



Towards 2040: Creating Classical Music Futures

Digital Symposium

Maastricht Centre for the Innovation of Classical Music

Dates: 21–22 April 2021

The Maastricht Centre for the Innovation of Classical Music arose from the need to reflect on and actively shape the future of classical music. This conference seeks to engage with the different ways that practitioners are constructing this future, while considering critically the process of ‘futuring’ itself. The aim is not to simply imagine a distant future over which we have no control but to show how imagining the future of classical music informs our work today.

The MCICM symposium will offer diverse presentation formats and more casual networking moments to engage in meaningful discussions. In their keynote lectures, Harro van Lente, professor of Science and Technology Studies at Maastricht University, and Helmut Seidenbusch, Director for Cultural Education at Stiftung Mercator in Germany, will explore the theme of classical music futures, their ‘production’ and the challenges they bring.

For the parallel sessions, speakers will cover themes such as professional development for future musicians, technology, future performance formats, curation, the future of the concert hall, and politics and inclusion. We will also have discussion tables where participants can engage with each other in smaller and more focused exchanges as well as a closing roundtable titled ‘*Whose Future?*’ with Kirsteen Davidson Kelly from the Scottish Chamber Orchestra, George E. Lewis, professor at Columbia University, and Maria Hansen from ELIA.

The MCICM symposium aims to stimulate a supportive and fruitful dialogue in order to better understand what ingredients lead to successful innovation in classical music. The symposium will also be the start of a process that will result in a book on **Classical Music Futures**, to which symposium presenters and attendees are invited to contribute.

Registration fee is €50 for two days and €25 for one day. Students receive a discount rate of €25.

For queries, please contact mcicm-fasos@maastrichtuniversity.nl

To register please visit www.mcicm.nl

Wednesday 21 April 2021

13:30 - 13:50	Welcome and introduction to the symposium and collaborative research of MCICM, Peter Peters, Maastricht University, the Netherlands	
13:50 - 14:45	Session 1a Musicians of the Future	Session 1b Future Performance Formats
	<p><i>Becoming a classical musician of the future: the effects of training and experience on performer attitudes to innovation</i></p> <p>Stephanie Pitts, University of Sheffield, UK Karen Burland, University of Leeds, UK Tom Spurgin, Manchester Collective, UK Adam Szabo, Manchester Collective, UK</p>	<p><i>Experiences of live vs online performance</i> Michelle Philips, Royal Northern College of Music, UK</p>
		<p><i>Audience Experience in Film-with-Live-Orchestra Concerts: Towards a Theory of Liveness</i> Sureshkumar P. Sekar, Royal College of Music, UK</p> <p><i>Classical Music and Contemporary Visual Art: Innovative Performance and Listening in the Works of the Artist Anri Sala</i> Noga Rachel Chelouche, Tel-Aviv University, Israel</p>
14:45 - 15:00	Break	
15:00 - 16:00	Session 2a Musicians and Professional Development	Session 2b Curation and Concert Formats
	<p><i>Orchestrating Positive Change Leaders on (and off) Stage: supporting the best to become even better</i></p> <p>Jane Booth, Guildhall School, UK Trudy Wright, Guildhall School, UK</p> <p><i>The Rise of the Individual: Leveraging Social Currency and Personal Branding in the Future of Classical Music</i> Jenny Maclay, Brandon University, Canada</p>	<p><i>Curatorial Practices in Music</i> Mirjam Zegers, coordinator online course Curatorial Practices in Music, ArtEZ MA of Music, the Netherlands, Ed McKeon, PhD researcher in Curatorial Practices, UK Brandon Farnsworth, PhD, author of Curating Contemporary Music Festivals, GRiNM x OnCurating, Switzerland Annemarie Reitsma, head ArtEZ MA of Music, the Netherlands</p>

	<p><i>Meaningful Music in Healthcare: Classical musicians inside hospital wards</i></p> <p>Krista de Wit, Prince Claus Conservatoire, Hanze University of Applied Sciences Groningen, the Netherlands</p>	
16:00 – 16:10	Break	
16:10 - 16:45	Discussion Tables and Networking	
16:45 - 17:30	<p><i>Producing futures: how futures matter in the present</i></p> <p>Keynote lecture by Harro van Lente, Maastricht University, the Netherlands</p>	
17:30 - 18:00	Discussion Tables and Networking – Bring your own drink!	
Thursday 22 April 2021		
13:00 - 13:30	Digital Foyer: Chat to the MCICM team and fellow delegates	
13:30 - 13:40	Recap of Day 1 with Stefan Rosu, intendant philharmonie zuidnederland, the Netherlands	
13:40 – 14:20	<p><i>Future challenges: Can art make constructive contributions to solving current civil society challenges and what roles can classical concert or opera performances play in this?</i></p> <p>Keynote lecture by Helmut Seidenbusch, Director for Cultural Education at Stiftung Mercator, Germany</p>	
14:20 - 15:20	Session 3a The Promise of Technology	Session 3b Opera Futures
	<p><i>Artificial Intelligence and the Orchestra</i></p> <p>Robert Laidlow, Royal Northern College of Music, UK</p>	<p><i>Händel goes Tinder: Reimagining opera for a 21st-century audience</i></p> <p>Channa Malkin, OperaBitches and Stichting Gooisch Klassiek, the Netherlands</p> <p>Anastasia Kozlova, OperaBitches and Stichting Gooisch Klassiek, the Netherlands</p>

