

## Performing by the Book?

### Artist-Researchers' Negotiations Between Text and Act

7-8 June 2022, Orpheus Instituut, Ghent (Belgium)



The performance of composed music implies the transmutation of silent, symbolically coded prescriptions—‘scores’—into sounding matter. Although recent times have seen completions of unfinished compositions and even (re)constructions of lost (or non-existent) works, the practice of performing historical compositions is conditioned predominantly by the very availability of ‘texts.’ Today’s standards of musical interpretation furthermore demand that musicians internalize growing amounts of *con-text-ual* information, such as historical treatises and methods, in an ambition to inscribe individual

artistry into a verifiable *text-ure* of scholarly allure and authoritativeness. The phenomena of *Werktreue* and historically informed performance automatically spring to mind, but deliberate rejections and (re)assemblages of musical documents also testify to musicians’ desire to negotiate with textual artifacts.

Inaugurating the Ton Koopman collection of books and scores at the Orpheus Instituut, this colloquium invites artist-researchers to critically re-evaluate the relationship between their performance practice with texts of various kinds. In which ways are their performative acts and attitudes shaped and reshaped by textual sources? And where do they situate the limits of textual interpretation, both in terms of the limits of interpretation itself and the desirability to have it encroach upon autonomous artistic choices? Since this topic transcends the boundaries of the early modern period, the scope of this meeting is deliberately broad, seeking to offer case studies from the Middle Ages until the twentieth century.

## CALL FOR PAPERS

Paper proposals are invited for 20-minute presentations and 30-minute lecture-recitals on one of the topics outlined in the abstract. The conference language is English.

Please submit a title and abstract of around 250 words to [airtable.com/shrzED4NuKziY61dq](https://airtable.com/shrzED4NuKziY61dq) by **1 February 2022**. Please do not include the name or affiliation of the presenter in the attachment.

Graduate students in artistic research and scholars working in transdisciplinary and/or underrepresented fields of study are particularly encouraged to apply. Papers will be chosen by the selection committee through a double blind-review process.

Speakers will be notified by 1 March 2022 at the latest. The full program will be announced in April 2022. Registration fees will be waived for all speakers. A limited number of small outreach travel grants will be made available to help early-career scholars with the expenses of attending the conference.

We hope to hold the colloquium in-person, but a switch to hybrid or remote presentations may occur in light of the ongoing pandemic.