases. The first "Raw" score is an accurate transcription of the actual notes and durations as played by Mahler with no dynamic markings. Tempo markings are shown on each measure and often within a measure where significant changes occurred. The second "Readable" score made minor edits to make it more readable and consistent with piano notation practice while being as accurate as possible. Dynamic markings were added in cooperation with Artis Wodehouse. The work started with a MIDI file provided by Peter Phillips from Australia. Phillips' MIDI file was input into a track in the Cubase software. A Tempo and Time Signature track was

also added. The first task was to adjust the position of each measure (and sometimes each beat) to the MIDI notes. The result is that the instantaneous tempo is modified. The duration of the MIDI notes was not changed — only the Cubase tempo. This gives a framework for evaluating the duration of each note within the framework of bars and beats. It also provided important insight into tempo changes (both macro and micro). Dorico music notation software was used for creating the score. This was mostly a manual effort transcribing one measure at a time. A methodology was developed which showed any differences between the original MIDI file from Peter and a MIDI derived from the Dorico score. The resulting “Raw” score has notation which lines up with the original MIDI file. In order to achieve a “Readable” score, more traditional piano notation was used — trills, tremolos, triplets (and other tuplets), the selective extension of notes when the sustain pedal was depressed, etc. Mahler’s 1903 manuscript, the published 1904 score, Otto Singer’s 1904 4-handed piano score and his 1921 piano score were consulted and compared. Dynamic markings were added based on the key velocity in the original MIDI data, the scores mentioned above, and careful listening and editing by Artis Wodehouse. Although a variety of audio sources were considered, the audio from “master” reel-to-reel tape of the Walter Heebner 1963 recording was used as the audio reference for absolute tempo.

Session 2 – Dynamics in Roll Research (panel)

1:30pm

MANUEL BÄRTSCH (*Hochschule der Künste Bern*)

PEDRO BLUNDI D’AVILA (*Hochschule der Künste Bern*)

CECILIA FACCHINI (*Hochschule der Künste Bern*)

Enlarging Performance Analysis:

What Shall We do with Dynamics in Roll Research?

The principal innovation of mechanical reproduction systems, in comparison to player pianos, was – as is well known – their ability to reproduce dynamics automatically. These dynamics constitute the defining element of the “Künstlerspiel” that the leading companies were claiming to record. That relatively complete documentation of piano playing has attracted growing scholarly attention in musicological research over the past two decades. For technical reasons, however, analytical efforts still focus almost exclusively on two aspects: timing and tempo, examined largely in isolation from other recorded parameters. Recent developments – particularly advances in digital emulation technologies – offer new and attractive perspectives in dealing with dynamics on piano rolls. It is tempting to use them without any preconsiderations, putting aside that this enlarged view gives rise to a series of methodological and, more fundamentally, epistemological challenges. What authority can dynamic data on piano rolls claim? To what degree of precision is their processing meaningful or even possible? More crucially still, how do the parameters of tempo, timing, articulation, pedalling, text variation, and dynamics interact? And finally, on the most fundamental level: what kinds of questions can, in fact, be answered through a detailed analysis of dynamics? The opening paper of Manuel Bärtisch discusses the analytical and methodological framework that may lead to meaningful results of such research. The subsequent presentations by Cecilia Facchini and Pedro Blundi d’Avila offer case studies that exemplify both the potential and the limitations of this emerging methodological approach.

MANUEL BÄRTSCH

Towards an Integration of Dynamics in Performance Research

The opening presentation describes the multifaceted dimensions of the issue, encompassing the perception of musical dynamics, the technical implications of dynamic analysis, and the current analytical position of performance research. Starting from a description of the complex interrelations between dynamics and other musical parameters, the paper discusses implications of dynamic data analysis in the fields of the historical theory of meter, the reception of artistic performance in the early twentieth century, and the conception of dynamics as an individual mark of a pianist's playing. Finally, a theoretical and methodological framework is proposed to integrate dynamic analysis systematically and productively into performance research.

CECILIA FACCHINI

A Complicated Mirror: Dynamics in Recorded Sources vs. Written Evidence

The ability to create different dynamic levels, achieve specific tone colours, and produce specific timbral effects is often what distinguishes an artistic interpretation from a mere execution. At the piano, "dynamics" is a complex notion that depends on a combination of factors—fingerings, articulation, degree of pressure on the keys, and, not least, pedalling, whose interaction produces a wide range of intermediate shades beyond simple Forte and Piano. Yet early twentieth-century recording technologies could not capture such subtleties, either in dynamics or in pedal use, subtleties which composers and performers had long attempted to describe in their piano methods. For this reason, it becomes essential to complement and integrate the information that can be extracted from roll recordings with written sources. With this aim, the present contribution examines examples drawn from roll recordings by Teresa Carreño and Enrique Granados made on the Welte and Duo-Art systems. Both pianists authored writings on the use of the pedals to obtain specific tone colours at the piano, and this study seeks to compare the dynamic nuances preserved in their rolls with the examples and indications found in their respective texts. The objective is twofold: to identify points of contact or differences between the different sources, and to offer new tools for an additional level of analysis regarding the reliability of the dynamic indications preserved on piano rolls.

PEDRO BLUNDI D'ÁVILA

"So Typically Brazilian:" Darius Milhaud's *petit rien* in his Welte-Mignon rolls

In Darius Milhaud's account of his musical experiences in Brazil between 1917 and 1919, one passage has been famous for its elusiveness: the description of an "imperceptible pause in the syncopation, a careless catch in the breath, a slight hiatus which I found very difficult to grasp." The French composer is fascinated by this "*petit rien si typiquement brésilien*," a type of embodied rhythmic behavior present in certain traditions of Brazilian popular music and resistant to the metric logic of European notation. Different authors have tried to characterize the nature of the *petit rien* from different perspectives, and some even claim that his background grounded on written music made it impossible for him to truly assimilate Brazilian swing (or *balanço*) into his own

music-making. However, no attempt has been made to identify this idiosyncratic phenomenon in his playing.

In this presentation, the Welte-Mignon roll recorded by Milhaud in 1927 of his suite *Saudades do Brasil* will serve as the starting point to observe and discuss the complex character of the *petit rien*, read against acoustic recordings as a comparative reference for idiomatic Brazilian *balanço*. Drawing on Vincenzo Caporaletti's concept of audiotactile music as a theoretical framework, an examination of micro-temporal shaping will be combined with a detailed discussion on dynamics and accentuation, both related to the tacit and embodied dimension of the *petit rien*. Caporaletti suggests that Milhaud's experience with Brazilian music was a translation of audiotactile phenomena into written music—and therefore a failed attempt. The roll does not simply confirm or refute this failure: it relocates it. By preserving a physical trace of the *petit rien* as it was assimilated by a French musician, it invites us to rethink assumptions about classical music performance, the relationship between pianists and rolls, and colonial perspectives on Brazilian culture and musicianship.

Session 3 – The Pianola (and Phonola) as Artistic Medium

2:40pm **JOYCE TANG** (*Guildhall School of Music & Drama*)

Playing the Piano: Between Pianolist and Pianist in Harry Gill's *Caprice*

This paper takes Harry Gill's *Caprice* as a lens through which to reconsider what it means to "play" the piano when performance is mediated by a roll, and then transcribed for performance by a pianist. Composed in 1930, *Caprice* was entered into the Wimbledon Music Festival as a work for pianola, won the Gold Medal, and was subsequently issued by Aeolian.

The work's origins frame a problem of medium-specificity. The 1930 Wimbledon Music Festival marked the first inclusion of the pianola as a competition class, driven by Reginald Reynolds's campaign to secure recognition for the instrument as a serious musical medium. Yet Gill described himself as "an amateur musician who composed as a hobby" and appears to have had little investment in the pianola itself. Contemporary reviews similarly heard *Caprice* as "ordinary pianoforte music," rather than as a work that fully exploited the instrument's distinctive capabilities.

Against this background, the main focus of my paper is my practice-based encounter with the work. Working from Rex Lawson's realisation of the original roll on the NMC Aeolian Company recording, and without access to either the roll or a score, I create my own transcription of *Caprice* for piano. I use this process not simply to recover the notes, but to investigate how mechanical enactment might be translated into pianistic performance. Decisions about rhythm, tempo, phrasing, articulation, pedalling and physical playability become a way of testing what the roll "asks" of a pianolist, and how these demands may differ from, or even contradict, what the music "asks" of a pianist.

