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# POLYPHONIC PERFORMANCE SPACES

24th to 28th of February 2020



# POLYPHONIC PERFORMANCE SPACES

Dear composers, interpreters, improvisers, and other musicians,

During one week, the artistic research festival **POLYPHONIC PERFORMANCE SPACES 2020** will challenge all your expectations of the relation between musicians, music, and research. More than twenty international researchers will offer you a kaleidoscope of artistic research practices. They will dig deep into the world of SOUND, SPACE, and TIME in music.

We call these performance spaces POLYPHONIC, because we experiment with musical worlds ranging from Romanticism to microtonality, from reality over

technology to virtuality, from pre-Baroque to jazz. The diverse performance spaces link together composers and performers, improvisers and music lovers of all kinds. The invited guests include Marco Cicilani, Frederic Rzewski, Richard Taruskin, Pierluigi Billone, Malcolm Braff, and Björn Schmelzer.

**The first day**, Monday, February 24, features the SPACES of improvisation and jazz, as well as a unique lecture-performance, *"A Life in Music"* by Frederic Rzewski and Stephane Ginsburgh.

**The second day**, Tuesday, opens the different cultural SPACES of

ancient music, with a lecture of Björn Schmelzer as a highlight. A debate and a concert in the evening will convince you of the richness of these sound worlds and their ROADS TO AUTHENTICITY. For contrasting experiences during the day, you can join the futuristic environment of virtual and 3D music spaces with a workshop and concert by Marko Ciciliani. There will be quasi-continuous MULTIMEDIA COUNTERPOINT.

**Wednesday** is dedicated to the SPACE of Russian music, showcasing the expertise of Richard Taruskin. Lecture-performances by Philippe Lamouris and Nuno Cernadas will dig deeper into the topic RUSSIA'S PROBLEMS AND OURS. In the evening students play a concert of Russian music, and Viviane Spanoghe performs a touching epilogue by Alfred Schnittke.

**Thursday and Friday** bring an exploration of TIME and LITERATURE in a variety of lectures, concerts, and workshops. The musician-researchers will bring a POLYPHONIC approach to romanticism, literature, and time, exploring its possibilities for the musician today. In a parallel

TIME SPACE, a Beethoven performance will be developed and presented in a virtual SPACE.

During these days the festival also showcases the music of Pierluigi Billone, and his unyielding commitment to exploring unexpected ways in which a body uncovers sound. The composer will share his fundamentally practical approach to musical innovation in open masterclasses and rehearsals; and soloists Tom De Cock, Marco Fusi, and Luca Piovesan will perform his works in an evening concert.

All these lectures, workshops, performances, and concerts will invite different reflections on and perceptions of TIME, SOUND, and SPACE, and, as such, render the magic of the PERFORMANCE SPACES truly POLYPHONIC.

Welcome!

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Kathleen Coessens  
Director of Koninklijk Conservatorium  
Brussel

# DAY 1 - 24TH OF FEBRUARY

| SHIFTING LINES            |  |  |
|---------------------------|--|--|
| 341                       | 10u00 -<br>12u00                         | <b>Performance/lecture/workshop:</b> Cultural Roots and Interactions with Contemporary Rhythm in Jazz. <i>By Stéphane Galland and Malcolm Braff</i>                                |
| 040                       | 14u00 -<br>16u00                         | <b>Workshop:</b> Circle Songs and Improvisation Games<br><i>By Barbara Wiernik</i>   |
| 070                       | 14u00 -<br>16u00                         | <b>Concert:</b> Shifting Cities<br><i>By Promenade Sauvage</i> (Luca Piovesan and Maarten Stragier) in collaboration with Michelle Lou, Mauricio Pauly, and Santiago Diez-Fischer. |
| RZEWSKI                   |  |  |
| 070                       | 17u00 -<br>18u00<br><br>19u30 -<br>21u30 | <b>Conference</b> (17u00) and <b>concert</b> (19u30):<br>A Life in Music with Frederic Rzewski<br><i>Presented by Stephane Ginsburgh</i>   |
| A MULTIMEDIA COUNTERPOINT |  |  |
| 140                       | 11u00 -<br>12u00                         | <b>Lecture/Workshop:</b> Man vs. Machine, Performing with (Generative) Electronics<br><i>By Benjamin Van Esser</i>   |

