



Vintage Materialities in Music

Once a term from winemaking and a synonym of high quality, now a standard epithet of any object that is sought after on account of its rarity, unicity, or antiquity, 'vintage' has sparked (sub)cultures, industries, and communities. In music, vintage refers mostly to instruments or apparatuses that, after a period of obsolescence, are being rediscovered, revalued, reproduced, or revamped—electric guitars, effects pedals, analogue synthesisers, drum machines, amplifiers, recording equipment, sound carriers, etc. The scope, appeal, and user groups of vintage gear are becoming wider by the day. Aesthetically speaking, vintage materialities are defining the sound and look of multiple styles of music, just as harpsichords, gut-stringed violins, and valveless trumpets are characterising 'early music.' However, vintage materialities in music transcend issues of historically informed performance, and they confront artists and scholars with unanswered questions: On what grounds can obsolete technologies for music production and performance become desirable again in an era of high-tech, across different genres, and in both the professional and amateur spheres? In what ways do vintage materialities and their technical or physical affordances mediate or challenge present-day creative and performative practices? How do vintage materialities respond to cultures, discourses, politics, and economies of, among others, retro style, nostalgia, afro- and retrofuturism, and lo-fi?

Programme Committee

Kurt Bertels (LUCA), Leen Engelen (LUCA/KU Leuven), Bruno Forment (Orpheus Instituut; responsible organiser), Matthias Heyman (KCB/EhB, VUB; chair) Anastasia Kefala (Aarhus University), Juan Parra Cancino (Orpheus Instituut), Zeynep Toraman (Harvard University), Luk Vaes (Orpheus Instituut).

Day 1

Wednesday June 28th, 2023

12:30 – 13:30	Registration
13:30 – 14:00	Welcome addresses by Peter Dejans and Matthias Heyman
14:00 – 15:15	Session 1: Instrumentalising History (Chair: Paulo de Assis) <ul style="list-style-type: none">• Bruno Forment – Hearing the Present as the Past: Vintage Materialities and the Sublime Historical Experience• Henrik Frisk – On the Ethics of Instruments
15:15 – 15:45	Coffee break
15:45 – 16:45	Keynote by Grafton Tanner: Foreverism, or When Nothing Ever Ends (Chair: Bruno Forment)
16:45 – 18:30	Session 2: Vintage Interpretations (Chair: Kurt Bertels) <ul style="list-style-type: none">• Clare Lesser & Luk Vaes – Tuning to John Cage's <i>Radio Music</i>• Juan Parra Cancino – An Experimental Performance of Éliane Radigue's Early Feedback Works• Dustin Zorn & Alex Hofmann – Exploring Interpretations of Algorithmic Compositions as Live Electronic Performances: A Case Study of Chowning's <i>Stria</i>
18:30 – 20:00	Dinner break (own arrangements)
20:00 – 21:00	Concert <ul style="list-style-type: none">• John Cage – <i>Radio Music</i> (two versions directed by Clare Lesser)• Éliane Radigue – <i>Ursal</i> (new version by Juan Parra Cancino)• <i>The Cabinet - Wiedergutmachungsdrang</i> (creation by Bruno Forment)• John Cage - <i>Radio Music</i> (version directed by Philippe Druez)

Day 2

Thursday June 29th, 2023

9:00 – 10:45

Session 3: Revamping the Obsolete (Chair: Luk Vaes)

- Gretchen Jude – The Curious Case of Japanese Phonographs on YouTube
- Jakob Stillmark – Schubert from the Ghetto Blaster
- Görkem Aygün Albayrak – The Importance of Cassettes for Turkish Folk Music

10:45 – 11:15

Coffee break

11:15 – 13:00

Session 4: Experimenting with Sound Reproducers (Chair: Veerle Van der Sluys)

- René Silva Ponce – Contemporary Street Barrel Organ
- James Mooney – Discovering Studio-Based Electronic Music: A History of Hugh Le Caine’s Special Purpose Tape Recorders
- Inja Stanović & Jeroen Billiet – Hardcore Phonography

13:00 – 14:00

Lunch (in-house)

14:00 – 15:00

Keynote by **Rebecca Wolf**:
The Two Sides of The Substance—Aluminum for Modern Musical Instruments
(Chair: Matthias Heyman)

15:00 – 15:30

Coffee break

15:30 – 17:00

Session 5: Sounding Materialities (Chair: Inja Stanović)

- Jens Demey – The Search for Diversity in the Sound of Brass Instruments Through Changes in Raw Material, Production Processes and Their Bore
- Mimi Mitchell – Vintage Versus Modernized
- Laura Tunbridge – Janine Jansen’s 12 Stradivari and “The Ghosts in the Room”

17:00 – 18:00

Guided visit to the Ton Koopman collection and Koetshuis d’Hane Steenhuyse (optional)

18:00 – 20:00

Dinner break (own arrangements)

20:00 – 21:00

Keynote and performance by **Korhan Erel**:
Is New the New Old?
(Chair: Juan Parra Cancino)

21:00 – 23:00

Drink (in-house)

Day 3

Friday June 30th, 2023

9:00 – 10:45

Session 6: Social Materialities (Chair: Juan Parra Cancino)

- Derek Holzer – The Automatic Andromedean: Speculations on the Utopian in Electronic Sound Synthesis
- Juan Carlos Méndez Álvarez – “Highly Recommended to Use Headphones”: Atmospheres, Affect, and Instagram
- Adam Zmysłowski – As Consciousness is Harnessed to Materiality: Constructing Neuroqueer Identity with Vintage Materialities in Contemporary Post-Communist European Context

10:45 – 11:15

Coffee break

11:15 – 13:00

Session 7: Compositional Strategies (Chair: Bruno Forment)

- Will Schrimshaw – Volition on Water: Sound Synthesis, Systems, and Abstraction
- Magno Caliman – Two Study Cases of Live Coding Pieces
- Wrap-up

13:00 – 14:00

Farewell Lunch (in-house)

Presenters' abstracts and biographies

(in order of appearance)