Through this process of transcription and performance, I ask what counts as "playing the piano" when a work moves from performance by roll and pianolist to performance from a score by a pianist. In doing so, the paper raises

practical and ethical questions about what is preserved, altered or reimagined when a pianola work is brought back to the keyboard.

3:45pm **JÖRG HOLZMAN** (*Salzburg/Halle*)

Benjamin, Boym and Becoming a Phonola Player

Neither a score nor a recording in the modern sense, the piano roll constitutes the objectification of a pre-programmed sequence of musical events, rendering transparent the algorithmic organization of sound. The epistemic value of mechanical musical instruments such as player pianos lies in their capacity to expose the relations between sound and carrier, technology and aesthetics, and the temporality of musical production itself. The Phonola, Hupfeld's response to the Pianola, occupies a distinctive intermediary position in media history. As an ontologically hybrid technology, it interweaves historical inscription, mechanical automation, and human operation. This hybridity unsettles conventional notions of authorship and interpretation: musical meaning is not the expression of a sovereign, interior subject but emerges as a distributed process. The operator of a Künstlerrolle assumes a constitutive role, mediating between past inscription and present sounding event. Music is thus neither simply reproduced nor freely interpreted but actively realized through a situated engagement of body, machine, and medium. Positioned at the threshold of performance and reproduction, the operator negotiates the tensions among the roll's original performer, the mechanical demands of the instrument, and the materiality of the roll.

The temporal dimension of this interaction can be understood through Boym's distinction between restorative and reflective nostalgia, alongside Benjamin's notion of *Jetztzeit*. Execution of a piano roll does not transmit the past as linear continuity; rather, it reactivates historical inscriptions in a present suffused with tension. This allows for a reflective engagement with memory: past inscriptions are neither fully reclaimed nor nostalgically idealized but experienced in their materiality and temporal specificity. Each performance constitutes a singular constellation of past inscription and present operation, becoming, once executed, an irrecoverable temporal event. Drawing on the author's own experience acquiring and training on a 1907 Phonola, this study foregrounds how embodied practice illuminates the emergence of musical meaning. The interaction of past inscriptions, mechanical constraints, musicological knowledge, and present-day decision-making is documented through a combination of specialized piano roll annotation, a practice diary, rehearsal videos, and transcriptions of lessons with established masters of the instrument. These materials demonstrate how musical interpretation on the Phonola is simultaneously historical, mechanical, and performative, highlighting the epistemic richness of hybrid media in musical production.

Session 4 – Bob Berkman Memorial Talk and Concert

4:15pm **DARIUS KUČINSKAS** (*Kaunas University of Technology*)

Bob Berkman and Ethnic Piano Rolls in the United States

This presentation explores the overlooked heritage of ethnic piano rolls produced in the United States in the early twentieth century and highlights

the pioneering contribution of Bob Berkman to their preservation and study. Despite the existence of thousands of ethnic piano roll titles issued by immigrant communities, these cultural artifacts have received limited scholarly and curatorial attention. Few American libraries, such as UCLA and Stanford University, possess limited collections, and systematic research on this material remains scarce. Bob Berkman, a noted pianolist and researcher, played a crucial role in collecting, performing, and recording ethnic piano rolls, as well as disseminating information about them to a broader audience. His collaboration with international researchers led to significant digitization initiatives, including the Lithuanian piano rolls project (2012–2014), which re-played and recorded 167 rolls and also Jewish piano rolls presented in a few CDs. Berkman also contributed to the book *Ethnic Piano Rolls in the United States*, authoring a chapter on Jewish piano rolls. By documenting Berkman's long-term efforts and their outcomes, this talk underscores the importance of preserving ethnic piano rolls as both musical and historical documents that illuminate the cultural diversity of American immigrant communities. The presentation will include rare audio and visual materials from personal archives.

5:15pm

Concert 1: Bob Berkman Memorial Concert with Julian Dyer, pianola

1. Mignnette (Billy Mayerl) QRS CU-539, 4/90, Buffalo NY
From original roll hand-cut by Julian Dyer (1985), QRS custom roll produced by Bob Berkman
2. A Tenzel far die Machetunen [A little dance for the in-laws] US 11161
Bob Berkman recut, Klezmerola 101, Custom Music Rolls Richardson TX
3. Two Valsettes (Archy Rosenthal) Universal (Aeolian) S4276, Hayes UK
Rosenthal's family emigrated from Vienna to Dublin, where he was born. Trained in Vienna with Leschetizky & Godowsky, friend of Grieg. Later professor Trinity College of Music, moved to Australia in the 1930s. Enthusiast for 'light' music.
4. Caprice Rag (James P Johnson) Perfection (Standard) 87023, Orange NJ, 7/17
Bluestone recut 137281, 1995, Custom Music Rolls Richardson TX Early truly hand-played roll made using Standard's electrical system
5. Lola, Danza Habanera (Denis Granado) Themodist (Aeolian) T80716, Hayes UK, from a stencil made in Meriden CT
Really Dionisio Granados, who founded Estudiantina Fígaro in Madrid in 1878 – a 14 piece guitar band that toured much of the Americas and Europe over 30 years playing Spanish folk music and European composers
6. The man I love (George Gershwin) played by Max Kortlander, QRS 616610, Chicago IL, 1928
Originally a Recordo roll. Example of an arranged roll with a 'played by' credit.
7. La Cumparsita (Matos Rodrigues) Pampa 3177R, Buenos Aires, Argentina, ~1924
Arranged by Julio Goosens. Replica recut by Julian Dyer, Wokingham UK
8. Hop! Hop! (Burgmein) FIRST 1071, Cremona Italy
Really Giulio Ricordi, part owner of FIRST and publisher of Puccini and Verdi
9. Go Way Gal (Lionel Belasco) QRS 2658, 6/24, Chicago IL
Belasco was from Trinidad and noted for his Calypso recordings. A rare example of a QRS roll not regularised for dancing, from its West Indian series.
10. Parisian Pierrot (Noel Coward) Billy Mayerl, Echo D1474V, Chelsea, UK, 1922.
Mayerl was involved in all aspects of these rolls and commented on how hard it was to get hand-played rolls to sound right, at least with Echo's equipment.
11. Butter Fingers (Kortlander & Wendling) played by Bob Berkman, QRS CU-565, 10/91, Buffalo NY
Souvenir roll for QRS factory tours in the 1990s

Session 5 – Rolls and Performance Practice

9:30am **NEAL PERES DA COSTA** (*University of Sydney–Conservatorium of Music*)

From Classical to Modern: 30 Years of Reproducing Piano Rolls, 130 Years of Performance Practice

In 1914, Bartók captured Roumanian folk musicians on wax cylinders supporting his ethnomusicological interests. In 1915, he published his transcription of Six Roumanian Folk Dances, and made a piano roll of the work for the Welte Licensee in c.1925. The piano roll reveals Bartók's adoption of several performance-practice features of the wax recording. Bartók captured the spirit of the Roumanian artists, giving an impression (not an exact copy) of their expressive style within the parameters of late-Romantic style. In a similar way, Carl Reinecke's (b.1824) piano rolls (c.1905) of his own transcriptions of Mozart's piano concerto slow movements (K. 488 and K. 537) could be said to project an impression of expressive practices heard in Mozart piano performances in the first half of the nineteenth century and earlier, which his transcriptions only partially reveal (see Peres Da Costa, 2012). An inkling of this expressive style is evident in a description of Ignaz Moscheles (b. 1794). William Pecher (a Leipzig pupil of Moscheles) reminisced that Moscheles's Mozart style sounded "an 'emotional legacy' of an old 'classic school'": "The idea that Mozart should be played with colorless limpidity [a style that developed at a later stage in the nineteenth century] had not dawned upon the players of that decade. The classic Mozart had a great deal of color and fire" (Pecher, 1901). Such a description could quite easily apply to Reinecke whose Mozart playing is anything but limpid. Reproducing piano rolls captured several generations of pianists known and unknown. These document the shift from Romantic to Modern styles, and elucidate both general and idiosyncratic practices. And, given the age of some of the pianists on rolls, we can gauge practices going back to at least the mid-nineteenth century, which through extrapolative practice-led processes can allow a reimagining of styles in the first half of the nineteenth century and earlier (projecting a Classical-Romantic continuum of practice). This presentation provides short case studies that illustrate various piano practices from the reproducing roll era and the importance of such information for reimagining the sound world of historical eras.

