

**‘Curating the score’: stimulating the creative evolution of a repertoire-based art form.**

**Creating an osmosis between tradition and innovation in classical music performance through a base model for creative-performative practice.**

In professional contexts, the expectations towards classically trained performing musicians are no longer singularly synonymous to the accurate rendition of a written score. Increasingly, this formative ideal (Goehr 1995) is being replaced and/or complemented by a socio-cultural concept of the musical experience, where the performance is considered to be an embodied and social act, situated within a specific historical, geographical and environmental context (Elliott 1995, Regelski 2004,...) . On one hand, this concept frees performers from the strict and often self-laid boundaries of a composition, placing them, alongside the audience, back in the centre of the singular experience. On the other hand, this leads to fundamental questions regarding the identity of the ‘performing musician’: what are the consequences in terms of ‘traditional excellence’ and the relationship between the written score and tradition, and the socially and culturally situated present? How do these altered expectations impact the sustainability and/or evolution of classical music? And, the question at hand: how does this all effect the decades-old institutionalised musical performance practice?

This presentation offers a perspective on creatively merging historical and contemporary contexts into and around written material. Inspired by processes of creative disciplines on one hand (e.g. Wallas 1926, Edwards 1986, Christophe 2006), and the specificity of musical praxis on the other, a series of wide-ranging artistic and pedagogical projects was designed and investigated, both in terms of (individual) process and of interpersonal interaction. Documented and analysed by means of a combination of methods (Hubner & Vanmaele 2020) adapted from social science and music practice, including (auto-)interviews, observations, video-stimulated recall (Schopman 2020) and form analysis, this practice-led research lead to the design of a non-linear base model for creative-performative practice, integrating the individuality and creativity of the performing musician into the process as well as the ‘product’. Building on broad craftsmanship and essentially including reflection, research and analysis of both core and context, the model offers a framework and a roadmap allowing varying degrees of interference with existing material, from interpretation to creation (Coessens 2009) and opening a gateway for the long-term sustainability and evolution of a repertoire based art-form.

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Parallel Session



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Lies Colman is a performing pianist, soloist, chamber musician, artistic creator and pedagogue, and the director of the Royal Conservatoire of The Hage (NL). Her artistic specialty is the romantic to the contemporary era, with a special interest in opera and music theatre, aside from performing and recording more traditional chamber music. With a Master's degree in Music, in Cultural Sciences and in Strategic Management and Leadership, she has a broad view on the arts, society and education, and aims to connect those both on the stage, in projects and in the classroom. Her main research areas are collaborative artistic practices: working from individual expertise in an (interdisciplinary) creative environment, and balancing tradition, creativity and innovation in practice and pedagogy.