- 6 Hearing the Present as the Past: Vintage Materialities and the Sublime Historical Experience
- 7 On the Ethics of Instruments
- 7 Foreverism, or, When Nothing Ever Ends
- 8 Tuning to John Cage's Radio Music
- 9 An Experimental Performance of Eliane Radigue's Early Feedback Works
- 9 Exploring Interpretations of Algorithmic Compositions as Live Electronic Performances: A Case Study of Chowning's Stria
- 10 Sensing Sonic Alterity: The Curious Case of Japanese Photographs on YouTube
- 11 Schubert from the Chetto Blaster
- 11 The Importance of Cassettes for Turkish folk Music
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- 12 Discovering Studio-Based Electronic Music: A History of Hugh Le Caine's Special Purpose Tape Recorders
- 13 Hardcore Phonography: Mechanical Technologies in Artistic Research
- 14 The Two Sides of a Substance—Aluminum for Modern Musical Instruments
- 15 The Search for Diversity in the Sound of Brass Instruments Through Changes in Raw Material, Production Processes and Their Bore
- 15 Vintage Versus Modernized
- 16 Janine Jansen's 12 Stradivari and "The Ghosts in the Room"
- 17 Is New the New Old?
- 17 The Automatic Andromedean: Speculations on the Utopian in Electronic Sound Synthesis
- 18 "Highly Recommended to Use Headphones": Atmospheres, Affect, and Instagram
- 19 As the Consciousness is Harnessed to Materiality: Constructing Neuroqueer Identity with Vintage Materialities in Contemporary Post-Communist European Context
- 20 Volition on Water: Sound Synthesis, Systems and Abstraction
- 21 Two Study Cases of Live Coding Pieces

Hearing the Present as the Past: Vintage Materialities and the Sublime Historical Experience

Bruno Forment (Orpheus Instituut) – paper and concert performance

“No human being lives in the past,” Schopenhauer contended in *Die Welt als Wille und Vorstellung* (1819). How many musicians have perpetuated that motto until this day? All music is made to sound in the present, right? And yet, today’s music culture is deeply preoccupied with vintage materialities. Whether performing on obsolete (old, retrofitted, replicated) instruments, thumbing through old prints and manuscripts (including facsimiles and digitized versions thereof), listening in mono, or revisiting musical heritage (real or virtual), the material past is omnipresent, even when modern concepts and technologies are deployed in conjuring it. Whence this desire to reenact historicities that cannot be verified and might thus not even have been? Why does ‘vintage’ provide such addictive pleasure?

In this paper, I aim to posit the historical experience as a phenomenon worth investigating in music. Taking cues, on the one hand, from my personal dealings with vintage electronica, and on the other from the writings of, among others, Wilhelm Dilthey and Frank Ankersmit, I will argue that modern and postmodern critiques of the historical experience—that “paradoxical conjunction of scission (pain and loss) and reunion (love)” (Ankersmit 2007)—as a romantic ‘re-present-ation’ overlook the historicist potential of subjective experience (*Erlebnis*). Experiences are of necessity always ‘real’ and ‘true,’ no matter how ill-judged or misrepresented outsiders find them. It makes little sense, therefore, denying whenever one feels othered or displaced (being ‘in a foreign country,’ to use David Lowenthal’s expression) when ‘sounding the musical real’ from the past. Quite the contrary, in times of accelerating triviality the historical experience can provide fruitful ways for musicians to reconnect with a lost sublime.

Wiedergutmachungsdrang, the audiovisual companion to this paper, explores reconnections with the historical self.

BRUNO FORMENT is the principal investigator of the *Resounding Libraries* research cluster at Orpheus Instituut. He has taken up research and teaching positions at Ghent University, Vrije Universiteit Brussel, KU Leuven, and the Royal Conservatoires of Brussels and Ghent. He is the author and editor of, among others, *(Dis)embodying Myths in Ancient Régime Opera* (Leuven UP, 2012), *Theatrical Heritage: Challenges and Opportunities* (Leuven UP, 2015, with Christel Stalpaert), and *Performing by the Book? Musical Negotiations Between Text and Act* (forthcoming). His work, which includes several professional music (theatre) productions and pioneering projects in performing arts heritage, has been awarded by the Schweizerische Musikforschende Gesellschaft and the Province of Western Flanders. He is the Leader of Working Group 4 ‘Performances’ in the COST Action *EarlyMuse* and serves on the editorial board of *Eighteenth-Century Music*.

On the Ethics of Instruments

Henrik Frisk (Kungliga Musikhögskolan, Stockholm) – lecture-recital

This lecture-recital discusses Tresch & Dolan's (2013) notion that the material aspects, mediations, and telos of an instrument can provide grounds for an analysis of its ethics. It may first appear odd to speak of ethics in relation to objects such as a musical instruments, and this is an attempt to revisit the origin of this idea and critically examine it by briefly discussing its roots in Foucault's History of Sexuality part 2 (Foucault 2012). In the presentation, a performance on the Dataton 3000, a modular synthesizer and audio mixer designed in Sweden in the 1970's (see ANONYMIZED), is used to illustrate how these ideas can be understood and critically assessed. To attempt to understand the qualities and the particularities of this instrument a wide range of parameters need to be considered, including those related to the context in which it was originally created. Yet, development of performance practices may also happen by simply disregarding such information and treat the instrument primarily as a vehicle for the creativity of its player. In the attempt to understand the dialectical relation between staying true to the instrument's origin (according to some principle) and allowing new practices to be formed on top of old, or by simply bypassing existing and/or forgotten practices, there is a need for a method. Though the notion of an ethics of instruments as sketched out by Tresch and Dolan appears to be useful, it also raises questions related to the agency of the instrument in a network of agents formed through performance and through the interfaces that emerge in the playing.

HENRIK FRISK, professor at the Kungliga Musikhögskolan in Stockholm, is an active performer of improvised and contemporary music, and a composer of acoustic and electroacoustic music. His research is concerned with improvisation, interactivity, spatialisation and experimental electroacoustic music. Henrik has performed in many countries in Europe, North America and Asia. As a composer he has received commissions from many institutions, ensembles and musicians.

Foreverism, or, When Nothing Ever Ends

Grafton Tanner (University of Georgia) – keynote paper

Nostalgic sounds, from retro synthesizers to vintage gear, can be heard in the music of the world's biggest artists today. Notably, the Weeknd, Dua Lipa, and Silk Sonic have incorporated sonic markers from the 1970s, 80s, and 90s in their latest works, while artists like Bebe Rexha and Olivia Rodrigo are known for interpolating older hits in their own music. Meanwhile, hits from the past continue to play in commercials, retail stores, and viral videos. The usual move is to accuse our culture—listeners and artists alike—of nostalgia, but if nostalgia is the emotion experienced when something normally absent becomes momentarily present, in our minds or everyday life, then the constant presence of past sounds and artists in the contemporary doesn't amount to 'nostalgia' as much as something else. I'm calling this process of keeping the past present foreverizing. To foreverize something is not merely to preserve it but to reanimate it in the present and ensure its future survival, forever. Far from inviting nostalgic expression, foreverism seeks to eliminate nostalgic feelings by preventing the past from disappearing, so that we won't miss it anymore. And there is a financial incentive to this process. Record labels and streaming companies profit from foreverizing but so do music investment firms, as older hitmakers sell the rights to their catalogues to funds like Hipgnosis and Primary Wave, which often sponsor writing 'camps' for songwriters to compose new songs that interpolate old ones for present-day stars. I aim to explain why foreverism has become a dominant principle in the recorded music industry, the effects foreverism has on our conception of nostalgia, and the consequences of living in a time when nothing ever ends.

