The Practice of Editing Music: History, Challenges and New Directions. A two-day symposium in honour of Professor Graham Salder

Colour Code	Room
	RBC Main Reception Area
	RBC Recital Hall
	RBC Workshop 3
	RBC Organ Studio
	RBC East Side Jazz Club
	RBC Café area

Friday 30 October 2026

Registration Desk Open	09:30 onwards
Tea / Coffee (RBC Café)	10:00 10:45

Introduction and Welcome	10:45 - 11:00	
Welcome Address:	10:45 - 10:55	Shirley Thompson (Vice Principal (Music)) - Welcome to Birmingham, RBC and to this three-day symposium
Housekeeping:	10:55 - 11:00	Adrian Powney - tickets for pre-concert talk, concert and lunches, fire evacuation procedures, photography and social media publicising (#PracticeofEditing)

Time	RBC Recital Hall		
11:00 - 12:30	**Session: Editorial principles in music, dance and text**		
	Chair	**Speaker**	**Title**
	TBC	1. Michael Talbot	Notational style in eighteenth-century music: Some ideas and hints for editors
		2. Rebecca Harris-Warrick	From the stage to the page: How dance research informs the preparation of critical editions
		3. Julien Dubruque	Down with textual fetishism!
12:30 - 13:30	**Lunch (RBC Café area)**		
Time	**RBC Recital Hall**		
13:30- 15:00	**Session: Changing editorial practices over time: Publishing practices and the formation of editorial principles in edition series**		
	Chair	**Speaker**	**Title**
	TBC	1. Nathalie Berton-Blivet and Thomas Soury	The Opera Omnia Rameau: a critical edition à la française?
		2. Maciej Jochymczyk	Editing early music in Poland: The Fontes Musicae in Polonia series between tradition and future perspectives
		3. Roberta Collingwood	From performing materials to critical editions: The transformation of editorial culture at Casa Ricordi, 1808–1970
15:00 - 15:30	**Tea / Coffee (RBC Café area)**		
Time	**RBC Recital Hall**		
15:30 - 16:45	**Session: Managing sources that conceal multiple performances and possibilities**		
	Chair	**Speaker**	**Title**
	TBC	1. Thomas Leconte	When the score is only a framework: critical editing and performing design in Marc-Antoine Charpentier's double-choir and double-orchestra motets
		2. Graham O'Reilly	Editing Allegri's Miserere – a case-study of complication (Lecture recital featuring RBC scholars)
Time	**RBC Organ Studio**		
17:15 - 17:45	**Pre-Concert Conversation**		
	A life in editing: perspectives on the editing of music from Professors Hugh Macdonald and Graham Sadler		
Time	**RBC Recital Hall**		
	Evening Concert		
18:00 - 19:30	A miscellany of French treasures: music through the eyes of the editor		

