Music Beyond Fixity and Fluidity: Preservation and Performance as Instauration
Complete programme, Lorentz Center Leiden, September 12–16, 2022

Please note that the programme might still change slightly (some titles and abstracts will be added later). In case you have questions or inquiries about the programme, please contact Denise Petzold under d.petzold@maastrichtuniversity.nl

Monday, 12 September
Orgelpark, Amsterdam

09h30 - 10h00    Arrival, coffee / tea
10h00 - 10h20    Welcome and introductions
10h20 - 10h40    Introduction to Antoine Hennion by Peter Peters
10h40 - 11h30    Keynote lecture “Making the Past Present: A Pluralist, Open Understanding of History” by Antoine Hennion

Tradition constantly changes without realizing it (Lenclud). By contrast, history both distantiates the past from us and makes it part of our present (de Certeau). Objectivism is no longer on the agenda, but a critical view taking the Moderns’ Lure for Antique (Haskell) for an arbitrary projection also misses the point: as Haskell has already shown, historicizing the past does make its objects ‘exist more’, even if not in the same mode (Souriau).

Music is a good case to concretely realize the implications of our modern ‘returns to the past’, because of the necessity of performing it (by musicians, and by listeners as well): there is no music, even from the past, if not experienced in the present. Leaning on the case of ‘Bach today’, I will thus plea for a ‘propositional’, pluralistic view angle, and develop what French would beautifully call his «actualité».

11h30 - 11h45    Coffee / tea
11h45 - 12h30    Discussion / Q&A keynote lecture
12h30 - 13h00    Introduction to the Orgelpark by Hans Fidom
13h00 - 14h30 Lunch

14h30 - 15h20 Introduction to Studio 1 ‘Classical music’ by Denise Petzold & Peter Peters

15h20 - 15h35 Coffee / tea

15h35 - 16h25 Introduction to Studio 2 ‘Improvised music’ by Floris Schuiling

16h25 - 16h40 Coffee / tea

16h40 - 17h30 Introduction to Studio 3 ‘Electroacoustic music’ by Hannah Bosma

17h30 - 19h00 Demonstration concert by Jacob Lekkerkerker, followed by drinks

**Tuesday, 13 September**
Lorentz Center, Leiden

9h00 - 9h30 Coffee / tea

9h30 - 9h45 Welcome by Lorentz Center staff

9h45 - 10h00 What kept you awake?

10h00 - 12h30 STUDIO 1: “Embodying Musical Archives” with Antoinette Lohmann

Together with the Baroque violinist Antoinette Lohmann, in this first studio of the week we will explore the role of human and nonhuman bodies and materials in transmitting, performing, and preserving music. After an introduction to Lohmann and her practice, this studio will consist of three hands-on practical exercises developed by and together with the violinist, but also includes moments of discussion and reflection.

12h30 - 14h00 Lunch

14h00 - 15h15 Panel discussion: “Between Preserving and Innovating: The Symphonic Orchestra” with Axel Dewulf and Veerle Spronck

This session consists of a participatory panel discussion with the
percussionist Axel Dewulff and the researcher Veerle Spronck, moderated by Karoly Molina and Denise Petzold. In this discussion, we will explore the role of the symphony orchestra as both a preserving and innovating apparatus in classical music.

15h15 - 15h30  Coffee / tea

15h30 - 16h15  Lecture “Theories of Contemporary Art Conservation: From Ontologies to Ecologies” by Renée van de Vall

In this lecture, we will transfer into the world of contemporary art. It will discuss how conservation theory has tried to come to terms with the changeable nature of experimental genres of contemporary art, such as conceptual art, installation art, performance art and time-based media art. It will first trace how conservation theory reformulated the ontology of the work from a unique, enduring object to a repeatable performance on the one hand and to a set of behaviors that could be separated from the work’s original medium on the other. Next it will point to increasing attention to the work’s ecology—the practical and institutional environment in which it is produced and sustained—as relevant factors to consider in its conservation. In the most radical case, this can lead to a perspective that understands ecologies as producing ontologies: rather than deriving conservation practices from the works’ ontologies, these ontologies are considered to be the result of these practices.

16h15 - 16h45  Discussion / Q&A keynote lecture

16h45 - 17h15  Wrapping up day 2

17h30 onward  Welcome reception

**Wednesday, 14 September**

Lorentz Center / Gebr. de Nobel, Leiden

9h00 - 9h30  Coffee / tea

9h30 - 9h45  What kept you awake?

9h45 - 10h30  Lecture “Presence, Performance, Past: A Case for the Instauration of Melodrama” by Annelies Andries
Melodrama was one of the most popular music theatre genres in central Europe in the decades straddling 1800. It featured spoken dialogue accompanied and interspersed with various kinds of music, sentimental plots that pitted good against bad, happy endings and often spectacular stage effects as well. As a popular, commercialised genre, it has only recently started to receive attention again from scholars, musicological and otherwise, and performers. As this genre is no longer part of contemporary theatre repertoires, questions about its performance practices abound. They concern the combination of music and text, the staging, and so on, as well as the genre’s relevance in today’s performance culture. Using a few examples from the German- and French-language repertoire, I will discuss the instauration of this genre through performance and scholarship. Drawing on the recent uses of the concept “instauration” as well as approaches from performance theory, I highlight how the genre offers new perspectives on what is often posited in music theatre research as a dichotomy between text/representation/past and performance/presence.