# DAY 2 - 25TH OF FEBRUARY

| A MULTIMEDIA COUNTERPOINT |               |   |
|---------------------------|---------------|---|
| 140                       | 11u00 - 12u30 | <b>Lecture:</b> Zone #1, Installation/Performance for a Percussion Player, Electronics, and Video<br><i>By Igor C. Silva</i>  |
| 140                       | 14u00 - 17u00 | <b>Lecture:</b> Enunciation in Intermedia Concerts and Installations. <i>By Marko Ciciliani</i>   |
| 140                       | 17u00 - 21u00 | <b>Installation:</b> Anna & Marie<br><i>By Marko Ciciliani</i>  |
| ROADS TO AUTHENTICITY     |               |   |
| 070                       | 10u00 - 10u35 | <b>Lecture:</b> Between Blessing and Curse: The Place of Modern Editions in a Musician's Quest for Artistic Integrity and Independence. <i>By Peter Van Heyghen</i> |
| 070                       | 10u35 - 11u00 | <b>Lecture:</b> The Flauto Traverso in Northern Italy in Tartini's Time: The Players and Their Instruments . . . <i>By Jan De Winne</i>                             |
| 070                       | 11u00 - 11u50 | <b>Lecture:</b> Se non è vero, è ben trovato: The "Violoncello da Spalla" in the 21st Century.<br><i>By Marc Vanscheeuwijk</i>                                      |
| 070                       | 11u50 - 12u25 | <b>Lecture:</b> From Measurement to Drawing: A Methodical Approach to the Geometrical Documentation of Historical Wind Instruments<br><i>By Hannes Vereecke</i>     |
| 070                       | 12u25 - 13u00 | <b>Lecture:</b> Galeazzo Sabbatini and the Divided Accompaniment. <i>By Maria Gonzalez</i>  |
| Tempel                    | 14u00 - 16u00 | <b>Lecture/Performance:</b> Singing a Pair of Trousers. Incarnation, Trash, and the Concrete Absolute in Early Music. <i>By Björn Schmelzer and Graindelavoix</i>   |
| 070                       | 16u15 - 18u15 | <b>Round-table discussion:</b> Historically Informed Performance Practice: Framed Creativity vs. Rigid Main Style Tradition   |
| 070                       | 19u00         | <b>Evening concert</b><br>With Maria Gonzalez, Jan De Winne, Christophe Robert, Peter Van Heyghen, members of il Gardellino, and students of the Hipp department.   |

# DAY 3 - 26TH OF FEBRUARY

| A MULTIMEDIA COUNTERPOINT  |                  |   |
|----------------------------|------------------|---|
| 140                        | 10u00 -<br>13u00 | <b>Installation:</b> Anna & Marie<br><i>By Marko Ciciliani</i>  |
| 940/<br>941<br>942         | 10u00 -<br>17u00 | <b>Masterclass</b> <i>Marko Ciciliani</i>   |
| RUSSIA'S PROBLEMS AND OURS |                  |   |
| 070                        | 10u30 -<br>11u00 | <b>Introduction</b> to the lecture of Richard Taruskin  |
| 070                        | 11u00 -<br>13u00 | <b>Lecture:</b> Prokofiev's Problems and Ours<br><i>By Richard Taruskin</i>   |
| 070                        | 14u00 -<br>15u00 | <b>Lecture:</b> Visualizing Scriabin<br><i>By Nuno Cernadas</i>   |
| 070                        | 15u00 -<br>17u00 | <b>Sounding Analysis</b> of Igor Stravinsky's<br>Symphonies of Wind Instruments (1920)<br><i>By Richard Taruskin</i>                    |
| 070                        | 17u30 -<br>18u30 | <b>Lecture:</b> Rachmaninov's Adagio of the 2nd<br>symphony: Reimagining Orchestral Sounds at<br>the Piano. <i>By Philippe Lamouris</i> |
| 070                        | 20u00            | <b>Concert:</b> Rachmaninov/ Schnittke<br><i>By Students of the Conservatoire and<br/>by Viviane Spanoghe</i>                           |







