

The Contemporary Music Heritage symposium is an initiative of Kees Tazelaar and Frits Zwart on behalf of the Konrad Boehmer Foundation, the Stichting Nederlands Muziek Instituut, and the Institute of Sonology at the Royal Conservatoire.

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Contemporary Music Heritage



**Royal
Conservatoire
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INSTITUTE OF
SONOLOGY

**KONRAD
BOEHMER
FOUNDA
TION**

Symposium and Concerts
13 and 14 December 2022

One of the central objectives of the Konrad Boehmer Foundation (KBF) is to care for the (material) legacy of the foundation's namesake, the composer and music critic Konrad Boehmer. Making an inventory of this legacy, together with its digitalisation, archiving and availability, entails problems which are by no means unique, and this is also true of various ethical questions. The same issues naturally arise at other institutions that manage such collections. Perhaps the most important and recurrent question is: how do we maintain these archival collections now that the general public seems to be increasingly distant from the terrain of "classical" music.

Representatives of archival institutions throughout Europe take part in the the symposium Contemporary Music Heritage with the purpose of exchanging their views, also implying the wish that their organisations establish and maintain mutual contact, in order to take advantage of each other's expertise.

A number of questions will be addressed concerning archival policies and also practical and managing aspects of the institutions' actions, such as: motivations for collecting and maintaining the archives of composers and creative musicians with respect to scholarly work and musical life in general; strategies and priorities in digitisation of the collections; expanding and/or preserving the identity of a given archival collection; intermediality and dealing with legacies that include different kinds of documents (e.g. audiovisual media vs. manuscripts); preserving/restoring the heritage of historical electroacoustic music; managing an archive with respect to the different skills required, like musicology, librarianship, and sound engineering; guaranteeing the long-term continuity of the institutions and their collections.

The symposium is also offering two concerts whose programmes include pieces of instrumental, vocal and electroacoustic music within a repertoire connected with the topics of the sessions and discussions.

Concert 13 December Conservatoriumzaal, 19.30

Bruno Maderna (1920–1973)
Musica su due dimensioni 13'
for flute and tape (1952/1958)
Jana Machalett, flute
Veniero Rizzardi, sound projection

Iannis Xenakis (1922–2001)
Hibiki hana ma 18'
for 8-channel tape (1969)
Kees Tazelaar, re-spatialization and
sound projection

Ton de Leeuw (1926–1996)
Antiphonie 16'
for wind quintet and tape (1960)
Sarah Ouakrat, flute
Juan Esteban Mendoza, oboe
James Meldrum, clarinet
Amber Mallee, bassoon
Jan Harshagen, horn
Hilde Wollenstein, sound projection

intermission

Beatriz Ferreyra (*1937)
Médisances 7'
for 4-channel tape (1968–9)

Luciano Berio (1925–2003)
Altra voce 15'
*for alto flute, mezzo-soprano and live
electronics (1999)*
Jana Machalett, flute
Petra Ehrismann, mezzo-soprano
Marco Accardi and Riccardo
Ancona, electronics

Dick Raaijmakers (1930–2013)
Mao leve! 15'
for tape and slides (1977)
Johan van Kreijl and Kees Tazelaar, digital
reconstruction and sound projection

Symposium 14 December

New Music Lab

10.00 – Session 1

Veniero Rizzardi, chair

Frits Zwart

Konrad Boehmer Foundation and Stichting Nederlands Muziek Instituut

“Why all these efforts?” The relevance of musical heritage.

Therese Muxeneder

Arnold Schönberg Center, Vienna

(Re)constructing the (Un)authentic. Process-related collection strategies.

Chris Walton

Hochschule der Künste, Bern

Problems of collecting, archiving, cataloguing and making accessible composers' archives in Africa.

Pierluigi Ledda

Archivio Storico Ricordi, Milan

The living archive. Management and communication strategies.

Philomeen Lelieveldt

Haags Gemeente Archief / Nederlands Muziek Instituut

Sounding the Archives. Storytelling through Podcasts

14.00 – Session 2

Kees Tazelaar, chair

Veniero Rizzardi

Università Ca' Foscari and Fondazione Archivio Luigi Nono, Venice

Networks for research and dissemination. A contemporary archive in Venice.

Angela Ida De Benedictis

Paul Sacher Stiftung, Basel and Centro Studi Luciano Berio, Florence

Glass-walled archives: on some multimedia projects for extended uses of archival materials.

Makis Solomos and Mâhki Xenakis

Paris

The Iannis Xenakis Archive.

15.30 – Session 3

Chris Walton, chair

Daniel Teruggi

Institut National de l'Audiovisuel, Paris

Preserving the complexity of contemporary music.

Folkmar Hein

International Documentation of Electroacoustic Music EMDoku, Berlin

Statistics on Electroacoustic Music.

Kees Tazelaar

Institute of Sonology and Konrad Boehmer Foundation

“We don't have authentic ears”. Considerations of authenticity in the reconstruction of electronic music.

Concert 14 December

Conservatoriumzaal, 19.30

György Ligeti (1923–2006)

Pièce électronique no.3 2'

for 4-channel tape (1957)

Paul Berg, Johan van Kreij and Kees Tazelaar,
digital reconstruction (1996)

Konrad Boehmer (1941–2014)

Potential 7'

*for piano (1961, new version no.1 by
Nora Mulder 2022)*

Nora Mulder, piano

Jan Boerman (1923–2020)

Kompositie 1972 13'

for 8-channel tape (1972)

Kees Tazelaar, multichannel version and
sound projection

Konrad Boehmer (1941–2014)

Potential 7'

*for piano (1961, new version no.2 by
Nora Mulder 2022)*

Nora Mulder, piano

Henk Badings (1907–1987)

Capriccio 8'

for violin and tape (1959)

Leslee Smucker, violin

Kees Tazelaar, tape restauration and
sound projection

intermission

Gottfried Michael Koenig (1926–2021)

Klangfiguren II 10'

for 4-channel tape (1955–6)

Kees Tazelaar, reconstruction and
sound projection

Tera de Marez Oyens (1932–1996)

Charon's Gift 14'

for piano and tape (1982)

Akane Takada, piano

Yota Morimoto, sound projection

Luigi Nono (1924–1990)

La fabbrica illuminata 17'

for soprano and 4-channel tape (1964)
acousmatic version with projection of
archival materials

Veniero Rizzardi, sound projection and video