

# Rehearsing Orchestral Innovation

Doing Collaborative Research on Symphonic Music Futures

Maastricht 29-30 March 2019

Maastricht Centre for the Innovation of Classical Music



philharmonie  
zuidnederland



Classical music institutions are faced with challenges. The need for innovating concert practices is widely acknowledged. The Maastricht Centre for the Innovation of Classical Music (MCICM) aims to study the dynamics of changing classical music practices and their societal contexts, and to actively shape classical music futures. The MCICM is a structural collaboration between The South Netherlands Philharmonic, Zuyd University for Applied Sciences and Maastricht University. The centre combines academic research on innovation of performance practices with artistic research to renew classical music practices and music education in artistically relevant ways.

The first MCICM symposium invites delegates from the professional and amateur music sector, classical music industry, music education, and academic and artistic research on musical performance and audience engagement to discuss the central theme of collaborative learning and experimenting. The main question is how combining academic and practice-based artistic research can 'open' and 'extend' the ritual of the symphony orchestra concert.

The two-day programme, consisting of panels, hands-on workshops, lectures and performances, focuses on innovation through collaborations between professional practice, arts education and research. It takes the music rehearsal as a starting point for rethinking the ritual of orchestral performance. Rehearsing music mobilizes existing knowledge and expertise yet aims at new qualities in a performance. We will explore and debate the societal role of classical music and its relevance; new ways in which audiences can participate in and value classical music concerts; and the symphony orchestra as an 'archive' that enables (re)discovering musical cultures of the past.

For the full updated programme and practical information about travel and accommodations, please visit the event website at [www.mcicm.nl](http://www.mcicm.nl).

## *Programme*

**Friday March 29, 2019**

*Venue: St. Jan Church*

9:30 – 10:00 Welcome / registration

10:00 – 10:30 Opening: meeting the MCICM

10:30 – 12:00 Panel presentation: How can we innovate?

Moderator: Dr. Stefan Rosu, Artistic Director and CEO of the South Netherlands Philharmonic, Maastricht

What do we need to know and learn in order to innovate classical music practices? What resistances to innovation can we identify and how do we deal with them? What are best practices of orchestral innovation? What role can higher arts education institutes have in innovating symphonic music practices? How can the results of academic research be mobilized in practice-based experiments?

Panel members: Prof. Joanna MacGregor, Royal Academy of Music, London; Prof. Stephanie Pitts, University of Sheffield, Sheffield; Prof. Ambrose Field, York University, York; Adam Szabo, Manchester Collective, Manchester

12:00 – 13:00 Lunch

13:00 – 15:30 The Beethoven Experiment: Rehearsing Innovation

Presenter/performer: Dr. Paulo de Assis, Orpheus Institute, Ghent

We all know Beethoven, we all know his music. After the construction of his genius in the 19th century (DeNora, 1995), it has become the pinnacle of symphonic repertoire and has since been performed countless times. In a sense, the most well-known works are closed to further development. How to rehearse Beethoven's music in new ways, and how to look at it from an experimental perspective? How to organize the rehearsal in such a way that a dialogue is possible between musicians and audience on what constitutes Beethoven's music not as a set of closed works, but as a world that can be explored? How can the traditional division of labour, both within the orchestra and between the orchestra and the audience be re-organised? The experiment will focus on the first part of Beethoven's Seventh Symphony and the piano version (1807) of the Violin Concerto (1806; rev. 1807), which will be rehearsed by Paulo de Assis with the South Netherlands Philharmonic in dialogue with the audience.

15:30 – 16:00 Coffee break + moving to the UM auditorium

16:30 – 17:15 Inaugural address: Unfinished Symphonies by Prof. Peter Peters, director of the MCICM, Maastricht

17:15 – 18:30 Reception

20:00 – 21:30 Performance: Music in the Making

During the evening program, students from the Faculty of the Arts Maastricht will present their innovative projects and students from the Conservatorium Maastricht will perform work they made in the interdisciplinary module 'Music in the Making.' This module involved students and teachers of composition, music theory, organ, piano, voice and theatre. Together they experimented with a collaborative and creative form of musical learning. Acknowledging the changed musical practice of young musicians, they set out to create their own Lied. They experimented with learning skills that evolve around collaboration, creativity, and engagement.

**Saturday March 30, 2019**

Venue: *Conservatorium Maastricht*

09:00 – 9:30 Coffee and registration

09:30 – 11:00 Workshop: Conserving and Transmitting Musical and Artistic Futures

Moderators: Prof. Pip Laurenson, Head of Collection Care Research at Tate, London & Denise Petzold, MSc, Maastricht University, Maastricht

This workshop initiates a dialogue between music and museum professionals by discussing conservation and transmission strategies of Tony Conrad's (1940-2016) musical work *Ten Years Alive on the Infinite Plain*. Potential futures of Conrad's artwork will be explored in a hands-on approach explore the relationship between orchestral and museum practice. This session aims to investigate how issues brought up by indeterminacy in music can be resolved collectively across disciplines, and thus also how the musical and the museum world might benefit from each other when dealing with the challenges of artistic heritage.

11:00 – 11:15 Coffee break

11:15 – 12:45 Keynote session: Social relevance and musical citizenship

Moderator: Dr. Joachim Junghans, director of the Conservatorium Maastricht

Prof. Constanze Wimmer, Anton Bruckner University, Linz – An Artistic Community of Practice: New Partnerships to Engage a Diverse Audience

The 21st century places new demands on orchestras, concert halls and music academies: to reflect on developments in society as a whole in creating new performance formats as well as in preparing young artists and educators not only to become excellent, but to become also actively involved in society. Music mediation, community music, inclusion and audience engagement are the buzzwords that enable a new perspective on professional practice within and outside cultural institutions and require a new interaction and collaboration between professions in art, education and social responsibility.

Prof. Tina Ramnarine, Royal Holloway, London – Orchestras and Practices of Liberation

The orchestra is a thriving musical institution despite discourses to the contrary. Recent discourses on the symphony orchestra – especially in European and American contexts – have focused on issues around sustainability, community engagement, and the place of this musical institution within the wider society. Symphony orchestras make strategic decisions about concert formats and programming in efforts to continue attracting audiences in increasingly competitive and multimedia markets, but marketing can be controversial. Experiments with format and programme are not as innovative as they first appear: in fact, they recuperate, build on, and extend earlier ones. In this talk, I move away from strategies for sustainability to explore ways in which we might change the terms of the conversation about endangered orchestral futures. The discussion will be illustrated with some examples of orchestral practices globally. Theoretically, it will draw on artist-researcher approaches and decolonizing perspectives on the performing arts to highlight some of the dynamics behind orchestral practices as practices of liberation.

12:45 – 13:00 Closing comments by Dr. Ruth Benschop, head of the Research Centre for Arts, Autonomy and the Public Sphere of Zuyd University, Maastricht

13:00 – 14:00 Lunch

14:00 – 15:00 Meeting advisory board (board members only)