# DAY 4 - 27TH OF FEBRUARY

| OF WHAT A BODY IS CAPABLE   |                    |  |
|-----------------------------|--------------------|--|
| 140                         | 10u00 - 12u00      | <b>Lecture:</b> Performer agency in Pierluigi Billone's <i>Mani.Stereos</i> <i>By Luca Piovesan</i>  |
|                             | 14u00 - 16u00      | <b>Lecture:</b> Interpreting Luigi Nono's <i>La Lontananza Nostalgica Utopica Futura</i> <i>By Pierluigi Billone and Marco Fusi</i>                  |
| 140                         | 17u30 - 19u00      | <b>Open composition masterclass</b> <i>Pierluigi Billone</i>   |
| LITERATURE, TIME, AND MUSIC |                    |  |
| 070                         | 10u00 - 11u00      | <b>Lecture-performance:</b> The Stories That Music Tells <i>By Tomasz Konieczny</i>  |
| 070                         | 11u00 - 13u00      | <b>Lecture-Performance:</b> Music and Altered Experiences of Time and Space: A Proustian Perspective <i>By Kathleen Coessens and Jan Michiels</i>    |
| 070                         | 14u00 - 14u30      | <b>Concert:</b> Music as a 3D Object <i>By Pierre Bibault</i>  |
| 070                         | 15u00 - 18u00      | <b>Lecture-recital and workshop:</b> Monsieur Croche meets Monsieur Proust. <i>By Jan Michiels</i>   |
| 070                         | 19u30 - 21u30      | <b>Lecture-Recital:</b> "The lyre of Orpheus opened the portals of Orcus" (Hoffmann) Poetic inspiration or Poems in Music? <i>By Marco Mantovani</i> |
| A MULTIMEDIA COUNTERPOINT   |                    |  |
| 040                         | 14u00 - end of day | <b>Installation:</b> SonALLtas   |

# DAY 5 - 28TH OF FEBRUARY

| A MULTIMEDIA COUNTERPOINT |               |  |
|---------------------------|---------------|--|
| 070                       | 10u00 - 12u00 | <b>Lecture:</b> The Use of Genetic Algorithms in the Composition Process of My Fifth Symphony<br><i>By Peter Swinnen</i> |
| 040                       | 10u00 - 14u00 | <b>Installation:</b> SonALLtas (continuation)  |
| OF WHAT A BODY IS CAPABLE |               |  |
| 140                       | 15u00 - 16u30 | <b>Open composition masterclass</b> <i>Pierluigi Billone</i>   |
| 070                       | 20u00         | <b>Concert:</b> Solo Works <i>by Pierluigi Billone</i><br><i>Performed by Tom De Cock, Luca Piovesan, and Marco Fusi</i> |