Saturday 31 October 2026

Registration Desk Open	08:30 onwards

	RBC Recital Hall			RBC Workshop 3			
	Session: The intersection between performing and critical editions			**Session: Managing complex source situations - 1: Absent originals, notational anomalies and scribal / printer interventions**			
Time	**Chair**	**Speaker**	**Title**	**Time**	**Chair**	**Speaker**	**Title**
09:30 - 10:45	TBC	1. Pascal Denécheau and Julien Dubruque	Should a "basse continue" orchestral part be historically informed in the 21st century?	09:30 - 11:00	TBC		
		2. Maria Stratigou	Textual fidelity as practical virtuosity: Navigating editorial intervention and performance practice in Breitkopf & Härtel's new critical edition of Louise Farrenc's piano works (Lecture recital)			1. Adrian Horsewood	Editing the uneditable?
						2. Valeria Mannoia	Methodological approaches and plausible solutions from the Romance philology to musical editions
						3. Ramona Hocker	Multiple choice: a challenging test for editors dealing with multiple sources
11:00 - 11:30	**Tea / Coffee (RBC Café area)**			11:00 - 11:30	**Tea / Coffee (RBC Café area)**		
	RBC Recital Hall			**Workshop 3**			
	Session: Managing complex source situations - 2: Absent originals, notational anomalies and scribal / printer interventions			**Session: Degrees of editorial intervention and the act of reconstruction**			
Time	**Chair**	**Speaker**	**Title**	**Time**	**Chair**	**Speaker**	**Title**
11:30 - 13:00	TBC	1. David McGuinness	Who is going to use this edition, and what are they going to use it for? A case study from an 18th-century Scottish ballad opera	11:30 - 13:00	TBC	1. Don Fader	Two sides of one coin: Reconstructions of the accompaniments to Philippe d'Orléans's *cantates françaises* as sources of insights into composition (and vice versa)
		2. Christina Guillaumier	Editing without originals: Intellectual challenges and editorial responsibility in early Prokofiev manuscripts			2. Rebecca Lang	The lost work of a forgotten woman: Editing Emilie Mayer's *Die Fischeri* n (1842)
		3. Andrew Frampton	Editing Zelenka: Approaches old and new			2. Tommaso Sabbatini	Opera production books between normativity and institutional memory: Editing the Opéra-Comique *Tosca* (1903)
13:00 - 14:00	**Lunch (RBC Café area)**			13:00 - 14:00	**Lunch (RBC Café area)**		
	RBC Recital Hall			**Workshop 3**			
	Session: Editing Purcell			**Session: Editing Scarlatti**			
Time	**Chair**	**Speaker**	**Title**	**Time**	**Chair**	**Speaker**	**Title**
14:00 - 15:00	TBC	1. Andrew Pinnock	Sisters, supposedly: options available to Purcell opera editors when the words and music in sources confronting them fail to agree	14:00 - 15:00	TBC	1. Barry Ife	Not editing Scarlatti: urtext, copy text and the nature of evidence
		2. Christopher Suckling	Restoring King Arthur			2. Jasper van der Klis	Editing Scarlatti – what should we do with all those variants?
15:00 - 15:30	**Tea / Coffee (RBC Café area)**			15:00 - 15:30	**Tea / Coffee (RBC Café area)**		
	RBC Recital Hall						
	Session: Managing notational complexities						
Time	**Chair**	**Speaker**	**Title**				
15:30 - 16:45	TBC	1. Beth Toulson	Editing the work of Vincenet du Bruecquet: Challenges and considerations				
		2. Roy Howat	The curious case of Debussy's first book of preludes (Lecture recital)				

Sunday 01 November 2026

Registration Desk Open	08:30 onwards

	RBC Eastside Jazz Club		
	Session: Partbooks, full scores and technological innovations in the editing process		
Time	**Chair**	**Speaker**	**Title**
09:30 - 11:00	TBC	1. Robert Rawson	Representing the different goals and values of original scores and parts in modern editions
		2. Hugh Macdonald	What are full scores for?
		3. David Smith	Music encoding and the monmental edition
11:00 - 11:30	**Tea / Coffee (RBC Café area)**		
	RBC Eastside Jazz Club		
	Session: Solving historic notational and textual problems with modern technologies		
Time	**Chair**	**Speaker**	**Title**
11:30 - 13:00	TBC	1. Ana Popović	Enhancing or diminishing the source? Editorial intervention and chordal harmonization in Antun Vjenceslav Truhelka's 100 pěsamah (1866)
		2. Davitt Moroney	Two early seventeenth-century canons for an eminent professor and scholar
		3. Helen Roberts, Jamie Savan and Oliver Webber	Digital divisions: Editing Dalla Casa for multi-modal publication
	RBC Eastside Jazz Club		
	Session: Plenary		
13:00 - 13:20		Adrian Powney / Shirley Thompson	Closing remarks
13:20 - 14:30	**Lunch (RBC Café area)**		