10:00am **AKIKO WASHINO** (*Fukuoka Prefectural University*)

Unequal Left-Hand Accompaniments: Performances of Classical Works by Carl Reinecke, Fritz von Bose, and Frederic Lamond

Among early piano-roll recordings, we find performances in which the two hands – or even the notes within a single chord – do not sound strictly together, a phenomenon rarely encountered in modern playing. Such asynchrony can be understood as a manifestation of tempo rubato, particularly the type Richard Hudson classifies as early rubato. This corresponds to the practice described by Mozart in a letter to his father, where he explains that in Adagio movements, "the left hand must always keep strict time." However, the eighteenth-century concept of "keeping strict time" differs from the modern idea of mechanical equality between beats. In 4/4meter, for example, contemporary treatises such as Türk's *Klavierschule* explain that the four beats are not of equal weight:

the first beat is the strongest, the third somewhat weaker, and the even beats lighter still. This hierarchy affected not only dynamics but also the relative duration of beats.

Performances exhibiting such characteristics are rare even among piano rolls, yet they provide invaluable evidence for historical performance practices. This study examines three examples in which these features are particularly prominent: Carl Reinecke's (1824–1910) recording of Mozart's Piano Concerto K.537, second movement; Fritz von Bose's (1865–1945) performance of Mozart's Adagio K.540; and Frederic Lamond's (1868–1948) rendition of the second movement from Beethoven's Piano Sonata Op.13. Through close analysis, I demonstrate how the left-hand accompaniment interacts with the melodic right hand, and how, when isolated, the accompaniment itself reveals subtle irregularities in rhythm and timing. Reinecke's performance, for instance, includes anticipatory, appoggiatura-like displacements of the accompaniment relative to the melody—departures from Mozart's "strict left hand" ideal. The features found in these accompaniments arise from several overlapping factors: ornamental anticipation, inherent inequality within the beat hierarchy, and deliberate expressive displacement. By examining both the relational timing between melody and accompaniment and the independent rhythmic behavior of the left hand, this paper seeks to illuminate the nuanced temporal flexibility characteristic of late nineteenth-century interpretations of eighteenth-century music.

11:00am **ERINN KNYT** (*University of Massachusetts Amherst*)

Beyond the Score: Ferruccio Busoni's Reshaping of the Compositions of Franz Liszt

Although not a pupil of Franz Liszt, Ferruccio Busoni has been considered one of the greatest interpreters of Liszt's music. But if Busoni followed in Liszt's footsteps in many interpretive respects, he was not merely an imitator. Through analyses of piano rolls, music reviews, and essays, this article provides the first detailed discussion of how Busoni adapted Liszt's piano music to suit his taste and time. It shows that while Liszt and his pupils did not always (or even usually!) consider scores definitive, some of Busoni's practices went beyond what others of his generation were doing in terms of adaptation. Although like Liszt's pupils, Busoni also added ossia passagework and changed pianistic elements, he also went beyond that in his reshaping of the character and form of Liszt's pieces. This article reveals Busoni as reimagining Liszt's music through the lens of his own imagination, personality, and at times in some of his interpretations. In reshaping the music structurally, and in abbreviating pieces for pedagogical purposes, he differed from many Liszt pupils who were more concerned about preserving and recreating the music as Liszt played or imagined it, or else in following in the adaptive practices used commonly by Liszt. In the process of changing the music, Busoni revealed new aspects of the pieces that expressed his own personality and that simultaneously resonated with audiences in his own time and age. Despite widespread criticism for his reimaginings of other nineteenth century composers, such as Chopin, Busoni largely escaped criticism from music critics and the public for his adaptations of Liszt. Some critics even preferred Busoni's renditions of Liszt's music, considering them compositionally superior. Instead, it was a few pupils of Liszt, some of whom were Busoni's friends, who had mixed reactions about Busoni's changes. By studying Busoni's piano rolls, I thus seek to shed

additional light on Busoni's creative activities that blurred boundaries between composition, arrangement, and interpretation. In the process, the talk raises questions about the spectrum of musical practices and approaches toward score fidelity in relation to Liszt's music, in particular, in the early twentieth century.

11:30am **LAURA GRANERO** (*University of Music and Performing Arts, Vienna*)

De-competing Chopin: Chopin on Piano Rolls

There is no other composer for whom the diversity of interpretative approaches documented in early recordings is greater than for Chopin. Paradoxically, the very difficulty of anchoring these performances to a single "authentic" Chopinian tradition seems to have discouraged scholars from engaging more closely with the abundance of piano-roll recordings of his music.

Closer examination reveals that certain aspects of Chopin performance practice are primarily preserved on disc recordings (for example, in the performances of Michalowski), while others—accessible only through piano rolls (such as those by Kleeberg, Sliwiński, or Pozniak)—have remained largely overlooked. Piano rolls, moreover, preserve types of information that acoustic recordings cannot fully convey. The potential of compiling all piano rolls with Chopin's music lies in significantly broadening the spectrum of historically plausible Chopin interpretations. Rather than pointing toward a single authentic model, these sources reveal multiple, coexisting interpretative paradigms.

The most recent edition of the Chopin Competition generated enormous enthusiasm within the music industry and widespread admiration among general audiences, while simultaneously provoking growing frustration among historically informed performers and within the musicological community. After decades of research into Chopin performance practice, one may ask why elements such as rhythmic flexibility, improvisatory approaches, historically documented fingerings, or asynchrony are almost entirely absent from competition performances—features that stand in sharp contrast to the interpretative norms documented in early recordings and other nineteenth-century sources. In response to this situation, the authors presented an "alternative" Chopin competition based on piano-roll recordings at their Klavieratelier Mignon in November 2025. The outcome made clear that a comprehensive rollography of Chopin's works is urgently needed, and that students must be offered accessible methods for learning directly from historic Chopin recordings.

This lecture-recital presents such a method. Through a carefully curated selection of piano-roll recordings, it demonstrates how performers can engage with these sources interactively and learn to embody different nineteenth-century approaches to Chopin performance. The aim is not merely to propose a less standardized or more "exciting" Chopin than that heard on today's stages and competitions, but to investigate historical interpretative spectra and translate them into stylistically coherent performances at the piano. As a complement, a preliminary draft of a Chopin rollography is introduced as an open research tool capable of revealing alternative historical Chopins beyond today's canonical narratives.

Session 6 – Historical Performance and Music Analysis in Rolls

1:30pm **KATARZYNA HATALAK** (*Mozarteum University Salzburg*)

Theodor Leschetizky's Interpretations in Recordings for Welte-Mignon: Wolfgang Amadeus Mozart's Fantasy in C Minor, KV 475 and Frédéric Chopin's Nocturne in D-flat Major, Op. 27 no. 2

Theodor Leschetizky (1830–1906), alongside Frédéric Chopin (1810–1849) and Franz Liszt (1811–1886), belongs to the creators of one of the three main pianistic lineages of the 19th and 20th centuries. In contrast to the other two musicians, who were known as performers and whose playing was marked by romantic individualism, Leschetizky was a pedagogue who passed on the classical traditions of his teacher, Carl Czerny (1791–1857), a student of Ludwig van Beethoven (1770–1827). He said in an interview: “For classical, rigorous music, there could be no more perfect teacher than Czerny, but he was opposed to Romanticism, which was dawning like a sunrise in the musical sky.” In Vienna, Leschetizky befriended Carl Filtsch, one of Chopin's most talented students, whose playing was an inspiration for the interpretation of romantic works. Leschetizky's recordings, made for the Welte-Mignon player pianos in 1906, differ significantly from others of that time. Although he was a skilled pianist, they lack the virtuoso elements and large tempo fluctuations that are characteristic of interpretations at the beginning of the 20th century. The artist recorded works by Wolfgang Amadeus Mozart, Frédéric Chopin, Stephen Heller, and his own compositions. The interpretations differ in the use of performance practices depending on the composer, which can be attributed to his knowledge of three styles: classical, romantic, and late romantic. The aim of this paper is to compare two recordings: Mozart's Fantasy in C minor, KV 475 and Chopin's Nocturne in D-flat major, Op.27 no.2. The study will examine them in terms of interpretation of musical elements as well as performance practices. The results will be compared with source texts from the 18th–20th centuries to indicate how the pianist understood the performance style of these composers. The research will utilize recordings made in Freiburg (archiphon, 1992) and piano rolls from The Collection of Musical Instruments at the Vienna Museum of Science & Technology.