Spaces - Kleine Zavel 5, 1000 Brussel

 Room 140    Room 070    Room 341    Room 040    Room 940/941/942  
 Tempel

# DAY 1 - 24TH OF FEBRUARY

## SHIFTING LINES

|     |               |   |
|-----|---------------|---|
| 341 | 10u00 - 12u00 | <p><b>Performance/lecture/workshop:</b> Cultural Roots and Interactions with Contemporary Rhythm in Jazz.</p> <p>By Stéphane Galland and Malcolm Braff</p> <p>This performance/lecture/workshop on the complexity and cultural diversity of rhythm explores how richness of multi-cultural musical encounters can lead to a broader approach to rhythm.</p> <p>Understanding how to integrate different visions, different feels, different sounds of rhythm from musical traditions—such as Carnatic, African, Balkan, and South American music—is a real treasure for the evolution of the musician/composer/interpreter today. Through the use of different senses, by finding “bridges” to reach new rhythmical territories, the musician today can access an open space full of new paths to explore, and develop new approaches and new vocabularies for composition, improvisation, and performance.</p> <p>Together with Malcolm Braff (pianist, teacher at Musik Akademie Basel, Jazz campus), Stéphane Galland (Aka Moon) would like to present some of those tools, some bridges, to explore and exchange different concepts and practices. Malcolm Braff has developed his “morphing” and “non-euclidean” rhythm system through his many musical encounters, thanks to his Brazilian roots and his long stay in Senegal before moving to Switzerland. His approach offers the occidental mind an ideal opportunity to get access to the mysterious world of “groove,” micro-timing, perception of all the subtleties of rhythm, and tools to explore new sensations, new feels. These artistic reflections and practices can push forward improvised and written music today.</p> |
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| 040 | 14u00 -<br>16u00 | <p><b>Workshop:</b> Circle Songs and Improvisation Games<br/>By <a href="#">Barbara Wiernik</a></p> <p>Explore new tools to broaden your musical vocabulary for vocal improvisation, while developing your rhythmic, melodic, and harmonic skills in a joyful way!</p> <p>This workshop is meant for all musicians/singers who wish to improve their vocal improvisation skills and find new ways to express their authentic musical voices. Concentrating on the European tradition and incorporating broader influences, we will explore in practice how musical intuition, play, and vocal techniques can be brought together to enable freedom of improvisation in polyphonic settings. The approach to exercises will be playful, using intuition as a guide.</p> <p>The workshop invites students in a very practical context to immerse themselves in a universe of vocal polyphony, in instantaneous creation and intuitive vocal improvisation.</p> <p>One of the main goals of the workshop is to explore musical paths outside of our comfort zone, away from where habit and automatism can hinder freedom. Most of the exercises will be applied in the context of circle singing and improvisation games.</p> <p>Barbara Wiernik specializes in the European roots of jazz singers. She explores the specificity and influences of this tradition.</p> |
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| 070 | 14u00 -<br>16u00 | <p><b>Concert:</b> Shifting Cities</p> <p>By Promenade Sauvage (Luca Piovesan and Maarten Stragier) in collaboration with Michelle Lou, Mauricio Pauly and Santiago Diez-Fischer.</p> <p>Leaving the homeland happens slowly—a surreptitious force that clamps the umbilical cord and renders you a citizen of nowhere.</p> <p>Time unmoors from becoming; nowhere becomes everyplace; and the world's cities become ever-shifting landscapes of communal endeavor.</p> <p>Shifting Cities is an ode to the silent many who leave their everything in search for survival—to their massive will power and tireless invention, which by lack of privilege is often lost to the static of history.</p> <p>For this project the duo Promenade Sauvage (Luca Piovesan, accordion; Maarten Stragier, guitar) joined forces with composers Michelle Lou, Mauricio Pauly, and Santiago Diez-Fischer. From the start the creative process was conceived as a collaborative field of play, encouraging composers and performers to reach beyond their traditional roles.</p> |
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| RZEWSKI |                  |  |
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| 070     | 17u00 -<br>18u00 | <b>Conference (17u00) and concert (19u30):</b><br>A Life in Music with Frederic Rzewski.<br><i>Presented by Stephane Ginsburgh</i>   |
|         | 19u30 -<br>21u30 | <p>Frederic Rzewski's (1938) engagement in music spans over six decades, during which he has been active as a composer and a virtuoso performer. Nicolas Slonimsky said of him: "He is [...] a granitically overpowering piano technician, capable of depositing huge boulders of sonoristic material across the keyboard without actually wrecking the instrument."</p> <p>After studying with Milton Babbitt and Walter Piston at Harvard and Princeton he moved to Italy, where he worked with Luigi Dallapiccola. There he founded Musica Elettronica Viva with Alvin Curran and Richard Teitelbaum, a band still active today.</p> <p>A very energetic performer, he has played his own music as well as Beethoven's, and has premiered important new pieces such as Stockhausen's <i>Klavierstück X</i>. His pieces show a profound interest in counterpoint, polyphony, improvisation, and new musical forms, but they also illustrate a deep concern for political and social questions.</p> <p><b>Concert Program</b></p> <p>Stephane Ginsburgh plays Frederic Rzewski<br/> <i>Dear Diary</i> for speaking pianist (2014)<br/> <i>De Profundis</i> for speaking pianist (1992)</p> <p>Frederic Rzewski plays Frederic Rzewski<br/>           Excerpts from recent compositions such as "<i>6 Movements</i>" and "<i>Nocturnes</i>" (2019)</p> |