GRAFTON TANNER is a critic and theorist whose books include *Foreverism* (Polity Books, forthcoming in 2023), *The Hours Have Lost Their Clock: The Politics of Nostalgia* (Repeater Books, 2021), and *Babbling Corpse: Vaporwave and the Commodification of Ghosts* (Zero Books, 2016). His work has appeared in such venues as NPR, The Nation, Highsnobiety, the Los Angeles Review of Books, and Real Life. He lectures at the University of Georgia, and he is currently writing a book on the re-emergence of exorcism in the late twentieth century.

Tuning to John Cage's *Radio Music*

Clare Lesser (NYU Abu Dhabi) & Luk Vaes (Orpheus Instituut) – paper and concert performance

The much-touted demise of the analogue radio signal seems to have rendered impossible any performance with original technology of John Cage's famous *Radio Music* for one to eight performers. However, as much as historians may be content with this type of observation, the tradition of performing music on stage has, by and large, shown that musicians are difficult to deter from making music they find worthwhile, regardless of the availability and state of the technology's initial vintage. Pieces involving radio form a significant part of Cage's output and it is of vital importance that today's musicians can still perform this repertoire if this area of his oeuvre is to be appreciated in the twenty-first century.

This presentation, connected to a concert performance, will discuss and experiment with different angles from which to approach the performance of *Radio Music*. Historically informed performances by the new generation of performers playing with radios in parts of the world still capable of receiving analogue signals, are contrasted with the exploring of different receiving technologies and different signal types and contents, situated at different historical distances from the original 1956 state of affairs.

CLARE LESSER is a performer, musicologist and composer. She completed a PhD in 2020 at the University of York on deconstructive approaches to indeterminacy. She has given over seventy-five world premieres, including works by Michael Finnissy and Hans Joachim Hespos, and is recorded on the *Métier* label. Recent publications focus on the work of John Cage, Michael Finnissy, Hans Joachim Hespos, and pragmatic approaches to the rehearsal process. Her research interests include deconstruction, indeterminate and improvised music and performance, graphic notation and sound art. She is program head of music at NYUAD.

LUK VAES is the principal investigator of the HIPex research cluster at Orpheus Instituut, where he coordinates the docARTES doctoral program for artist-researchers. He studied piano with, among others Claude Coppens (Belgium), Aloys Kontarsky (Germany), and Yvar Mikhashoff (US), won first prizes in several international competitions, and played concerts with musicians such as Uri Caine and Thomas Quasthoff at the most renowned festivals in the EU and US. His recordings of the piano works of Mauricio Kagel (*Winter & Winter*) won nine international prizes. In 2009 he obtained his doctorate at Leiden University. His dissertation on the theory, history, and performance practice of extended piano techniques has since enjoyed widespread usage by practitioners.

An Experimental Performance of Eliane Radigue's Early Feedback Works

Juan Parra Cancino (Orpheus Instituut) – paper and concert performance

This proposal frames itself in a larger research project that seeks to rediscover the friction between creative intention and technological affordance inherent to early 'fixed' pieces of electronic music and present it, expose it, in a performative way. To draw comparisons between the frictions of the past and the present, into the future. This experimental process opens questions: Ethical, technical, compositional.

How can we trace back the performative actions inherent to sound production in early electronic music studios through the analysis and reproduction of the fixed media results? What kind of music does the re-enactment of those actions produce today? What was inherent to the tools used? What were the affordances and limitations, and how can we both emulate and transcend them?

This particular case study seek to analyse the early feedback works of Eliane Radigue, both in terms of time (structure) and timbre (voice separation), in order to create a 'score', to be rendered in live performance using the electronic sonorities that were prominent at a later stage of her career. In this, the process of reinterpretation of her work, goes beyond the initial premises of the larger research project and, rather than a live reconstruction of the production methods, seeks an experimental approach towards music interpretation, aiming to create an imaginary bridge between two points of Radigue's musical output.

For this symposium, I propose a live rendition of *Usral* (1969), using a modular synthesizer setup.

JUAN PARRA CANCINO is a research fellow in the *Music, Thought and Technology* cluster at Orpheus Instituut, where he works on the topics of creativity and performance applied to electronic music. He studied Composition at the Pontificia Universidad Católica de Chile and Sonology at the Koninklijk Conservatorium Den Haag. In 2014, he obtained his PhD degree from Leiden University with his thesis *Multiple Paths: Towards a Performance practice in Computer Music*. As a guitar player he has participated in several courses of Guitar Craft, a school founded by Robert Fripp, becoming part of various related guitar ensembles such as the Berlin Guitar Ensemble, the Buenos Aires Guitar Ensemble, and until 2003, The League of Crafty Guitarists. His compositions, which include pure electronic and electroacoustic mixed media with solo instruments and ensembles, have been performed in Europe, Japan, North and South America. He is currently serving as the International Computer Music Association's Regional Director for Europe.

Exploring Interpretations of Algorithmic Compositions as Live Electronic Performances: A Case Study of Chowning's *Stria*

Dustin Zorn & Alex Hofmann (mdw-Universität für Musik und Darstellende Kunst Wien) – lecture-recital

The sterile aesthetics of an algorithmic electro-acoustic composition, with its nuanced modulations of spectra and its ever the same precision of the sound events characterizes vintage computer music from the 1950s onwards. With the aim to introduce a live performance perspective for this music, we embrace the imprecision and fragility of human interaction with the sound material that has its original aesthetics from mathematical precision. By destabilizing this precision, we experiment with giving the compositions the opportunity to be situational varied, as well as we are introducing the risk of failures during performance. This raises the questions: What is at the core of the composition, the original data or a musically recognizable form? Are those separable and to what extend? What can the algorithmic compositions gain from this performative approach, and what gets lost?

DUSTIN ZORN is a composer, a research fellow at the Department of Music Acoustics (IWK) at mdw-Universität für Musik und Darstellende Kunst Wien, and a lecturer at hfm Hanns Eisler Berlin. His works are performed by ensembles such as KNM, Mosaik, and Lux:NM. During his studies in Berlin and Paris, he was a scholarship holder of the Studienstiftung des Deutschen Volkes.

ALEX HOFFMANN is a professor at the Department of Music Acoustics (IWK) at mdw-Universität für Musik und Darstellende Kunst Wien, and the principle investigator of the FWF-funded project Études for live-electronics. He investigates tools and methods to enhance expressiveness in music performance by advancing creative music technologies.