	<p><i>Gameful Music Performances for Smart, Inclusive, and Sustainable Societies</i> Micha Hamel, Royal Academy of the Arts, the Netherlands Annebeth Erdbrink, Delft University for Technology, the Netherlands</p>	<p><i>“Alice in the Pandemic” An opera for the Pandemic and the Promise of New Possibilities</i> Cerise Jacobs, Founder, Creator and Librettist, Producer, White Snake Projects Jorge Sosa, Composer and Electronic Sound Artist Tianhui Ng, Conductor and Music Director</p>
	<p><i>Remote Collaboration: Communication, Creativity, and Latency</i> David Cotter, University of Cambridge, UK</p>	<p><i>The Fish’s Letters: A Facebook-Opera?</i> Maia Sigua, Vano Sarajishvili, Tbilisi State Conservatoire, Georgia</p>
<p>15:20 - 15:40</p>	<p style="text-align: center;">Break</p>	
<p>15:40 - 16:30</p>	<p style="text-align: center;">Session 4a Preparing Future Musicians</p>	<p style="text-align: center;">Session 4b The Future of the Concert Hall</p>
	<p><i>National Children’s Orchestras of Great Britain - The Orchestral Musicians of the Future</i> Catherine Arlidge, Artistic and Educational Director, UK Sophie Lewis, Managing Director, UK</p>	<p><i>Monsieur Croche - Concerts at Eye Level</i> Tal Walker, Royal College of Music, UK</p>
	<p><i>Preparing Young Musicians for a Changing and Uncertain Future (and Present)</i> Esther Viñuela, Escuela Superior de Música Reina Sofía, Spain Ekaterina Kornishina, Escuela Superior de Música Reina Sofía, Spain Anna Ferraz, Escuela Superior de Música Reina Sofía, Spain Alexis Morales Barrientos, Escuela Superior de Música Reina Sofía, Spain</p>	<p><i>Creating futures: the shifting practice of the Composer-performer in the Lockdown era</i> Josh Spear, Norwegian Academy of Music, Norway</p>

	<p><i>The Global Conservatoire for a Digital Age</i> Diana Salazar, Royal College of Music, UK Christina Guillaumier, Royal College of Music, UK Marianne Løkke Jakobsen, Royal Danish Academy, Denmark</p>	<p><i>Saffron Hall Faces the Future</i> Angela Dixon, CEO Saffron Hall Barry Ife, Chairman of the Saffron Hall Trust</p>
	<p><i>Searching for a new home: Connecting conservatoire curriculum to the New World</i> Paul Craenen, Royal Conservatoire, the Netherlands</p>	
16:30 - 16:40	Break	
	Session 5a Future Performances and the Senses	Session 5b Politics and Inclusion
	<p><i>Performing the future: an improvisation</i> Nina Kümin, York University, UK</p>	<p><i>The Voice Party: Participatory Principles and the Future of Musical Performance</i> Lore Lixenberg, University of York, UK</p>
16:40 - 17:30	<p><i>Touch in Music</i> Mieko Kanno, University of the Arts Helsinki, Finland</p>	<p><i>Bringing the political into Western classical music</i> Hanna Grzeńkiewicz, Producer / Curator / Writer, Germany</p>
	<p><i>Sound is Therefore Colour: How to offer an engaging online performance</i> Tatjana Ostrovska, Guildhall School of Music and Drama, UK</p>	<p><i>Can performance techniques make the future of classical music more inclusive?</i> Ilona Sie Dhian Ho, Royal Conservatoire, the Netherlands</p>
	<p>Interactive multimedia music performance: <i>The Speed of Silence</i> Guy Livingston, University of Leiden, the Netherlands Ned McGowan, University of Leiden, the Netherlands</p>	
17:30 - 18:15	<p>Roundtable: Whose Future? Kirsteen Davidson Kelly, Scottish Chamber Orchestra, UK George E Lewis, Columbia University, USA Maria Hansen, ELIA - Association European League of Institutes of the Arts, the Netherlands</p>	