## A MULTIMEDIA COUNTERPOINT

140

11u00-  
12u00

**Lecture/Workshop:** Man vs. Machine, Performing with (Generative) Electronics

By Benjamin Van Esser

This workshop welcomes all kinds of instrumentalists to share the stage with Ultomaton, a program that processes the sounds produced by “traditional” instruments. Based on a couple of rules, Ultomaton offers a live electronic counterpart that, in its turn, inspires the performer to feed it with new musical information. What will happen when we change the rules? Come, bring your instrument, and find out for yourself.

# DAY 2 - 25TH OF FEBRUARY

| A MULTIMEDIA COUNTERPOINT |               |   |
|---------------------------|---------------|---|
| 140                       | 11u00 - 12u30 | <p><b>Lecture:</b> Zone #1, Installation/Performance for a Percussion Player, Electronics, and Video<br/>By Igor C. Silva</p> <p>Zone #1 is a project in which the performer is controlling an audiovisual installation. It creates a clear link between musical discourse and video elements displayed on a wide screen.</p> <p>The performer follows a score in which certain rules are defined for each one of the five sections of the piece, and they incorporate these guidelines into their own musical discourse. This set of rules is related to the performer's control over both audio and visual content. Moreover, the rules are embedded in the digital system created for this installation. This system provides practical solutions for an organized multimedia improvisation in which the performer can find themselves in a situation of total control over their own musical timing.</p>                        |
| 140                       | 14u00 - 17u00 | <p><b>Lecture:</b> Enunciation in Intermedia Concerts and Installations. By Marko Ciciliani</p> <p>In this lecture Marko Ciciliani will address the question of enunciation in works that work across different media in a concert setting or in installations. The issues raised concern the question of how a multisensory work addresses an audience. By looking beyond the immediate work into the larger context and environment in which a work is presented, he would like to raise awareness of the spatial and social conditions that a performance situation entails. After starting from a broader theoretical perspective based on his publication "Token of Enunciation," he will present recent examples from his own work, in which he tried to alter the relationship to the audience by creating intimacy and by offering shared knowledge. A concert-based work will be presented as well as an installation.</p> |

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| 140 | 17u00 – 21u00 | <p><b>Installation:</b> Anna &amp; Marie<br/>By Marko Ciciliani</p> <p>Anna &amp; Marie is based on the eighteenth-century anatomists Anna Morandi (1714–1774) and Marie Bihéron (1719–1786). Through their work as anatomists, they became pioneers in the field of ceroplastics—the art of making wax sculptures of human bodies and inner organs. Anatomical wax models were in high demand during that era, in response to the strong interest in autopsies that had become a major field of research in medicine. Due to the lack of cooling systems, corpses for anatomical studies were hard to preserve. Wax models were a cleaner, more durable, and odor-free alternative. Although their primary purpose was for medical studies and research, ceroplastics became an artistic practice in their own right. Therefore they form a fascinating intersection between art and natural science with epistemic objectives.</p> <p>Both Anna Morandi and Marie Bihéron were highly respected practitioners in their field, which was otherwise almost exclusively the domain of men. The former was working in Bologna, the latter primarily in Paris; and although they both partly shared the same clients, e.g. Catherine the Great, there are no historic indicators that these two remarkable women ever met.</p> <p>The point of departure of the project Anna &amp; Marie is the story of a fictitious encounter between these women. It presents several variations of how such an encounter might have played out, ranging from intimate friendships via joint business ventures to mutual hostility or even destruction. The story is told through dialogues between these two personalities, which the audience can follow through headphone-earpieces that are available in the performance space. Through the dialogues a personal relationship between the two characters evolves. However, the unfolding story also reveals details about work circumstances, gender issues, and cultural aspects of the time—addressing topics still relevant today.</p> |
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|  | <p>The installation offers various forms of interaction for the audience to explore, most notably experiences of “augmented reality” via tablets. When pointed at particular images distributed throughout the installation space, these tablets generate sounds, virtual objects, and texts. The texts present historical details about the lives of Anna Morandi and Marie Bihéron. They offer complementary background information to interactive audiovisual events.</p> <p>As the wax sculptures of human bodies resulted from the merging of medical research and artistic practice, the project <i>Anna &amp; Marie</i> seeks to combine historic accuracy and free counterfactual play of fantasy. Together they shape a multi-layered aesthetic experience.</p> <p>Composition, 3D design, light design, script, VR and AR programming: Marko Ciciliani<br/>Script editing: Kelly Lamb<br/>Recording of text of Anna Morandi: Beatrice Baglione<br/>Recording of text of Marie Bihéron: Nelly Bollon</p> <p><i>Anna &amp; Marie</i> is a coproduction with the Institute of Electronic Music and Acoustics (IEM) of the University of Music and Performing Arts Graz, made possible with a research grant by the Austrian Science Fund FWF as AR364-G24.</p> |
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## ROADS TO AUTHENTICITY