Sensing Sonic Alterity: The Curious Case of Japanese Photographs on YouTube

Gretchen Jude (University of Utah) - paper

As one of the earliest audio playback devices, phonographs (aka gramophones) and 78 rpm records hold great potential for tracing the early history of music technology. This presentation will focus on the Japanese context, first introducing phonograph collections in Japan as exemplified by the Kanazawa Phonograph Museum, then delving into an examination of the tireless digitization efforts of anonymous phonograph collectors based in northern Japan. The dedication of Japanese music fans to preserving both the vintage equipment and the range of music that the equipment makes available to global listeners (via YouTube, their choice of streaming host) offers a unique case study of the diversity of musical genre, listening practice and sonic materiality that faces us in the twenty-first century.

The encounter of analog (and even acoustic) vintage equipment with digital audiovisual streaming begs the question of the materiality of digital media. Fans themselves have no qualms about hybridity or categorical distinctions, choosing instead practical concerns of preservation, maintenance, and dissemination of their vintage treasures. Yet I will argue that the desired ease of listening often results in problematic decontextualization and dehistoricization of global musics. This presentation will offer an embodied listening approach that can attend to problems such as exoticization and mis-hearings based on orientalist discursive frameworks. The materialities of music apparatuses can thus be addressed in a full range of contexts, from the micro (an individual listening instance) to the macro (critical analysis of music consumption in global capitalist flows).

GRETCHEN JUDE is a media scholar and experimental composer. Born and raised in the wild state of Idaho (USA), Jude is fascinated by the complex interactions between nature and technology. Keen attention to surroundings and embodiment makes Jude a sensitive listener and improviser. She holds a PhD in Performance Studies from the University of California, Davis (2018), and an MFA in Electronic Music & Recording Media from Mills College (2011), along with certificates from the Sawai Koto Institute (Tokyo) and the Deep Listening Institute (New York). Jude is currently Assistant Professor of Film Sound at the University of Utah.

Schubert from the Chetto Blaster

Jakob Stillmark (Zücher Hochschule de Künste/Kunstuniversität Graz - paper)

At the end of my string quintet *Stop and Go*, written in early 2022, the first violinist is required to start the recording of a cassette using a portable cassette player (ghetto blaster) manufactured in the 2000s. The audio cassette accompanying the score contains a 20-year-old recording of Franz Schubert's *String Quintet in C Major, D. 956*, pre-edited both analogical and digitally.

The use of a ghetto blaster as the ensemble's sixth player instead of a high-tech soundsystem has strong aesthetic implications - symbolic, spatial, and sonic. On the symbolic level, a ghetto blaster represents a specific era that most of today's audience can still vividly remember. It therefore provokes intimate memories of how we listened to music in a time not long ago, and makes us reflect on how technological change has changed this. Ghetto blasters are easily recognized by their specific frequency band, which cuts out most treble and bass. While the small speakers are creating a vanishing point projection, the recording itself suggests the vast space of another environment. The obvious limitation of the speakers to create a perfect emulation of this suggested space leads to a paradoxical perception.

The interplay of its symbolic meaning with this spectral and spatial footprint evokes an inimitable presence of the ghetto blaster's materiality that cannot be reproduced through the use of any other medium. In my presentation I will argue that the use of this presence opens a new perspective on composing with fragments and quotations of Schubert's string quintet.

JAKOB STILLMARK studied composition with Isabel Mundry at the Hochschule für Musik und Theater in Munich and has been working as a freelance composer since receiving his master's degree. His works have been performed at Munich Biennale, Munich Kammerspiele, Shanghai Academy of Music, SONify!-Festival Graz, aDevantgarde Festival, Staatstheater Darmstadt, by Deutsche Radio Philharmonie, and Munich Chamber Orchestra. Since 2020 he is a PhD student at the Zürcher Hochschule der Künste, where he holds a scholarship of the Friedrich Ebert Foundation. As a fellow of the Bavarian Ministry of Science and the Arts, he currently resides at the Cité internationale des Arts in Paris.

The Importance of Cassettes for Turkish folk Music

Görkem Aygün Albayrak (Hacettepe Üniversitesi, Ankara) - lecture-recital

In the first part of this paper, it is studied how cassettes affected Turkish folk music when they first came out. Cassettes both promised the sound quality of the records and offered durability so they became very popular in the world and in Turkey. The times when cassettes were widely used are also considered the years of the rise of Turkish folk music. Turkish folk music is mostly improvised in countryside and transmitted by oral culture. As the use of cassette tapes became more widespread, rural musicians and poets had the chance to easily record their improvised music. This also coincided with the naturalness of Turkish folk music performance. Previously known folk tunes were re-recorded and collected in albums and reached millions.

In the second part of this paper, it has been examined how cassettes affect Turkish folk music performance, listeners and academic studies today. The younger generation learn folk music songs from their families with visible cassettes instead of the personal digital listening. Although it is quite common to listen to digital music nowadays, it is not possible to find all the works on the tapes on digital platforms. Researchers who study on Turkish folk music often use cassettes to examine old songs. Since cassettes make people listen to full albums they also improve music listening practice.

It is difficult to say that cassettes will return like records, but it should not be denied the advantages of sound quality pleasure, a wide archive, accessibility and socio-cultural benefits offered by this vintage material.

GÖRKEM AYGÜN ALBAYRAK started taking Turkish folk music repertoire and saz lessons during her high-school years. She completed her undergraduate education at Middle East Technical University, Department of Civil Engineering. She took part in folk music-themed concerts within the university, and sang folk songs in television and radio. In 2019, she released her first traditional folk music album. Afterwards, she continued to publish singles. She completed her master's degree at Hacettepe University Fine Arts Institute, Department of Traditional Turkish Music. She works as a civil engineer and continues her music studies.

Contemporary Street Barrel Organ

RENÉ SILVA PONCE (Universidad Austral de Chile) – paper

This presentation explores the revival of street barrel organs through renewed use. The focus is on the old, small, and portable street barrel organs spread in Europe and countries such as Chile, Argentina and Mexico by itinerant musicians in the nineteenth century (and not on the larger Dutch and German street organs). Although these small music boxes were once popular, they fell out of favour with the advent of more advanced music technologies. The pinned barrel was becoming obsolete, considering the most capable perforated cardboard and paper roll systems. The presentation explores the brief presence of street barrel organs in contemporary music and how they can be used as musical instruments rather than simply for sound reproduction. In parallel with turntables, the paper shows how these can be understood as musical instruments through the transgression of their idiomatic gesture. From a close collaboration with organilleros (Chilean organ grinders), the presentation exposes the implementation of these new techniques in two new pieces in the context of chamber music and the symphonic soloist format.

RENÉ SILVA PONCE holds a PhD in Arts/Music from the Pontificia Universidad Católica de Chile. He studied musical composition with Rafael Díaz and Jorge Pepi-Alos at the Universidad de Chile, as well as with Celso Garrido-Lecca in Lima, Perú. His creative and research interests are focused mainly on combining contemporary music with Latin American sonorities, artistic research, and sonic heritage. He has taught at Pontificia Universidad Católica de Chile, Universidad Alberto Hurtado, and Universidad Academia de humanism Cristiano. Currently, he lives in Valdivia, where he is Professor at the Escuela de Artes Musicales y Sonoras of the Universidad Austral de Chile.