2:00pm **JEFFREY SWINKIN** (*University of Oklahoma, School of Music*)

Leschetizky's Piano Roll of Mozart's Fantasy, K. 475: A Schenkerian Vantage

This talk will examine Mozart's Fantasy in C minor, K. 475, as played by Theodor Leschetizky on a Welte-Mignon piano roll. I pull together genre, Schenkerian structure, performance, and a procedure for relating performance to structure. Schenker's method might seem a poor match for the fantasy's ethos of unbridled variety and circuitousness but, in fact, Schenker celebrates the winding path. Granted, for him, digressions ultimately find a tonal home, but that is consistent with the fantasy's dialectic of freedom and framework. Leschetizky's tempi likewise deftly navigate between these two poles. Thus, the genre, analytic method, and performance style prove apt companions.

Regarding the performance/analysis interface, I hardly contend that Leschetizky transmits the structure I posit. Indeed, one cannot assume that performers, whether live or recorded, convey a critical conception—that is, a

reading of a piece's form, thematic trajectory, and so on. In fact, the structure a performer conjures may be quite different from the structure music-analysts formulate. Nonetheless, performative and critical conceptions may be heard to interact; indeed, one who is privy to an analysis of a piece will very likely hear performances in relation to that analysis. Such performance/analysis interaction is especially vibrant where the performer is especially free—patently generous with tempo variation—as is Leschetizky. To rephrase: I regard an analysis as a kind of context, along with titles and historical background, for instance; all these direct our attention to the object in an aspectual way. Analytic context inevitably colors how we hear tempi and other performance parameters. In short, this talk will enjoin listeners to hear Leschetizky's fluctuations as correlating with tonal/voice-leading structure, generating various aesthetic qualities in the process.

I am not a scholar of piano rolls per se, nor even of early performance styles; rather, I study relations between performance and analysis. My disciplinary aim here is to foster more dialogue between the piano roll/performance history and performance-and-analysis communities.

3:00pm **PETRA KIRCHNER** (*University of Sydney–Conservatorium of Music*)

Interplay Across Centuries: Reinecke's Voice in Mozart's Phantasie K. 475 – Galant Schemata and 19th Century Performance Aesthetics

During Mozart's lifetime, Niemetschek remarked that "We hardly knew what we should pay attention to first, Mozart the performer or the composer" (Niemetschek, 1778). He later explained that Mozart's playing soared in "bold flights of his fantasy to the highest region and to the depth of abyss" (Niemetschek, 1826). This extraordinary combination of spontaneity, emotional power, and poetic expression made Mozart's performances deeply compelling and inspiring. Yet, by the end of the 19th century, Mozart's music had, at least in some circles, acquired a perceived limpidity despite the fact that classical Mozart actually possessed "a great deal of color and fire" (Pecher, 1901).

Carl Reinecke's piano rolls offer a strikingly different representation of Mozart performance practice compared with today's widely accepted ideal of an emotionally restrained, "clean" style. His rolls reveal playing that is full of vitality, emotional expression, and rhythmical flexibility, aligning closely with the expressive aesthetics of the 19th century documented by Neal Peres Da Costa (2012, 2018): a more nuanced and rhetorically-driven approach to Mozart interpretation. How does Reinecke's playing align with Mozart's composition?

Robert Gjerdingen's schema theory (2007, 2020) offers a transformative understanding of 18th and 19th century musical language. In my research, I explore how schema theory not only offers analytical insights but also underpins historically informed and improvisatory performance practices, guiding musicians in perceiving voice-leading patterns, articulating phrasing, and fully inhabiting this repertoire, particularly with respect to schemata, stylistic gestures, and interpretive decision-making.

By examining Reinecke's piano roll of Mozart's Phantasie in c minor, K.475 (1905), this presentation explores the dialogue between historical compositional approaches and 19th century performance traditions. It demonstrates how

the piano roll, together with a schematic understanding of Mozart's ingenious handling of 18th century compositional principles, reveals otherwise unattainable evidence of historical phrasing, timing, and rhetorical expressivity.

In doing so, the study seeks to re-examine prevailing perceptions and interpretations of Mozart's works, offering refined insights into their expressive, rhetorical, and improvisatory possibilities.

3:30pm

KAWA MATEUSZ (*Mozarteum University Salzburg*)

The Recordings from the Zamoyski-Collection as well as Wanda Landowska's Interpretation of Mozart's Sonata K. 576. Social, Aesthetic, and Technical Contexts

The evolution of technology has profoundly shaped not only everyday existence but also the artistic sphere. Within the domain of music, the advent of sound recording and reproduction constitutes a paradigmatic turning point. As technological refinement advanced, the musical medium itself underwent a process of increasing miniaturization and accessibility. From the mechanically encoded piano rolls that once resonated through the salons of the nineteenth-century aristocracy, music—and, crucially, specific interpretations of individual works—became objects of mechanical reproduction and, consequently, of comparison. This transformation not only altered modes of listening but also redefined the musical performance, situating it within a newly emergent culture of reproducibility and historical consciousness. The present study is divided into two parts. The first one focuses on the legacy of the music salon tradition rooted in the eighteenth and nineteenth centuries, with particular emphasis on the Polish cultural milieu. At the center of this research stands manuscript 804/1/0/-/MPK/A/89, which documents the count Zamoyski family's collection of piano roll recordings. The second part turns to an analytical consideration of W.A. Mozart's Sonata in D major, K.576, as performed by Wanda Landowska. Recorded first on a piano roll in 1924 and later, in 1937, using conventional recording technology, the work is examined in terms of tempo selection, articulation, the interplay between agogic nuance and dynamic shaping, as well as phrasing. The resulting observations are then compared, with the aim of elucidating the similarities and divergences arising from the distinct modes of sound inscription and their artistic implications.

4:15pm

ANTONIO SIMÓN (*Conservatorio Superior de Música de Málaga*)

(Lecture-recital) Beethoven's Op. 111 and the Romantic Paradigm: From Reconstruction to Re-Creation (with the Regier Graf Fortepiano)

Beethoven's last piano sonata, Op. 111, stands at the threshold between Classicism and Romanticism. Its concentrated architecture and visionary second movement have often been interpreted through a modernist lens of textual fidelity and structural monumentality. This lecture-recital proposes instead a speculative re-creation: an exploration of how Op. 111 might sound when approached through the expressive and technical principles of nineteenth- and early-twentieth-century pianism, and how such a reading could, paradoxically, bring us closer to Beethoven's own late-style ethos. Drawing on written and mechanical evidence (Czerny's treatises, Frederic Lamond's Welte roll of Op. 111, Eugen d'Albert's Duo-Art roll of Op. 101, and other sources), the presentation explores how the expressive logic of Romantic performance (tempo conceived as a living pulse, rubato as a form of syntax, and pedaling

that transforms resonance into meaning) far from being alien to Beethoven, may in fact reflect the expressive universe his late works anticipated. The lecture will consider how the ethos and pathos of Beethoven's final style (its inwardness, its temporal elasticity, its spiritual intensity) might resonate more naturally with the Romantic imagination that followed him than with the modernist ideals that later framed his reception. Whereas modernist interpretations sought transcendence through structural clarity and restraint, Romantic and post-Romantic approaches pursued it through subjectivity, imagination, and emotional immediacy. Through live illustration on a Regier Graf fortepiano (c. 1830) from the Stanford Department of Music collection, the lecture-recital will explore how Romantic timing, balance, and tone production can inhabit Beethoven's late style. Rather than attempting ahistorical reconstruction, the performance will offer a reflective experiment: a dialogue between Romantic pianism and late Beethoven, asking whether such an approach might reveal not a distortion, but a reawakening of his expressive depth.

5:30pm

Concert 2: JOSHUA RAPIER (*Rapier Restoration*)

**Historic Reproducing Players from the Stanford Collection:
Featuring the Ampico and Welte Player Pianos**

A concert of rolls on original reproducing player pianos will feature a Mason and Hamlin Ampico concert grand and a Steinway Welte T-100 (Red) upright player. Joshua Rapier will also describe and compare the inner workings of the Ampico and Welte expression systems.