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| 070 | 10u00 -<br>10u35 | <p><b>Lecture:</b> Between Blessing and Curse: The Place of Modern Editions in a Musician's Quest for Artistic Integrity and Independence.<br/>By Peter Van Heyghen</p> <p>In an ideal world it would make perfect sense for historically informed performers to only use the same type of notation musicians read from in the past. The format and the contents of these historical documents show, for example, how musicians were positioned; how they coordinated their rehearsals and performances; to what extent they relied on hearing rather than on sight; and to which degree they personally contributed to the creative process.</p> <p>However, the requirements of modern music life, with its concert productions and CD recordings, often create challenges and impediments to such idealism. This is where modern editions do repeatedly prove to be useful—that is, insofar as one is capable of avoiding the many dangers and pitfalls. This presentation offers an account of Peter Van Heyghen's personal experiences with modern critical—and not so critical—editions of music from mainly the late-seventeenth and the eighteenth centuries.</p> |
| 070 | 10u35 -<br>11u00 | <p><b>Lecture:</b> The Flauto Traverso in Northern Italy in Tartini's Time: The Players and Their Instruments . . . By Jan De Winne</p> <p>A few small citations of Benedetto Marcello, Alessandro Scarlatti, and Quantz—all complaining about the poor level of wind players—have led most musicologists to conclude that the topic of Italian wind music in the first half of the eighteenth century is of little interest.</p> <p>However, recent research paints a more nuanced picture of the players at the time and the instruments available to them. There is a lot to be discovered yet, but this talk aims to give a <i>status quaestionis</i> as a starting point for further research.</p>   |

