

## 'Fail Better': Sharing Challenges in Classical Music Innovation



Maastricht Centre for the Innovation of Classical Music

Dates: 27–28 March 2020

Venue: Conservatorium Maastricht and Arts Faculty, Zuyd University of Applied Sciences

Innovation in classical music is happening all around us, driven by individuals and organizations throughout the globe. Although we tend to share our successes, there are few spaces to reflect on the risks and challenges that we encounter in innovative practices. After a call for innovative projects to practitioners, music educators, industry figures and academics, we are delighted to present our symposium programme.

The second 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 learning through facing challenges, even 'failure'.

We hope that through discussion of how obstacles create learning the symposium will stimulate a supportive and fruitful dialogue in order to better understand what ingredients lead to successful innovation in classical music.

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).

Maastricht Centre for the Innovation of Classical Music

**'Fail Better': Sharing Challenges in Classical Music Innovation**

Friday 27 March	A	B
10.00-10.30	<b>Registration</b>	
10.30-10:55	Welcome: Professor Peter Peters, Director MCICM, Maastricht, the Netherlands	
11.00-12.15	Carla Rees and Caroline Wright. <i>Failing Positively: Cross disciplinary collaboration as an approach to creative freedom.</i> Open College of Arts, Barnsley, UK.	Veerle Spronck, Denise Petzold and Ruth Benschop. <i>"So, what do you play?" Exercises in Staying an Amateur</i> , MCICM, Maastricht, the Netherlands.
	Ati Gottschal. <i>The innovation of the educational program of Classical Music of the ArtEZ Conservatoire Zwolle.</i> ArtEZ Conservatoire Zwolle, the Netherlands.	Jutta Toelle and Lea Fink. <i>Opera or social event? Challenges in defining and evaluating participatory music theater</i> , Max Planck Institute for Empirical Aesthetics, Frankfurt am Main, Germany.
12.15-13.00	Joachim Junghanss. <i>EOALAB- Competence Center for the Shared Education in Opera Training.</i> Conservatorium Maastricht, the Netherlands.	Gordon Gerrard and Marion Newman. <i>How can orchestras build community relationships and help effect social change.</i> Regina Symphony Orchestra, Regina, Canada.
13.00-14.00	<b>Lunch</b>	

14.00-15.15	Diana Salazar. <i>Developing Digital Artistry in the Conservatoire</i> . Royal College of Music, London, UK.	Thomas Delpout and Floris Meens. <i>Dialectics of progress. Between heritage and renewal. Or: How to preserve a sense of community while giving an established chamber music series a much-needed impetus?</i> . Radboud University/Nijmeegse Stichting voor Kamermuziek, Nijmegen, the Netherlands.	
	Maxime Snaterse. <i>Young Classical Musicians' Entrepreneurial Strategies</i> , ArtEZ University of the Arts, Zwolle, the Netherlands.	Cayenna Ponchione-Bailey and Toby Young. <i>Displaced Voices: Giving Voice Through Orchestral Performance</i> . University of Oxford, Guildhall School of Music and Drama, London, UK.	
15.15-16.00	Jacqueline Hamelink and Arthur Kok. <i>Performing Bach As Hyper-Individual Emphatic Experience</i> , Sounding Bodies, Tilburg, the Netherlands.	Federico Pozzer. <i>Breathing Instructions</i> , University of Leeds, UK.	Clare Lesser. <i>Chance, Contingency and Gamut: Lessening the Impact of Prior Musical Knowledge in an Educational Performance Context</i> . New York University Abu Dhabi, United Arab Emirates.
16.00-16.30	<b>Coffee</b>		
16.30-17.30	<b>CONCERT PRESENTATION</b>		
	Juri De Marco, artistic director of STEGREIF.orchester in Germany, discusses his practice and performs the results of a workshop with students of the Conservatorium Maastricht		
17.30-19.00	<b>Dinner</b> (not provided)		
19.00-20.30	<b>Heartbeat</b> . We join a performance of the philharmonie zuidnederland's educational project.		
20.30-21.15	<b>Panel Discussion</b> : Education and Innovation, moderated by dr. Stefan Rosu, Director of philharmonie zuidnederland Followed by drinks.		

Saturday 28 March	A	B
9.00-9.30	<b>Registration/Coffee</b>	
9.30-10.30	<b>PLENARY</b> Folkert Uhde, concert designer and director of several music festivals in Germany and Austria, will describe the perception of classical music in a concert as a complex organism and will then analyze the numerous different factors by which it is influenced.	
10.30-11.30	Tom Spurgin. <i>Queering the orchestral system through collaboration with LGBTQ+ artists to co-create a post-show cabaret with queer artists and members of the Philharmonia Orchestra.</i> Philharmonia Orchestra, London, UK	Axel Petri-Preis (University of Music and Performing Arts Vienna), Robert Novacko (headteacher) and Jakob Schlögl (University of Music and Performing Arts Vienna). <i>A change in perspective.</i> Vienna, Austria.
	Esther Viñuela. <i>The Reina Sofía School's Entrepreneurship Program: From Challenges to Success.</i> Reina Sofía school of Music, Madrid, Spain.	Beat Fehlman. <i>Orchestra Performance Measurement.</i> German State Philharmonic Orchestra Rhineland-Palatinate, Ludwigshafen am Rhein, Germany.
11.30-12.00	<b>Coffee</b>	
12.00-12.45	Robert de Bree, James Hewitt and Elizabeth Fadel. <i>Make no mistake – Interactive lecture recital - Historical improvisation, the audience and mistakes.</i> Royal Conservatory The Hague, the Netherlands.	Sarah Price, Gina Emerson and Stephanie Pitts. <i>Failing better: learning to play with academics.</i> Sheffield Performer & Audience Research Centre, University of Sheffield, UK.
12.45-13.45	<b>Lunch</b>	

13.45-15.00	Simon Highfield and Jen Redmond. <i>The Use of Innovative Technologies in Orchestral Productions</i> . BBC Philharmonic, Salford, UK.	Winnie Huang, <i>Sonic Silhouettes Musical Movements</i> . Royal Conservatoire of Antwerp and Orpheus Institute Ghent, Belgium.
	Elena Kountidou and Annette Thoma. <i>The Virtual Konzerthaus: Opportunities for digital cultural mediation through immersive technology</i> . Konzerthaus Berlin, Germany.	
15.00-15.45	<b>PLENARY</b> 'Concert Experience. On the development of the cultural form of concert' by Martin Tröndle, WÜRTH Chair of Cultural Production at the Department of Culture and Media Science at the Zeppelin University in Germany.	
15.45-16.00	Closing Statement	