Sunday, August 9, 2026

Campbell Recital Hall, Braun Music Center

Session 7 – Organ and Spanish Roll Discoveries

9:30am **GRACE CHAN** (*University of Sydney–Conservatorium of Music*)

Edwin Lemare's Welte-Mignon and Aeolian Player Organ Rolls: Contextualising His Influence on Contemporary Organ Performance Culture

Virtuoso organist and composer Edwin Lemare (1865-1934) created a significant collection of rolls for player organs during his prolific international career. These rolls provide an important record of his performance practice and skill as a transcriber of orchestral works for pipe organ. Lemare's organ roll repertoire spans original compositions, standard organ repertoire, orchestral transcriptions and improvisations. He made 96 player organ rolls for Welte-Mignon and 24 for the Aeolian company in the early 20th century. For example, the Welte-Mignon roll repertoire includes orchestral transcriptions such as "Danse Macabre" by Camille Saint-Saëns, music from Wagner's Ring Cycle such as "Ride of the Valkyries" and overtures from Wagner's operas including The Flying Dutchman, Die Meistersinger von Nürnberg and Tannhäuser. The music selected for these recordings reflect his ambition to showcase the capabilities of the concert organ in a secular milieu and to make important orchestral works accessible to wider audiences. Much of this music is still heard by contemporary audiences in the concert hall as orchestral works (in their original form) or as organ transcriptions. In this paper, the evidence provided by Edwin Lemare's reproducing organ rolls will assist in contextualising the artistic choices of current organists such as Thomas Trotter (Birmingham Town Hall), Cameron Carpenter (international touring artist), Anna Lapwood (Royal Albert Hall) and Titus Grenyer (Sydney Town Hall). Lemare's organ roll recordings will be used to demonstrate the impact of his legacy on contemporary organ performance and culture.

10:00am **ESTHER BURGOS BORDONAU** (*Universidad Complutense de Madrid*)

Spanish and Latin American Rolls in the Denis Condon Collection

The Denis Condon Piano Roll collection at Stanford University, contains among its thousands of items a good number of Spanish and Hispanic piano rolls. Searching through the collection, I have found important works of significant composers (Granados, Albéniz and Falla) and as well other less important but interesting examples. Moreover, the selection of Hispanic Rolls composed by Latin American composers, like Enrique Soro, Manuel Ponce, and Teresa Carreño, are notable as well. In this talk, I will describe and explain the main characteristics of these rolls as well as other important aspects related to recording and interpretation.

Session 8 – Stanford University Roll Program Developments

11:00am **PETER BROADWELL** (*Stanford University*)

How to Share Playable Roll Scans with the Global Community: Lessons from the Stanford University Piano Roll Archive

The Stanford University Piano Roll Archive has made more than 625 player piano rolls available via the web as zoomable images and downloadable MIDI realizations while also supporting their interactive playback and interpretation via the Pianolatron web app. This functionality relies upon a custom suite of software, developed over the past 10 years, for image processing and MIDI-based expression emulation. Inspired by the work of earlier pioneers in the field and guided by the insights of Peter Phillips, the software grew from foundational contributions by Craig Sapp and Kitty Shi for the Department of Music, with the Libraries' Research Data Services developer team supplying the interactive paradigm of the Pianolatron web app.

This talk includes a high-level review of the technologies used to share this resource freely online, focusing on how its main programming languages and environments facilitate sustainability and extensibility. Low-level, compiled programs (in C/C++) with limited dependence on external libraries undergird a generally quite stable core set of perforation detection and MIDI generation tools, at some cost to ease of extensibility, with more mercurial interpreted scripting languages (Perl, Ruby, Python) providing higher-level automation and data management, including downloading images and metadata from online endpoints. By contrast, the Pianolatron relies upon web technologies (Javascript and HTML) that offer rapid extensibility and a form of sustainability based upon web browser suppliers' commitments to published specifications and backwards compatibility.

The talk also looks to the future, considering how combined low-level programming and web technologies can continue to improve the accessibility of digitized piano rolls. Formalizing a set of practices that any institution can follow to make images and accompanying metadata for piano rolls available and, eventually, playable on the web via standards like the International Image Interoperability Framework (IIIF) is a crucial topic. It is also worth investigating whether programming languages like WebAssembly (Wasm) and Rust, which combine the self-contained nature and performance of low-level programming with online-oriented features of web technologies, may serve to underpin an improved and expanded set of features for piano roll software, such as the ability to parse and perform a roll image in real time.

11:30am **FREJA COLE AND KEVIN KISHIMOTO** (*Stanford University*)

WikiProject Piano Rolls: Introducing a Collaborative Data Model for Piano Rolls

Piano roll collectors and researchers possess specialized knowledge about an important historical music-recording format and its history. Without the efforts of this expert community, the unique performances captured on these rolls could be lost. While other more popular or well-known recording formats have established and shared descriptive conventions, piano roll documentation seems fragmented across library, archival, and private collections, each devising

their own descriptive standards and storing their data independently. Recognizing connections between collections and identifying unique variants in holdings can be difficult. To address this challenge, we have experimented with using Wikidata as a pathway toward sharing our piano roll descriptions to a larger audience. Wikidata offers an open, free environment for structured data that could serve as a shared space for piano roll data across institutions and private collections. Linked data enables connections not only among piano roll collections but also with broader musical, historical, and cultural data already present in the Wikidata ecosystem.

Wikidata is also flexible and extensible enough to address specialized piano roll attributes that may not be easily represented in library catalog records. Our project involves creating a data model for piano rolls in Wikidata that captures important characteristics of the medium while harmonizing with existing data in the Wikidata environment. To demonstrate the model, we have converted a selection of catalog records from Stanford's collection into Wikidata. This initial dataset serves as a foundation upon which a more comprehensive global collection can be built. The collaborative nature of Wikidata allows anyone to contribute and access this data, and mapping external datasets into Wikidata is possible through community and open-source tools. This presentation will provide an introduction to Wikidata, outline the current piano roll data model, share our progress in converting Stanford's piano roll data to this open environment, and discuss potential applications of data shared in this format. We invite input on our developing model and encourage others to contribute their own data to this open knowledge base. With more-comprehensive structured data, new possibilities for piano roll research and study may open.

1:30pm

CARMEN ROMERO-VALENCIA (*Universidad Complutense de Madrid*)

A Comparative Computational Study of the 1950–2018 Transfers of Manuel de Falla's 1912 Welte-Mignon Piano Rolls: Towards a Reliable Reference for Performance Analysis

This paper presents a preliminary case study within a broader doctoral project on Manuel de Falla's interpretation of his Four Spanish Pieces, recorded in two Welte-Mignon piano rolls (nos. 2770 and 2771). As an essential preparatory stage, all extant transfers of these rolls produced between 1950 and 2018 have been systematically compared to identify the most reliable reference version. Although reproducing piano rolls have been employed in performance practice studies—such as Leikin's (2002, 2011) work on Granados and Scriabin, Estrada's (2016, 2019) on Granados, Howat's (1994, 2009) and Ho's (2018) on Debussy, and Peres da Costa's (2012)—no systematic comparison of this kind has yet been undertaken. Given the significant disparities in tempo, dynamics, and sound quality across commercial and private sources, defining an evaluative benchmark is a necessary preliminary step before any performance study.

The corpus comprises twenty-eight sound files, including the Columbia Records (1950), Teldec-Telefunken (1971), Eterna (1973), International Joker Production (1973), EMI / La Voix de son Maître (1979), Condon Collection (1993, 2017), Denis Hall (2007), DalSegno (2010), Klaus Fischer (2018), and Peter Phillips's MIDI emulation generated through his Roll Reader system. Only four transfers include the complete set of four pieces recorded under

consistent technical conditions; several duplications were also identified. Methodologically, the study applies empirical and computational frameworks proposed by Leech-Wilkinson (2009), Clarke and Cook (2004), and Cook (2013), approaching recorded interpretation as a quantifiable behavioral system. Analyses were carried out using Sonic Visualiser and the open-access tools Dyn-A-Matic, Correlation Network Diagram Generator, and Scape Plot Generator. These data were cross-referenced with historical and technical metadata regarding media type, playback instruments (reproducing piano, vorsetzer, or modern piano), and transfer provenance. Results reveal measurable divergences among transfers in tempo, beat durations, dynamic relative values, and sound production, all of which directly affect the analytical outcomes of Falla's performance study. Denis Hall's 2007 transfer demonstrates the highest technical consistency. Beyond these findings, this study aims to establish a methodological precedent for empirical research on reproducing piano rolls and open a debate about how the technical recording process is crucial for rigorous performance analysis.