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| 070 | 11u00 -<br>11u50 | <p><b>Lecture:</b> Se non è vero, è ben trovato: The “Violoncello da Spalla” in the Twenty-First Century.<br/>By <a href="#">Marc Vanscheeuwijck</a></p> <p>Twenty years have passed since Gregory Barnett published his groundbreaking article, “The Violoncello da Spalla: Shouldering the Cello in the Baroque Era” (<i>JAMIS</i>, 1998), and almost fifteen years since several (mainly) baroque violinists—led by Sigiswald Kuijken—have “reinvented” an instrument played on the shoulder that they have called the violoncello da spalla. Treatises, documentary sources, and iconography certainly attest to the existence of bass violins played “horizontally,” but a number of misunderstandings and misinterpretations, combined with a few <i>falsi storici</i>, have led this tiny twenty-first-century violoncello da spalla to be well accepted in the world of historical performance.</p> <p>Based on recent research, Marc Vanscheeuwijck proposes to rectify certain assumptions—to reevaluate, through close-readings of written sources and iconographic materials, the small instruments musicians have recently used to play even baroque solo concertos and Bach’s Cello Suites. In addition, and in combination with information from treatises and iconography, Van Scheeuwijck will consider organological characteristics, string manufacture, playing techniques, and repertoire (primarily from Italian and German-speaking areas) to establish once and for all why this modern invention is in fact an aberration based on a double anachronism.</p> |
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| 070 | 11u50 – 12u25 | <p><b>Lecture:</b> From Measurement to Drawing: A Methodical Approach to the Geometrical Documentation of Historical Wind Instruments<br/>By Hannes Vereecke</p> <p>An essential part of technical research on historical musical instruments is the analysis and documentation of their geometrical parameters. The results of such analysis can serve to determine the condition of an instrument. Furthermore, the results can serve as a basis for acoustical research and reconstruction. Often the scholar is confronted with many restrictions, such as limited time to measure the instruments and limited measuring tools that can be used. As a result, it is of utmost importance to approach a geometrical analysis in a systematic and methodical way. This implies that one has to determine the purpose of the measurements, the diagnostic equipment to be used, which parts of the instrument are specifically of interest, and how to sustainably document the results.</p> <p>This presentation aims to contribute toward a deeper understanding of these issues, by discussing a methodical approach that is successfully applied in the analysis and documentation of historical woodwind and brasswind instruments.</p> |
| 070 | 12u25 – 13u00 | <p><b>Lecture: Galeazzo Sabbatini and the Divided Accompaniment.</b> By Maria Gonzalez</p> <p>In this lecture, Maria Gonzalez wishes to take a closer look at early Italian basso continuo practice. This practice distinguishes itself from later developments by the way voices are distributed between the hands.</p> <p>Later basso continuo practice tends to take a four-part chordal approach in which the left hand mostly sticks to the bass part. However, in earlier keyboard intavolaturas, we see accompaniments with a more even distribution of voices among both hands. What we find in the intavolaturas is consistent with the basso continuo treatise of Galeazzo Sabbatini (1600–1657), the first document of its kind to discuss how voices are distributed among the hands. By examining Sabbatini's work as well as other contemporary examples, Maria Gonzalez will show that divided accompaniment was indeed a well-established practice.</p>   |

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| Tempel | 14u00 – 16u00 | <p><b>Lecture-Performance:</b> Singing a Pair of Trousers. Incarnation, Trash, and the Concrete Absolute in Early Music. By Björn Schmelzer and Graindelavoix</p> <p>This lecture-performance aims to legitimate why Björn Schmelzer would prefer to change the name of his ensemble Graindelavoix (a name stolen from the French essayist Roland Barthes) into “A Pair of Trousers,” another, rather neglected concept by the same author, used in a text on the painter Cy Twombly.</p> <p>The lecture elaborates on some performative ideas of Adorno and will engage once more in defending early music against its devotees, or in other words, showing why we have never been historicist enough.</p> <p>Together with four singers of Graindelavoix, Andrew Hallock, Albert Riera, Marius Peterson, and Arnout Malfliet, Schmelzer attempts to show in a concrete way the difference between a musical work, a score, and its incarnation (against embodiment); how musical scores are capturing diagrams that engage materialities in order to produce a gestural, floating musical plasticity; how we could perform scores like walking in dark corridors, and how we can engage with <i>phantasmata</i>—Domenico da Piacenza’s term for the unwritten signs or puncta of the horizon of a score, its gaps, absences, lacunas and in-between zones, which are unseen or neutralized within the historicist informative approach; how we can get rid of the false universality of Absolute Music and produce a concrete absolute through the total exhaustion of a score in performance, in an attempt not to realize the score, but to un-realize or de-realize it.</p> |
| 070    | 16u15 – 18u15 | <p><b>Round-table discussion:</b> Historically Informed Performance Practice: Framed Creativity vs. Rigid Main Style Tradition</p>   |
| 070    | 19u00         | <p><b>Concert</b> with Maria Gonzalez, Jan De Winne, Christophe Robert, Peter Van Heyghen, members of il Gardellino and students of the Hipp department. Works by Giuseppe Tartini, Pierre Gaviniès, Telemann, and others.</p>   |