Discovering Studio-Based Electronic Music: A History of Hugh Le Caine's Special Purpose Tape Recorders

James Mooney (University of Leeds) – paper

The history of electronic music is a history of discovering and developing new music-making techniques using technologies that in many cases were not originally intended for that purpose, such as tape recorders and digital computers. 'Obsolete' technological artefacts are a valuable resource for the historian because they can be used in combination with other primary sources to recover and reconstruct details of that process of discovery, providing insight into how the music-technological paradigm known as the 'electronic music studio' emerged out of the socio-technical conditions of the post-World War 2 decades.

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In this presentation I explore the above proposition through a case study of the Canadian physicist and electronic musical instrument inventor Hugh Le Caine (1914–1977). Le Caine began tinkering with disc recording technology in 1945 when he constructed a remote-controlled multi-track disc recording system to create self-accompanied recordings of a new experimental electronic musical instrument he was developing (the 'Electronic Sackbut'). This led him into a process of experimental discovery whereby, gradually, the recording technology itself became the central 'instrument' in a new form of studio-based music-making. Le Caine continued this journey of discovery with magnetic tape technology throughout the 1950s and went on to construct several 'Special Purpose Tape Recorders' (SPTRs) to meet the needs of studio-based electronic music composers, four of which now reside in the collections of Canada's Museums of Science and Technology. Drawing upon a close study of the SPTRs themselves and on archival, interview, and audio-visual sources, my aim is to reconstruct Le Caine's journey as he explored the creative affordances of sound recording technologies and, effectively, discovered studio-based electronic music.

I will conclude by suggesting how further work along these lines could be done through collaborations between historians and creative practitioners.

JAMES MOONEY is Associate Professor of Musicology and Music Technology at the University of Leeds. His research focuses on the history of music technology, electronic music, electronic musical instruments, and sound technologies, using archival and artefactual methods and applying theoretical perspectives from the interdisciplinary field of science and technology studies. He has published on experimental musician Hugh Davies, mid-century electronic musical instruments, sociotechnical/sonic imaginaries, technological affordances in music-making, noise music, electronic music on television, and multi-loudspeaker sound systems. He is Research Associate at the National Science and Media Museum (UK) and subject matter expert for the Computer History Museum (USA).

Hardcore Phonography: Mechanical Technologies in Artistic Research

Inja Stanović (University of Surrey) & Jeroen Billiet (Koninklijk Conservatorium Brussel/HoGent-KASK & Conservatorium) – lecture-recital

This lecture-recital presents how obsolete recording technologies are used in performance-practice artistic research. As demonstrated by Stanović, the usage of Edison phonographs and other various mechanical recording machines to produce wax cylinders and 10-inch discs highlighted a huge gap in contemporary understanding of the mechanical recording process, and early recordings. Since then, the experiments with mechanical recording techniques have included various settings: from research-oriented workshops with students and professionals, to historically informed (re)constructions of analogue sound carriers.

In this lecture-recital, we present a practice-based research case-study, in which the authors (re)constructed a disc made by Charles Heylbroeck (1872-1945), a famous horn player from Ghent, accompanied by an unknown pianist. The (re)construction involved the same kinds of mechanical recording technologies and recording techniques originally used in 1914, resulting in the production of a brand-new disc, featuring a performance of the same work for horn and piano. Findings shed light on early recording practices, along with insights into romantic playing practices, styles and recording techniques of the early twentieth century. More broadly, this lecture-recital points out a long-standing gap in our contemporary understanding of mechanical recording sessions, and the extent to which performing musicians adapted their practice when recording with mechanical technologies.

Repertoire: W. A. Mozart – Wiegenlied K350; Léo Van der Haegen – Le Passant, Sérénade Nocturne

INJA STANOVIĆ is a Croatian pianist and a published author who serves as a Senior Research Fellow at the University of Surrey. Her current research and artistic interests are early recordings and their production, alongside historical performance practices. She has received awards, prizes, and scholarships around the world for her cutting-edge research, which combines historically informed performance practice with musicological research into the production of wax cylinders and early records.

JEROEN BILLIET is a horn player and researcher who is currently Professor of Horn at Koninklijk Conservatorium in Brussels. His passion for historical instruments led him to a career including solo horn positions with prestigious international ensembles such as Il Fondamento, Les Musiciens du Louvre-Grenoble, Le Concert d'Astrée and Les Talens Lyriques. As a researcher his main interest lies in the loop between context, repertoire, and musical practice in a multifocal context.

The Two Sides of a Substance—Aluminum for Modern Musical Instruments

Rebecca Wolf (Staatliches Institut für Musikforschung) – keynote paper

This keynote focuses on one of the most abundant metals in the earth's crust: aluminum, which, as an extremely light and brightly shimmering material, has become an iconic fabric of the modern music industry. Besides its well-known use for compact discs, it was also used in violin and keyboard making. Instrument makers in the United States and Germany in particular developed several methods to substitute the traditionally used wood with this light metal. By taking a closer look at the production of selected violins and keyboard instruments from American and German collections, this talk draws attention to the immense energy consumption required to extract and process aluminum. How did this energy balance affect the aesthetics of aluminum instruments and their significance for music history?

REBECCA WOLF is the director of the Staatliches Institut für Musikforschung in Berlin. She is a musicologist with a focus on the cultural history of music and organology in the nineteenth and twentieth centuries, on the history of interpretation, and media studies. In previous years, Rebecca Wolf served as visiting professor in Regensburg and Munich, and also taught in Berlin, Stuttgart, Vienna, Zurich, and Amsterdam. She was Alexander von Humboldt Fellow at Harvard University and a Fellow at the Max Planck Institute for the History of Science in Berlin. Moreover, she has led the research group *Materiality of Musical Instruments: New Approaches to a Cultural History of Organology* at Munich's Deutsches Museum. Rebecca Wolf's first book, *Friedrich Kaufmanns Trompeterautomat. Ein musikalisches Experiment um 1810*, won the Award of Excellence of the Austrian Federal Ministry of Education, Science and Research.

The Search for Diversity in the Sound of Brass Instruments Through Changes in Raw Material, Production Processes and Their Bore

Jens Demey (Belgium) – paper

As an alloy brass has never been one specific compound. At present it is being specified by the ratio of zinc (Zn) to copper (Cu), where CuZn37 functions as the industry standard. The purity of the modern smelting process is substantially higher than the old one, primarily because in the latter calamine was used in stead of zinc ore. This caused some other metals to get into the mixture, such as Lead (Pb), Tin (Sn), Nickel (Ni) and even Arsenic (As), causing the properties of the metal to change in terms of workability, hardness, and longevity. Also, the manufacturing of sheet brass itself changed vehemently, as it used to be cast between two plates, while consistently tilting it, so that a most uniform quality could emerge.