Session 9 – Jazz Roll Projects

2:00pm **ARTIS WODEHOUSE** (*New York, NY*)
BILL LUECHT (*Danville, IN*)

Reverse Engineering David Quinlan's 1989 Gershwin Piano Roll Data Back To Paper Piano Roll

Artis Wodehouse

I gave a paper "Gershwin Unknown, The Unreleased Piano Rolls" for the Global Piano Roll Meeting, Prelude #11 December 6th, 2025 on Zoom. My purpose was to document which of Gershwin's 141 piano roll performances were available to the general public — approximately 57 titles — and open discussion for exploring possible routes for disseminating the remaining 84. Significantly, the vast majority of Gershwin rolls were 88-note rolls requiring the interpretive input of a pianist. In the presentation I cited David Quinlan's pioneering 1989 scans of 117 original Gershwin piano rolls then held by the late collector, Michael Montgomery. Montgomery's collection was sold piecemeal, and at the moment I know of only one collector who has largely — but not entirely — replicated Montgomery's collection. My Zoom presentation was made available on the internet where it came to the attention of Bill Luecht. Mr. Luecht contacted me and told me that he could reverse-engineer Quinlan's digital scans back to paper roll. By recreating the original paper roll format, I could then pianolize unreleased titles in an authentic manner, adding expression using my 1912 Bush & Lane player piano.

Bill Luecht

I worked with the late Spencer Chase on his design for a laser piano roll perforator and on the associated software, and, after seeing Artis Wodehouse's Gershwin presentation online, wondered whether the flexibility of the laser roll cutting process would enable me to make a playable roll from a Quinlan scan MIDI file. The first attempt, cutting a roll directly from the Quinlan file, was disappointing, so Artis sent two of her original Gershwin-played rolls to Mike Swanson. He made high-resolution optical scans of the rolls, and I was able to make PunchMaster MIDI files from his scans, and compare these to the Quinlan scans. The comparison showed (1) acceleration of the Quinlan scans,

indicating a take-up-spool-driven scanner, (2) lengthening of notes in the Quinlan scans (the effect of the interaction of the holes in the paper with the holes in the tracker bar), indicating a pneumatic roll-reading apparatus, and (3) differences in note-on and note-off timings between different notes of the scale (these differences were consistent throughout each roll, and between the two rolls), indicating differences in sensitivity or calibration of the individual note-sensing mechanisms in the Quinlan scanner. This presentation will show the methods I am developing to compensate for these three effects, with the final goal of removing as many of the systematic errors as possible from the Quinlan scans, and producing near-to-original copies of these “lost” rolls.

3:00pm

SCOTT BROWN (*Baltimore, MD*)

Piano Roll King – The Historical Importance of James P. Johnson’s Music Rolls

James P. Johnson is best known in jazz as the Father of Harlem Stride Piano. Some of his most important compositions, as well as the essential features of the stride piano style that he pioneered, are memorialized in his piano rolls. They offer an important window into Johnson’s evolution as a musician and composer, and the impact his music had on other musicians. His relationship with the roll manufacturing industry bolstered his rise to prominence, and coincides with the evolution of ragtime to jazz, the popularity of commercial blues forms, and the heyday of the roll industry. Johnson’s first rolls from 1917, while lesser known, provided the first mainstream exposure of his work when other recording outlets were not available. He had an influential mentor (William H. Farrell) who opened doors for him. Johnson was the ideal vehicle for his music publisher (Haviland) to capitalize on his abilities as pianist and composer of rags, blues, and popular tunes. Four years later, in January of 1921, Johnson returned to piano roll recording with QRS. By this time, the piano roll had further ascended as essential home entertainment. Johnson’s relationship with QRS is of immense historical importance. It further enhanced his stature as a pianist, and situated him at the forefront of the “race” music market (and by extension the Harlem Renaissance) that had only just blossomed a few months earlier. Beyond their popularity as parlor entertainment, Johnson’s QRS rolls became the “method books” for the first cohesive, identifiable, jazz piano style, what later became known as Harlem Stride piano, most notably codified with his roll of “Carolina Shout.” His proteges learned how to play it from the roll. With his own position of prominence, Johnson opened doors for others, including Fats Waller and J. Lawrence Cook. This presentation will highlight the complex musical, cultural, and economic facets of the interaction between James P. Johnson, as a Black musician, and the piano roll industry, that created a portal of entry to broad cultural influence.

Session 10 – Histories of Roll Entrepreneurs and Popular Music Rolls

3:30pm **JULIAN DYER** (*Wokingham, UK*)

George Gale Foster – The Man Who Gave Us the Ampico and Modernised the American Piano Industry

George Gale Foster was a major figure who arguably changed the entire American piano trade. Foster learnt the piano trade as a salesman, founding Armstrong and Foster, piano manufacturers. Spurred on by Aeolian's purchase of Weber and Steck piano companies, Foster formed the American Piano Company and forced his way into the player-piano business using some fairly sharp practices. He purchased Charles Stoddard's reproducing piano system and led its development into the entire Ampico business. This made him the only American piano maker who made player and reproducing pianos – all the other makers were reed-organ businesses who purchased piano companies. Later, Foster increasingly focused on piano financing and business consolidation including the switch of American piano manufacture from craft to industrial. Foster organised the 'merger' of APCo and Aeolian after APCo's bankruptcy; later he became the president of Aeolian-American and stayed there until his death at the age of 95 in the 1950s. This talk will use unpublished material found in the Broadwood archives and Music Trade Review.

4:30pm **PAUL JOHNSON** (*Sacramento, CA*)

An Interview with Richard Riley – Recut Roll and Disklavier Producer

The late 1960s and 80s were periods that saw significant changes in the mechanical music landscape. The first witnessed a wave of roll recutting initiatives that helped copy, distribute and preserve scarce rolls. The second saw the introduction of the Yamaha Disklavier and the rise of music producers who created new content for the Disklavier and recorded from Disklavier to compact disc. Our interviewee, Richard Riley, was a leader in both of these periods. He produced hundreds of recuts of rare blues, jazz and ragtime rolls borrowed from prominent collectors for his Jazz Classics label. In the early 1990s, he started Pianomania, creating Disklavier and CD recordings of the same music genres. This interview will cover his accomplishments in both of these periods. During the 1960s, there was a relatively tight group of collectors of popular rolls. Sometimes these collectors had the only known copy. That became a badge of honor for some, until outside circumstances uncovered the risks. Given the rarity of these rolls and collectors lack of knowledge of recutting, it wasn't an easy sell getting them to participate. Richard will discuss how he convinced collectors to loan their scarce originals for a round trip through the mail and the perforator. The second period will look at how Richard created Pianomania for recording current-day ragtime, jazz and blues artists and producing these recordings for sale for the Disklavier and compact disc. The discussion will include how he taught himself to use the recording capabilities of the Disklavier, the tools for editing and later, how he learned the new Zenph software for editing for the Disklavier Pro. The talk will also feature a small concert of Richard's recordings played on Stanford's new Yamaha CFX Disklavier Pro.

5:00pm

PETER PHILLIPS (*Sydney*)

Popular Music on Reproducing Piano Rolls

The earliest recordings of popular music on reproducing piano roll took place on April 4, 1905 in Leipzig for the Welte-Mignon. Even then, it was realised that popular music rolls sold reproducing pianos. An examination of any of the reproducing piano roll catalogues shows that there were more roll recordings of popular music than rolls of classical music. Music publishers in America were keen to have the latest song issued as a piano roll and especially as a reproducing piano roll. Reproducing piano roll recordings of the same song made by German and American companies are often stylistically very different. It seems German pianists did not quite get the beat. In America the foxtrot was the most popular dance style, in Germany the one-step prevailed. Songs from operettas were popular in Europe, while Broadway songs were in demand in America. Popular rolls in America were recorded by pianists whose careers often included playing for Broadway shows, performing on radio and making audio recordings. Names include Pauline Alpert, George Gershwin, Victor Arden and Lee Sims. However, the most prolific roll recording artist is Frank Milne, whose entire career was with piano roll companies. He never performed live and there is also a question about whether he actually recorded his arrangements, especially those made in the 1930s. Instead it is assumed he marked up the arrangements. But does this make his music invalid? I argue that most popular rolls had an added "third hand" and that this makes these roll recordings unique and often quite musically remarkable. This presentation will include examples of popular music from rolls played on a Disklavier.