10h30 - 11h15
Lecture “Preserve or Play? Priorities in the Treatment of Collections at Museum Speelklok” by Claire McGinn

The question of what to do with museum objects that were originally designed to be more functional than decorative - like electrical appliances or musical instruments - can provoke varying responses. Museum Speelklok, a mechanical musical instrument museum in Utrecht, has the policy that all instruments in our collections should be playable.

A large proportion of these are mass-produced or non-unique objects; there are also many objects where redecoration, rebuilding and alterations were a regular part of their working lives, such as mechanical organs. But this doesn’t change the fact that things can be done in the course of restoration and repair that are effectively irreversible. So as much as we are committed to the policy of ensuring playability where possible, we are also in touch with the tensions this can create in terms of a more conservation-focused perspective on what the role of a museum actually is.

11h15 - 11h30  Coffee / tea

11h30 - 12h30  Lecture “Towards a Taxonomy of Musical Inaction” by Emily Payne and Martin Iddon
There are many ways in which musicians might intuit the importance of what happens when performers are not performing; or to put it another way, what's going on between the sounding notes, when a performer who is, otherwise, performing, is not. Yet the discourse around the performance of music seems to have taken little interest in what musicians are not doing. In this paper we reflect on the notion of musical (in)action. We take as a starting point Michael Kirby’s (1965) notion of ‘matrixed’ and ‘non-matrixed’ performance, explored in relation to the music of John Cage, the performance practices of David Tudor, and notions of acting and not(-)acting (both with and without its hyphen). We then offer some wider examples of musical inaction, and in doing so, consider what aspects of performance (and their meanings) they conceal and reveal.

12h30 - 14h00  Lunch, travel to Gebr. de Nobel in Leiden

14h00 - 18h00  STUDIO 2: “Improvisation, Documentation and Repertoire” with Mary Oliver (Instant Composers Pool, violin), Mees Siderius, Elsa van der Linden, Lucas Kloosterboer, Koen Boeijinga (BUI)

This studio will feature talks, exercises and performances revolving around the role of documentation and repertoire in improvised music.

17h45 - 18h00  Wrapping up day 3

19h00  Dinner at restaurant Verboden Toegang and boat tour

Thursday, 15 September
Lorentz Center / Gebr. de Nobel, Leiden

9h00 - 9h30  Coffee / Tea

9h30 - 9h45  What kept you awake?

9h45 - 10h15  Presentation by Olivia Brum and Mauricio van der Maesen de Sombreff (LIMA) on the research to exhibit Steina Vasulka’s Violin Power

10h15 - 11h00  Lecture by Guillaume Boutard

11h00 - 11h15  Coffee / tea
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<tr>
<td>11h15 - 12h00</td>
<td>Lecture by Miriam Akkermann</td>
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<td>12h00 - 12h30</td>
<td>Panel discussion: “Performance or object, work or project, concert or exhibition?” with Olivia Brum, Guillaume Boutard, Miriam Akkermann, and Antoine Hennion, moderated by Hannah Bosma</td>
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<td>12h30 - 14h00</td>
<td>Lunch, travel to Gebr. de Nobel in Leiden</td>
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<td>14h00 - 17h15</td>
<td>STUDIO 3: “Preservation and Documentation of Live Electronic Music: Musical Artworks and Instruments as Ontological and Epistemological Entities and as Work-To-Be-Done”</td>
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<td>14h00 - 14h15 Introduction</td>
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<td>14h15 - 14h45 Video screening: exercise and discussion</td>
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<td>14h45 - 16h00 Presentation-demonstration by Atau Tanaka</td>
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<td>16h00 - 16h15 Coffee / tea</td>
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<td>16h15 - 17h30 Presentation-demonstration by Andi Otto</td>
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<td>17h30 - 18h00</td>
<td>Wrapping up day 4</td>
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**Friday, 16 September**
Lorentz Center, Leiden

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<td>9h00 - 9h30</td>
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<td>9h45 - 10h45</td>
<td>Panel discussion: “Perspectives from other fields” with Barbara Titus, Annet Dekker, Renée van de Vall, Veerle Spronck and Maksim Abdul Latif</td>
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<td>In this session, we will explore the workshop’s topics and issues from the perspective of other, albeit relevant fields.</td>
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<td>10h45 - 11h00</td>
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<td>11h00 - 12h00</td>
<td>Looking back and ahead with Antoine Hennion</td>
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<td>12h30 - 14h00</td>
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<td>14h00 - 15h30</td>
<td>“Back to the Future” Lab</td>
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In this interactive lab, we will get break out into smaller groups in order to explore

1) the connections and disconnections between the three studios of the past days;
2) the practical lessons and guides to take home with us;
3) and discuss the legacy of the workshop and the output we would like to generate and take up collaboratively (archives, documentation, books, articles, new research projects).

In a fourth step, we will bring the materials created and gathered during the workshop and this session together to create an in-promptu exhibition to help us look forward and reflect on the future.

15h30 - 16h00 Wrapping up the week: “Where do we go from here?”
16h00 - 16h30 Closing of workshop by the organisers