This is in stark contrast to the sequences of flattening we know today. The labour intensive production methods of the past, enhanced the heterogeneity of instruments brass even further, which would be gradually cancelled out due to the entry of machine working. The average bore of an instrument finally, became a lot wider to enable more sound generation in order to keep filling up the ever expanding concert halls.

The diversification in contemporary choices of and the renewed interest in older brass instrument models, suggest that there is a quality worth looking for in instruments of a bygone era, which could prove to be useful in a specific setting, or even be a nudge towards a new sound idiom. These could be applied to brass instruments in any orchestra setting or contribute to a more general quest for sound by composers and producers alike.

JENS DEMEY started playing the euphonium at nine. He obtained a BA degree with Nick Ost at the Lemmensinstituut (LUCA School of Arts) in Leuven. More and more often, he has also been involved with the tuba, which finally made him decide to study in Antwerp with Bernd Van Echelpoel. He has played in the orchestras of the Muntschouwburg, the Opera and Ballet Vlaanderen, Antwerp Symphony Orchestra, Symfonieorkest Vlaanderen, and various chamber ensembles such as Art of Brass and OLAN-Kwintet. In the music schools of Aalter and Ronse he has taught, among others, low brass, chamber music, music culture ,and music education. Along the way he has also conducted some brass orchestras, such as Anmusa, Fanfare De Bijenkorf, and Het Oudenaards Harmonieorkest. In 2020, began, to study with Paul Halwax the Wiener Philharmonijer. At this moment, he is deepening his knowledge especially in the tuba repertoire and in instrumental acoustics.

Vintage Versus Modernized

Mimi Mitchell (Conservatorium van Amsterdam) – paper

The use of historical instruments was one of the most important cornerstones of the Early Music revival in the twentieth century. This 'vintage' materiality was not only a marker of one's commitment to the cause, but was also reassuringly solid compared to the movement's more ephemeral concepts of style consciousness and Werktreue. The age and authenticity of these historical instruments were valued, and early LP covers proclaimed their 'original instrument' pedigree. But all was not as advertised. Many players performed on modern copies, and these instruments were often surreptitiously altered to conform to twentieth-century concepts of pitch, sound, temperament, and playing techniques.

Unlike other historical instruments that were discarded as new models were developed, the corpus of old violins survived unaltered. The violin's fittings, however, were changed throughout the centuries to increase the volume and extend the upper range of the instrument. This resulted in the curious situation where most 'vintage' violins had been modernized, and early musicians had to have them 'retro-fitted' to their original Baroque state.

The International Bach Competition Leipzig first pitted Baroque and modern instruments against each other in 2002, when the Baroque violin was added to the event. The early music community was convinced that historical equipment was necessary to perform Bach, whilst the traditional classical music world was equally adamant that one can perform Baroque music beautifully with modern equipment. A case study of the 2010 and 2022 competitions will explore the equipment, the players and their performances. Did 'vintage' or modernized win?

MIMI MITCHELL enjoys a dual international career as a violinist and musicologist. She studied the Baroque violin at the Sweelinck Conservatorium in Amsterdam and was awarded her PhD with *The Revival of the Baroque Violin* at the University of Amsterdam, in 2019. Mimi has contributed chapters to *Writing about Contemporary Musicians: Promotion, Advocacy, Disinterest, Censure* and the *Kunst Historisches Museum Wien's The Collection of Historic Musical Instruments: The First 100 Years*. She organised *Early Music in the 21st Century* (Conservatorium van Amsterdam, 2021) and is currently editing a book of essays from that conference for Oxford University Press.

Janine Jansen's 12 Stradivari and "The Ghosts in the Room"

Laura Tunbridge (University of Oxford) – paper

In 2020, instrument dealers J. & A. Beare and record company Decca Classics collaborated on a project to bring together twelve violins made by Antonio Stradivari (1644-1737). Violinist Janine Jansen selected repertoire that she thought suited each instrument for an album, *12 Stradivari*. As explored by the accompanying documentary, *Falling for Stradivari* (dir. Gerry Fox, 2021), the materiality of the individual instruments intersected in complicated ways with these unquestionably vintage violins. For Jansen, each instrument had 'its own story, its own life'. Some had rarely been played and needed time to 'open up', with Jansen experimenting with different strings and bows to find their 'voice'. Others were strongly associated with their previous players, to the extent that those memories inflected the way the violins were heard and determined the music they seemed to fit best. Jansen's accompanist for the recording, Antonio Pappano, claimed to be aware that there were "ghosts in the room" with them while they played, while for luthier Robert Brewer Young, "these old instruments are imbued with the sound and the character of these old players."

In *A Social Critique of Radio Music* (1945), Theodor W. Adorno offered "famous master violins . . . as a drastic illustration of musical fetishism." The case study of *12 Stradivari* both proves the continued allure of the 'Strad' and raises questions about the nature of their vintage materiality: does its meaning reside in the instruments themselves or in their personal histories, brought to life in the present?

After completing her PhD at Princeton University in 2002, LAURA TUNBRIDGE taught at the Universities of Reading and Manchester. She joined the Faculty of Music at the University of Oxford in 2014, where she is now a Professor of Music. She has published widely on music from the nineteenth and twentieth centuries (e.g., *Schumann's Late Style*, 2007; *The Song Cycle*, Cambridge University Press, 2010; *Rethinking Schumann*, as editor with Roe-Min Kok, Oxford University Press, 2011; *Singing in the Age of Anxiety: Lieder Performances in New York and London between the World Wars*, Chicago University Press, 2018; *Beethoven: A Life in Nine Pieces*, Viking, 2020). She is currently completing a book entitled *The String Quartet: A Social and Sonic History*. Laura is a member of the Academia Europaea and a Fellow of the British Academy. She was the recipient of the Dent Medal from the Royal Musical Association in 2021.

Is New the New Old?

Korhan Erel (Berlin) – keynote paper and performance

While the second-hand instrument market requires one to part with a large amount of their savings for that highly-coveted 80s drum machine or 70s synthesizer, the electronic musical instruments industry is inundated with clones or reimagined versions of 'vintage' synths, feeding the insatiable hunger of synth collectors or those of us who want the sound of their favourite pieces of music. There isn't a week where there is not an announcement of a new 'vintage' synth. Has the imagination of inventors reached its limits? Has the electronic music instrument universe stopped expanding? Is it now just an idea-recycling mill? Will there eventually be only vintage and new-vintage instruments at our disposal? Can we designate some of our own older equipment as vintage, disregarding the seemingly strict rules of declaring something vintage? In this presentation, I will discuss whether the quest for more new vintage, more new old is also a hunger towards inspiration and stimulation, also by elaborating on their own confusion in the last seven years. After the presentation I will play a concert using my own new vintage instruments.