5:45pm

Concert 3: Disklavier Roll Concert with Peter Phillips and Kumaran Arul

The final conference concert will focus on digitized rolls from scans, transferred to MIDI files and played through a Yamaha Disklavier. It will include rolls played through Stanford's Pianolatron web app and its virtual pianola.

BIOGRAPHIES

PETER BROADWELL is the head and technical lead of AI Modeling & Inference in Research Data Services at the Stanford University Libraries, where his team's work applies AI and machine learning, web-based visualization, and other methods of digital analysis to complex cultural data. He has a Ph.D. in Musicology from the University of California, Los Angeles and an M.S. degree in Computer Science from the University of California, Berkeley. In addition to his work on the Pianolatron player piano web application, he has participated in studies involving automatic translation and indexing of folklore collections in multiple languages, deep learning-based analysis of dance choreography from video sources, and multimedia annotation of Japanese Noh theater performances.

ESTHER BURGOS-BORDONAU (PhD) is Professor at the Faculty of Information Studies and Librarianship in UCM, Spain. Her research areas are Music Information and Documentation and History of Libraries. Since 2014 she has been working in Sound Recordings. The remarkable collection of Piano Rolls at Spain's National Library was her first research project published. She has continued gathering and describing different collections with multiple publications resulting from this work. In 2018 she was granted to study a Spanish Piano Roll Collection at the ARS in Stanford University. This University published an online exhibit of this collection in 2020. At the same time, a Spanish version in a hardcover book appeared. Her next research was focused on the Hazen-Hosseschrueders Piano Roll Collection which was presented in the 2nd Global Piano Roll Meeting in Bern. The publication with the complete catalogue of this research appeared in October 2023. Since then, she has continued studying other private collections, in particular, that of Rafael Otermin. This seems to be one of the largest and most important private collections in Spain, with around 6.000 items. In May 2025 a hardcover book entitled *Escuchando a grandes pianistas: grabaciones en la colección de rollos de música de Otermín de Mendoza* was published. This work compiled information about relevant composers and pianists in this collection. In the 4th Global Piano Roll Meeting she will give an overview of the Spanish and/or Hispanic artist piano rolls present in the Denis Condon collection.

KATARZYNA MARIA HATALAK is a doctoral student at the Mozarteum University Salzburg in the Department of Musicology, supervised by Prof. Wolfgang Gratzer and Dr. Rainer Schwob. She completed her piano studies at the Karol Szymanowski Academy of Music in Katowice in the class of Prof. Józef Stempel (MA), English philology with a focus on English-Polish translation at the University of Silesia in Katowice (BA), fortepianostudies at the Anton Bruckner University in Linz in the class of Prof. Wolfgang Brunner (BA), and fortepianostudies at the Mozarteum University Salzburg in the class of Prof. Florian Birsak (MA). She is professionally associated with the Stiftung Mozarteum and the Mozart Museums in Salzburg. Her research interests include piano performance practices from the 18th to the 21st centuries, performance studies, and the development of pianos.

JÖRG HOLZMANN first studied classical guitar at the HMDK Stuttgart and graduated with top marks in both the artistic and pedagogical courses. He then worked as a soloist and chamber musician, composed works for various ensembles, and successfully participated in international guitar competitions, winning prizes at major festivals in Spain, India, Korea, and the USA. This was followed by studies in musicology at the University of Leipzig, which he completed with a thesis on

female pianists and their recordings for player pianos made between 1905 and 1927 at the Leipzig-based company Ludwig Hupfeld AG. From 2018 to 2020, he was a research assistant in the BMBF-funded project “TASTEN” on digitizing the collection of over 4,000 music rolls at the Musical Instrument Museum of the University of Leipzig. From 2020 to 2024, he held the same position in the research project “Historical Embodiment” at the Bern University of the Arts. His doctoral thesis on the act of making music in early sound films is based at the inter-university institution “Science and Art” (a cooperation between Paris Lodron University and the Mozarteum University) in Salzburg. Furthermore, he is pursuing a master’s degree in literature and art history at Martin Luther University Halle-Wittenberg.

MATEUSZ KAWA – Polish pianist, musicologist and author of the monograph, *Polnische und Wiener Musiksalons. Studie und Vergleich* (Hollitzer Verlag, Vienna 2025). Graduate of the K. Szymanowski Academy of Music in Katowice in the class of Prof. Magdalena Lisak and Mozarteum University Salzburg in the piano class of Prof. Tünde Kurucz. In 2024, he took his PhD degree under the supervision of Prof. Wolfgang Gratzner at the Department of Musicology at the Mozarteum University Salzburg. His musicological interests include the history and reception of Polish as well as European music of the 18th–20th centuries, especially piano literature, chamber music and opera; research results were presented in Sweden, Ireland, Italy, Austria and Poland. He is the winner of many international competitions, both solo and chamber music. As a soloist and chamber musician, he has performed in Warsaw, Cracow, Vienna, Salzburg, Munich, St. Petersburg and Petrozavodsk, among other cities. He received a scholarship from the Polish Minister of Culture and National Heritage for his academic and artistic achievements. Since 2018, he has been working at Mozarteum University Salzburg.

PETRA PREMANJALI KIRCHNER is a keyboard artist and researcher whose work integrates performance, improvisation, and historical scholarship into a unified artistic practice. She is currently undertaking a Doctor of Musical Arts at the Sydney Conservatorium of Music under the supervision of Neal Peres Da Costa. Originally from Vienna, she completed both her Bachelor and Master of Music degrees in piano performance before continuing her doctoral studies. Her research explores the relationship between musical schematic structures in eighteenth- and nineteenth-century compositions and the ways these structures are shaped by, and in turn reflect, the expressive principles associated with historical performance practices and *bel canto* aesthetics. Drawing on extensive study of schema theory, *partimento*, and historical *solfeggio*, she investigates how performers of the *Galant* era and later (pre-modern) traditions integrated rhetorical nuance, ornamentation, and improvisation into musical performance and composition. Her research on integrating schematic compositional techniques with historical performance practice has already been realised successfully in orchestral and ensemble performance contexts, demonstrating the practical applicability of these approaches in live musical settings.

BILL LUECHT’s love of player pianos started at the age of 14, when he rebuilt the Autopiano action in his great-grandmother’s 1916 Hobart M. Cable upright. He has been collecting pianos and piano rolls, and dabbling in piano restoration ever since. A graduate of Purdue University and a Registered Land Surveyor, he enjoyed a 37-year career at Indianapolis Power & Light Company, retiring in 2022 as head of the Real Estate and Surveying department. Beginning in 2024, he collaborated with the late Spencer Chase on the refinement of Chase’s design for a laser piano roll

perforator and associated software. Luecht continues to work on improvements to both the laser perforator design and the software, is now the administrator of the online group Rollcutters@groups.io, a group started by Chase to share information and encourage others to get involved in this venture. Examples of the rolls produced can be seen at Luecht's YouTube channel 303wal.

BILL OOMS worked as an Electrical Engineer at Bell Laboratories (1972 - 1975) and Motorola (1975 - 2002). The most recent position at Motorola was Vice President and Director of Research, Tempe, AZ. He is an inventor on 43 issued U.S. patents and has co-authored numerous peer-reviewed technical articles as well as presentations at technical conferences. He retired from Motorola in 2002 to pursue a full time career in art and music. Bill is internationally recognized for his expertise in the field of ornamental wood turning and has made numerous significant contributions to the field. His work is in collections on every continent around the world. As a musician, his primary instruments are classical guitar and pedal harp (along with a background in piano, organ, and other keyboard instruments). For the last 6 years, he has been a consultant to several prominent harpists who are transcribing and publishing music for harp.

