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. In case you have questions or inquiries about the programme, please contact Denise Petzold under d.petzold@maastrichtuniversity.nl

Monday, 12 September
Orgelpark, Amsterdam

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<td>Introduction to Antoine Hennion by Peter Peters</td>
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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».

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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 Dewulf and the researcher Veerle Spronck, moderated by Peter Peters 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 “How to Present Violin Power as a Live Artwork” by Olivia Brum and Mauricio van der Maesen de Sombreff (LIMA)

The research conducted on Steina Vasulka’s video (1970 - 1978) and performance (1991 - present) work Violin Power was initiated as part of LIMA’s ongoing project concerning the Digital Canon, which began in 2017. The Digital Canon, compiled by a core research group collaborating with numerous experts in the field, is composed of 20 works of note that were created or improved on Dutch soil. By putting together a Digital Canon LIMA brings attention to important works of digital art while increasing interest in their exhibition and preservation. As part of this LIMA is collaborating with Het Nieuwe Instituut to present all of the works in the Digital Canon at the end of 2023 / beginning of 2024, among which Steina’s Violin Power will be included.

Thus in the Summer of 2021, Mauricio van der Maesen de Sombreff, Éléonore Bernard (Freelance Media Conservator) and myself working under the supervision of Gaby Wijers (Director, LIMA) embarked on a 3 month research project to retrace the technical and conceptual
timeline of this work while exploring the possibilities for presenting it in the future. This presentation will focus on the findings of this research in response to the questions posed by the Digital Canon project, our methodology as well as the questions that still remain. To do this we will pull from the technical timeline and archival records to demonstrate the defining characteristics of the different iterations of Violin Power, in the process shedding light on future options for exhibition.

10h15 - 11h00  
Lecture “Trajectory of the work, trajectory of the sensory experience” by Guillaume Boutard

Thinking preservation strategies as trajectories between the career of a work and its sensory experience. Starting from the career of a mixed music work, I will discuss its instauration in relation to the theme of the workshop; the role of the repository; and the distinction between preservation, access, and documentation strategies. Taking the case of sound installation art, I will then propose to introduce empirical questions and experimental methodologies based on spatial audio recordings to question the sensory experience and its relation to works that need to be performed to be preserved.

11h00 - 11h15  
Coffee / tea

11h15 - 12h00  
Lecture “Determining Temporality: On the Aim of Archiving” by Miriam Akkermann

‘Archiving electroacoustic music’ entitles a bundle of divers aims and interests. A challenge hereby is the gap between saving historical testimonies of a musical works and its performances and information and technology that enables new performances of the examined music. In musicology for example, which often provides basis for preservation processes, one major focus is set on retracing information on the genesis and former performances of a composition. The hereby examined sources include audio and video recordings, descriptions of the performance, audience reports and interviews with musicians and composers besides the commonly expected and analysed score. The content as well as the result of this examination is not (necessarily) seen as basis for new performances. Information provided for performances may share some of these existing sources, however, the emphasis is set on practical aspects creating also new primary sources with documents of the recent status. Electronic and digital technologies hereby embed an inherent temporality in itself, driven by its need of maintenance as well as the rapid developments towards the end of the 20th century: while many of the digital elements have to be continuously adjusted – changed –
in order to remain accessible, media carriers such as tape change over time causing transformations of tempo, duration, or also sounds; some hardware-based content may be trapped in non-working devices. In all these cases, fragments from different moments in time will contain different information.

In my presentation, I will discuss how the challenges deriving from technology relate to the archiving aims ‘preservation’ and ‘re-performance’, and ask how this influences the way we think about archiving electroacoustic (and computer) music.

12h00 - 12h30 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

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

14h00 - 18h00 STUDIO 3: “Preservation and Documentation of Live Electronic Music: Musical Artworks and Instruments as Ontological and Epistemological Entities and as Work-To-Be-Done”

14h00 - 14h15 Introduction
14h15 - 15h15 Performance, demonstration, and exercises with Atau Tanaka
15h15 - 15h30 Coffee / tea
15h30 - 16h30 Performance, presentation, and discussion with Andi Otto
16h30 - 16h45 Coffee / tea
16h45 - 17h15 Breakout group session
17h15 - 18h00 Presentations of breakout groups, discussion, followed by a wrap-up of day 4

**Friday, 16 September**
Lorentz Center, Leiden

9h00 - 9h30 Coffee / Tea

9h30 - 9h45 What kept you awake?

9h45 - 10h45 Panel discussion: “Perspectives from other fields” with Annet Dekker, Veerle Spronck and Maksim Abdul Latif

In this session, we will explore the workshop’s topics and issues from the perspective of other, albeit relevant fields.
10h45 - 11h00  Coffee / tea

11h00 - 12h00  Looking back and ahead with Antoine Hennion

12h30 - 14h00  Lunch

14h00 - 15h30  “Back to the Future” Lab

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