KORHAN EREL is an electronic musician, improviser, composer, and sound artist based in Berlin. Erel's music covers free improvisation, conceptual sound performances as well as structured and composed pieces, music for contemporary dance, theater and video art. Erel performs solo, duo and group performances with improvisers, jazz musicians, dancers, in ensembles and orchestras. Current projects and bands include Ephemeral Fragments (with Florian Walter and Emily Wittbrodt), Böseblick (with Alessandra Eramo, Ariel Orah, and Kirsten Reese), Pep Talk (with Ayşe Cansu Tanrikulu), Only With You (with Eliad Wagner), Lettow Erel (with Gunnar Lettow), and Nervous Entanglement (with Malte Jehmlich), with the latter being on hiatus. Korhan has had three residencies at STEIM in Amsterdam and was a guest composer at the Electronic Music Studios in Stockholm. He has twelve CD and LP releases on ECM (with Trickster Orchestra), Umland Records (Germany), FMR (UK), Gruenrekorder (Germany), Creative Sources Records (Portugal), Evil Rabbit Records (Netherlands/Germany), A.K. Müzik (Turkey), Müzik Hayvanı (Turkey), and Kukuruku Recordings (Greece), as well as several digital releases. Korhan has performed at Soundtrips NRW, Moers Festival, Labor Sonor, Klangzeit Festival, Borusan Music House, XJAZZ, All Ears, New Adits, Akbank Jazz Festival, Berlin Jazz Festival, TADAEX, CHIII Festival and at many more venues and festivals across Europe, the Middle East, Southeast Asia, and the Americas. Their collaboration with Sydney-based video artist Fabian Astore, The Threshold, has won the Blake Prize in Australia in 2012. Erel has shown several sound installations in art spaces in Germany, Hong Kong, and Turkey.

The Automatic Andromedan: Speculations on the Utopian in Electronic Sound Synthesis

Derek Holzer (Kungliga Tekniska Högskolan, Stockholm) – paper

The Andromatic is a ten step sequencer and synthesizer designed as a pop music machine by Finnish inventor Erkki Kurenniemi for Swedish electronic composer Ralph Lundsten in 1968. Recent scholarship on Kurenniemi has cast him as something of a futurologist (Krysa & Parikka 2015), and his instruments embody utopian ideas about the future of artistic production, realized with the technoscientific means of his day. In the case of the Andromatic, we see a generative system which follows typical cybernetic rules of homeostasis, feedback, and iteration within a closed loop, while providing affordances for human intervention within that loop. Curiously, it is exactly these models of self-making, autopoietic systems which post-humanist writers such as Donna Haraway criticize as upholding a neoliberal individualism unsuited to continued life on a planet in crisis. Haraway contrasts autopoiesis with sympoiesis involving collectively-productive systems lacking clearly defined spatial or temporal boundaries (Haraway 2016).

This paper proceeds from Kurenniemi's starting point by asserting that electronic music technology must continue to explore speculative and utopian future possibilities, and to do so using technologies of the current moment. However, the future utopias of Kurenniemi's 1960's and 70's may well no longer be our own. How might our instrumental speculations incorporate sympoietic, fuzzy and messy open loops rather than autopoietic, rigidly defined and centrally controlled closed loops? And how might they acknowledge and invite the participation of agencies beyond the immediate, or beyond the human?

DEREK HOLZER is an audiovisual artist, researcher, lecturer, and electronic instrument creator based in Stockholm. He has performed live, taught workshops, and created scores of unique instruments and installations since 2002, across Europe, North and South America, and New Zealand. He is currently a PhD researcher in Media & Interaction Design at the KTH Royal Institute of Technology in Sweden, focusing on historically informed audiovisual synthesis.

“Highly Recommended to Use Headphones”: Atmospheres, Affect, and Instagram

Juan Carlos Méndez Álvarez (Universiteit Utrecht) – paper

Instagram has become a thriving space for a variety of emerging musical manifestations based on the use of electronic musical devices. One of these manifestations is based on the setup of modular electronic devices in audiovisual installations, which allow the creators to showcase the devices that they have used to produce their short musical compositions, while on certain circumstances engaging with them in performative ways: as intense as a full keyboard performance, or as subtle as pushing play on a cassette player. Despite a great variety of musical engagements, the creators of these pieces seem to converge in the use of modular devices, their visual portrayal, and certain musical elements associated with outdated formats and modern conceptions of nostalgia.

This paper explores notions of genre across the work of this community of creators, based on the atmospheric audiovisual space of each installation. The tactility of the devices, their put-togetherness, and a direct relation to the pre-subjective prompt an encounter with different possibilities of interaction and engagement with musical materialities within and beyond these installations. In this paper, I assess the contributions of contemporary theories of affect and atmosphere to the notion of an Instagram-based atmospheric space, in contraposition to other conceptions of space within social platforms.

Through the convergence points of atmosphere and affect theory, I analyze the creation of meaning within the atmospheric space of the modular community. Finally, I theorize the affordances of the Instagram video as the new vessel through which this genre is distributed.

JUAN CARLOS MÉNDEZ ÁLVAREZ is a second-year student in the Research Master programme in Musicology at Universiteit Utrecht. He received his Bachelor's in Classical Guitar Performance from Universidad Nacional in Heredia, Costa Rica, and his Master in Electric Guitar Performance from McNally Smith College of Music in Minnesota. His research interests include film music, music materiality, internet-mediated music, nostalgia, retrofuturism, and hauntology.

As the Consciousness is Harnessed to Materiality: Constructing Neuroqueer Identity with Vintage Materialities in Contemporary Post-Communist European Context

Adam Zmysłowski – lecture-recital

The proposition is for a lecture-recital based on two narratives consisting a transdisciplinary multitude of perspectives. The narrative describing global contexts is intended to interweave with the narrative of local context. Density and multilayered structure is also intended for the lecture.

In Poland, vintage is political. The socioeconomic shock of political transformation after 1989 overlapped with the technological shock of the digital for the next two decades, resulting in imbalanced attitudes towards both technological change and the heritage of a communist past among the population. Material culture in Poland is still haunted by the collective memory of poverty and scarcity. The specificity and depth of local context is elaborated across the lecture, aiming to make a contribution to the non-Western case studies. The aesthetics and materialities of the past are used by young generations as the distinctive element for identity creation. Material culture is an important medium of cultural resistance against the oppressive political powers ruling the country since 2015, most prominently among LGBTQ+ and feminist communities. The notion of resistance has defined recent years in cultural history of Poland, but there is the emancipatory discourse which still is underrepresented, both locally and globally, the discourse of neurodiversity. My particular aim is to frame the local context within the global context of the post-digital turn characterised by digital disenchantment caused by digital alienation, the misery of digital simulation, a failed promise of omnipotence through digital technologies. The limitations of contemporary technologies have been realized, and we learned to be sceptical about them. One way of expressing this scepticism is turning into vintage materialities; material longing appears to symbolically winning over the charm of the virtual.