NEAL PERES DA COSTA is a world-renowned performing scholar, researcher and educator. He has held academic posts at the University of NSW, University of Leeds, Trinity College of Music (London), and Royal Academy of Music (London). He is Professor of Historical Performance at the Sydney Conservatorium of Music where he founded the Historical Performance division in 2007, and was the division's chair for eight years. Subsequently, he was Program Leader of Postgraduate Research. Currently, he is Associate Dean (Research). Peres Da Costa has an impressive suite of traditional and non-traditional research outputs including his renowned monograph *Off the Record: Performing Practices in Romantic Piano Playing* (New York: Oxford University Press, 2012), which examines the expressive practices of 19th-century pianists through the lens of early sound recordings in conjunction with written sources. Recognised as a 'go-to' text, the monograph has had world-wide impact. It was honoured as 'a notable book' by Alex Ross (*Apex List* 2012, *The New Yorker*), was the subject of a five-part radio series on ABC Classic FM during the Sydney International Piano Competition, and featured in the ABC's *Music Makers* programme.

PETER PHILLIPS was introduced to piano rolls when he met Denis Condon in 1976. He began digitising piano rolls in 1979, and in 2013, using newly constructed equipment he digitised the Condon collection of over 4000 piano rolls. He now has a collection of over 8000 reproducing piano roll MIDI files. Peter met Professor Neal Peres Da Costa in 2013, whose book *Off The Record* described the author's use of reproducing piano rolls in his research into 19th C performance practice. This meeting led to Peter being accepted as a PhD candidate at Sydney University, supervised by Peres Da Costa. He completed his thesis in 2017 titled *Piano Rolls and Contemporary Player Pianos: The Catalogues, Technologies, Archiving and Accessibility*. Peter has given presentations and piano roll recitals at venues that include private homes, Sydney Conservatorium, Stanford, Bern, Cornell and Leipzig universities, also at Cremona Festiva in Italy, and in the Biblioteca Nacional de España (National Library of Spain). In 2024, he presented a two hour radio program of piano roll recordings that was broadcast around Australia. He continues working with reproducing piano roll MIDI files, and collaborates with researchers from around the world. He has close colleagues in Germany, America and Switzerland.

RICHARD RILEY is a seasoned collector, author, roll recutter and Disklavier producer and engineer. He became hooked on mechanical music in his early twenties and has been a major contributor to the hobby for nearly sixty years. He was a pioneer of roll recutting with his business "Jazz Classics". Here he recut and preserved hundreds of rare blues and ragtime piano rolls. An avid roll hobbyist, he has authored articles spotlighting overlooked roll artists. Later, he created Pianomania, a firm that recorded current-day blues, ragtime, jazz and boogie-woogie artists for the Yamaha Disklavier.

CARMEN ROMERO-VALENCIA is a pianist and musicologist specialising in performance practice, historical recordings, and empirical musicology, with a focus on reproducing piano rolls and the figure of Manuel de Falla. She holds an Honours Master's degree in Piano Performance from the Conservatorio Superior de Música de Castilla y León (Spain). She has received advanced training in Budapest, Berlin, and Vienna with renowned pianists such as Ervin Nagy, Dinorah Varsi, and Elisabeth Leonskaja. She also obtained a Master's degree in Music Performance and Research with distinction from the International University of Valencia, supported by a scholarship from the Spanish Ministry of Education. She is currently undertaking a PhD in Musicology at the Universidad Complutense de Madrid, under the supervision of Dr Ana Lloren and Dr Elena Torres, funded by a predoctoral fellowship from the Spanish Ministry of Science, Innovation, and Universities. During her professional career, Carmen co-founded the Berlin-based record label eaSonus in 2013, where she also served as Artistic Director. The label has received critical acclaim from the international music press, and its releases have been recognised with major awards, including the International Classical Music Award (ICMA), Pizzicato Supersonic Award, Diapason d'Or, Preis der deutschen Schallplattenkritik, and Echo Klassik, among others. In 2016, she co-founded the concert series Andalucía Clásica, acting as Chair and Artistic Director. She has lectured at the Universidad Alfonso X El Sabio in Madrid and at the Conservatorio Superior de Música de Aragón. Carmen is the author of liner notes, academic articles, and book chapters. She is currently based in the Department of Musicology at the Universidad Complutense de Madrid, where she is involved in the R&D projects "Correlations between Music and Literature in the Silver Age II" (MULICO) and "Women Creators on the Madrid Music Scene in the Silver Age" (CREAMUS).

JEFFREY SWINKIN holds a bachelor's with high distinction in piano performance from The Eastman School, a master's in piano from the University of Michigan, and a PhD in music theory also from Michigan. As a pianist, he has performed across North America, has freelanced in New York City, working with singers from Broadway, and has collaborated with members of the Ying Quartet. As a theorist, Dr. Swinkin has published on topics ranging from Adorno, Beethoven, and performance practice to form theory, chromaticism, performance and analysis, and musical emotion – in such journals as Music Analysis, The Journal of Musicology, and the International Review of the Aesthetics and Sociology of Music. He has published five books, as either author or editor, including the forthcoming Oxford Handbook of Musical Variation. Dr. Swinkin has given talks at numerous universities, including Stanford, Stony Brook, Michigan State, McGill, and Mannes, where he was a finalist for the Edward Aldwell chair. He is Associate Professor of Music Theory at the University of Oklahoma.

MARC WIDUCH (FASZINATIONPIANOLA) has long been in business dealing with golden era pianos, reproducing pianos and rolls. Marc loves the music, the history and he regards piano roll recordings as an important resource for musicians, researchers and for anyone interested in piano music. Dec 2017, Marc launched

the idea of a Global Piano Roll Meeting, resulting in the 1st Meeting in Leipzig (2018) and 2nd one in Bern/Seewen, (2022) as well as 3rd one in Sydney (2024). His collection of > 120 pianos and thousands of rolls includes many historic artcase and reproducing pianos. He formed an association with Daniel Heil to offer roll digitisation services and to produce reprint rolls. As a Coach and author he is providing coaching and consulting to companies and individuals for more than 25 years. Born 1968 in Hamburg, Marc today lives with his wife in Munich, having two grown kids.

Pianist, harmoniumist, pianolist and MIDI editor **ARTIS WODEHOUSE** has devoted her career to preserving and disseminating neglected but valuable music and instruments from the past, with an emphasis on American music. Cited by the NYTimes as "savior of the old and neglected," she received a National Endowment grant that propelled her into production of CDs and published transcriptions of recorded performances and piano rolls made by George Gershwin, Jelly Roll Morton and Zez Confrey. Her bestseller, "Gershwin Plays Gershwin," on the Nonesuch label has sold over 500,000 copies. She produced the ground-breaking Pearl 6-CD series, "Keyboard Wizards Of The Gershwin Era" that featured many pianistcomposers such as Felix Arndt and Pauline Alpert who made both disc and piano rolls. Beginning in 2000, Wodehouse began performing on a representative group of antique reed organs, harmoniums and antique pianos that she had restored and brought to concert condition. Her recording "Arthur Bird Music for the American Harmonium" was released in 2016 is currently available on the Raven label. In 2010 she founded the chamber group MELODEON to present little known but valuable music from 19th and early 20th Century America using her antique instrument collection as a component of repertoire choice. Her YouTube channel: <https://www.youtube.com/channel/UCP2xELP5-hgJhqKRWWHOPa> features over 800 videos that include interviews, performances and instrument demonstrations of her antique instruments. Wodehouse has performed on harmonium with with Mostly Mozart Orchestra at Lincoln Center, Bard Orchestra Carnegie Hall, Riverside Symphony NYC, Princeton Chamber Players and in Heartbeat Opera's 2025 production of Faust. She has commissioned several new works for the American reed organ. In Europe, Wodehouse has presented American music for the reed organ in the Netherlands and at the International Harmonium Festivals in Bern, Switzerland and Cremona, Italy. Wodehouse holds a Bachelor of Music degree in piano performance from the Manhattan School of Music, a Masters degree in piano performance from Yale, and a Doctor of Musical Arts in Piano Performance Practice from Stanford. Her 1977 final project at Stanford, "Evidence of Nineteenth-Century Piano Performance Practice Found in Recordings of Chopin's Nocturne, Op. 15, No. 2, Made By Pianists Born Before 1900" is one of the first to examine earlier piano performance practice via analysis of phonograph disc recordings.