I extensively use the term 'neuroqueer' as developed by Nick Walker, whose work on the neurodiversity paradigm is considered foundational. I describe how vintage materialities create the perfect ecosystems for queer and neurodivergent sensibilities to thrive, and how the neurodivergent cognitive differences and skills such as hyperattention, visual and operative processing, memory and semantic creativity, still frequently overlooked, underrepresented and stereotypized, can be empowering sources of creativity and symbolic capital. The ways of queering the technology and performativity with the notion of vintage are presented.

Vintage is not only what we use. It is also how we use it, and how something works. Much of the vintage ecosystems are, in fact, hybrid; It is hard to avoid the contemporary materialities completely. There is plenty of contemporary (and frequently affordable) equipment that is vintage by its design, or is a recreation of a design from the past; thus, the phenomenon of new vintage, or contemporary obsolescence. The notions such as authenticity are thus being queered, reshaped, puristic attitudes brought into question, especially in music and sound practices. The setups of musicians and sound artists, those idiosyncratic sites of signal manipulation, infinitely reconfigurable, materialise Debordian drift as well as Deleuzoguattarian flow and cut - they constitute spontaneous performative economies, societies of things, bodies and processes. Complex material ecosystems are subject to queer aesthetization. A selection of examples is foregrounded, from obvious 'kitsch and camp' examples towards more nuanced, neomodern aesthetics, and further towards what I propose to call sprezzatura of vintage. I also propose to see the phenomena of 'gear porn' and techno-fetishism as distinctively neuroqueer; joining neurodivergent obsession with queer vanity.

Throughout the lecture, I apply the knowledge from the design field, particularly ergonomics, interaction, visual perception, together with psychological, neuroscientific and sociological knowledge to outline the network of human - nonhuman relations and the modes of creativity specific to the vintage and hybrid (vintage + modern) ecosystems.

Hoping to achieve careful and justified critical perspective, I propose to see vintage materialities through a phenomenological prism, producing a spectrum of positive and negative critical interpretation: from the identity statement to neuroqueer paradise to the remedy for digital alienation to the resistance medium to the techno-fetishistic symbol of status, distinction, and privilege, under the ongoing process of capitalist appropriation. Retromania is neoliberal. Nostalgia is overrated; There is much more meaning and potential in creating and researching the retrofuturistic narratives, societies of objects and practices of engaging them.

ADAM ZMYŚŁOWSKI is a queer transdisciplinary artist, designer, and experimental musician. He has studied Architecture and Urban Planning at the Gdańsk University of Technology, Design at the State Academy of Fine Arts in Gdansk, and Design and Crafts at Estonian Academy of Arts in Tallinn. His main research fields are: redefinition of industrial heritage, the material turn, and neurodivergent sensibility in creative practices. He is currently preparing a MA thesis titled Industrial Heterotopia. Researching the meta-industrial aesthetics through the experimental exhibition design.

Volition on Water: Sound Synthesis, Systems and Abstraction

Will Schrimshaw (University of Sheffield) – paper

Electronic music has witnessed a resurgence of interest in the materialities and affordances of vintage modular synthesis systems. The compositional affordances of classic systems have moved beyond their analog components into the contemporary post-digital electronic music scene, informing a systemic logic of composition that extends beyond the vintage aesthetics of the instruments heard as warmth, organic imperfections and so on. Beyond the vintage aesthetics of the analog a systemic logic that originates in early modular systems drives significant contemporary appeal, a systemic orientation that diffuses the legibility of gestural and authorial intent in a way that John Bischoff described as 'volition on water'.

Moving beyond the romanticism and allure of the vintage for wealthy collectors, the paper questions the contemporary significance of this systemic approach to composition and synthesis in post-digital culture. The creative outputs of many modular synthesis enthusiasts can be seen to present an ecological thought that (sidestepping the problematic political ecology of such instruments) embeds systemic, modular approaches to composition within an environmental aesthetics. The microcosmic modular synthesis system is thereby understood to be embedded within a macrocosmic global system that exceeds comprehension. We might then consider the extension of this systemic compositional logic, beyond the materiality and aesthetics of vintage synthesis, to be a continuation what Jameson described as cognitive mapping, a process whereby the subject embedded in the overwhelming totality of a complex (ecological, political, economic, urban, etc.) system develops an orientation, critical perspective and path that allows navigation of societal and systemic abstractions that otherwise threaten to alienate.

WILL SCHRIMSHAW is lecturer in popular music technology and composition at the University of Sheffield, where he teaches electronic music composition, sound recording practice, and popular musicology. His research combines creative practice and critical writing on electronic music, sound synthesis, and the role of sound in wider contemporary arts practice. His current research is focused on systems based approaches to electronic music composition, particularly in relation to ambient aesthetics and domestic music making. He is the author of *Immanence and Immerion* (Bloomsbury), as well as of numerous articles on electronic music and sound in contemporary arts practice. As a musician and artist he has performed and exhibited internationally, as well as working as a technical consultant for numerous arts organisations and venues.

Two Study Cases of Live Coding Pieces

Magno Caliman (Orpheus Instituut) – lecture–recital

I propose to present two study cases of live coding pieces that were originally composed using Apple's macOS operating system, and the process of re-enacting them on a Linux environment. The change in operating system poses interesting questions, insofar as it brings to the surface the problem of dealing with the affordances and possibilities presented by a specific OS, how those play a role in the identity of the piece, and lastly the matter of preservation of a performance once the technical conditions for it are not available anymore. Examples will be shown of strategies to adapt the pieces to the new material condition of the Linux system; compositional decisions that were made, at first, as consequence of the particularities of macOS and /ad hoc/ artificially reproduced in Linux; as well as how the double position of both composer and performer allowed me to make substantial changes to the pieces (due to the OS change) while at the same time stating that the pieces retain their core identity.

MAGNO CALIMAN is a doctoral researcher working with the *Music, Thought and Technology* research cluster at Orpheus Instituut. A sound artist, educator, and creative coder, both his artistic and academic research activities are heavily rooted in the embracing of programming languages as places for poetical speculation, as well as the construction, modification, and manipulation of electronic circuits. He has degrees in composition and education, where he developed and researched learning and teaching methodologies for programming languages in the context of the arts. He has taught Multimedia Arts at Maia University in Porto and is currently teaching at the Artistic Research in Music master's programme at the Conservatorio Santa Cecilia in Rome. For his doctorate he investigates how technical objects can operate as active, non-transparent agents in technologically mediated experimental sound practices.