# DAY 3 - 26TH OF FEBRUARY

| A MULTIMEDIA COUNTERPOINT  |               |   |
|----------------------------|---------------|---|
| 140                        | 10u00 - 13u00 | <b>Installation</b> : Anna & Marie<br>By Marko Ciciliani  |
| 940<br>941<br>942          | 10u00 - 17u00 | <b>Masterclass</b> by Marko Ciciliani   |
| RUSSIA'S PROBLEMS AND OURS |               |   |
| 070                        | 10u30 - 11u00 | <b>Introduction:</b> to the lecture of Richard Taruskin   |
| 070                        | 11u00 - 13u00 | <p><b>Lecture:</b> Prokofiev's Problems and Ours<br/>By Richard Taruskin</p> <p>Prokofiev's career was very neatly divided into the traditional three periods, demarcated in his case by his dramatic relocations. He was born and educated in tsarist Russia, spent most of the interwar years as an émigré in Western Europe and America, and returned to Soviet Russia, his residence there coinciding with the deprivations of wartime, followed by the most stringent period of Stalinist rule.</p> <p>He suffered greatly as a result of his decision to return, and his family suffered even more grievously. It gives his personal life the shape of an authentic tragedy. But his music career prospered in Soviet Russia, most of his best known and best loved works having been written there. But he also composed a number of equally beautiful compositions that celebrated the Soviet regime and the person of Stalin. Performing them now can create ethical quandaries for us, who have inherited his legacy. These are the problems, his and ours, that the talk will address.</p> |

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| 070 | <p>Richard Taruskin (born April 2, 1945, New York) is an American musicologist, music historian, and critic who has written about the theory of performance, Russian music, fifteenth-century music, twentieth-century music, nationalism, the theory of modernism, and analysis. As a choral conductor he directed the Columbia University Collegium Musicum. He played the viola da gamba with the Aulos Ensemble from the late 1970s to the late 1980s. Taruskin received his BA magna cum laude (1965), MA (1968) and PhD in historical musicology (1976) from Columbia University.</p> |
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| 070 | 14u00 -<br>15u00 | <p><b>Lecture:</b> Visualizing Scriabin<br/>By Nuno Cernadas</p> <p>In the last phase of his life, Alexander Scriabin (1872-1915) became absorbed by the idea of an ultimate artwork, one that would be a perfect synthesis of all artistic expression. This artwork would have to excite every sense and fiber of the audience, provoke a collective state of ecstasy, and bring about the apocalypse of the known world and the transfiguration of mankind to a higher plane of existence.</p> <p><i>Prometheus: The Poem of Fire</i> op. 60 was a first manifestation of this intent. In the orchestral score of <i>Prometheus</i>, Scriabin notated a two-line part for a <i>tastiera per luce</i>, a special organ meant to activate the projection of different colors on stage, thus producing the visual counterpoint to the music being played simultaneously.</p> <p>It is this synthetic and synesthetic path that we now attempt to recreate in the performance of Scriabin's late piano sonatas. In collaboration with Léonard Steyaert (KCB/ULB) and artist Mirjam Devriendt, a system was created to "augment" the live musical performance with the visual coordinates derived from <i>Prometheus</i>, following Scriabin's guidelines and the work's mystical sensibilities. This technological and artistic setup allows not only for the display of Scriabin's sound-to-color correlations, but also for a real-time visual counterpoint to several subtleties of live-music performance.</p> <p>The technical and artistic concepts behind this system, as well as its application to the performance of Scriabin's Sonata no. 10, will be presented in this lecture.</p> |
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| 070 | 15u00 -<br>17u00 | <p>A Sounding Analysis of Igor Stravinsky's Symphonies of Wind Instruments (1920)<br/>By <a href="#">Richard Taruskin</a></p> <p>Performed by students of KCB<br/>Conductor: Etienne Siebens<br/>Coach: Benjamin Dieltjens</p> <p>Shortly after Claude Debussy died in 1918, Stravinsky began sketching a piece in his honor. He called it <i>Symphonies of Wind Instruments</i>, yet it was not a typical symphony. Instead, Stravinsky meant the term in the more ancient sense of a group of instruments sounding together, referring to the Greek symphonos, meaning “harmonious, agreeing in sound.” He thus constructed the piece in one movement as a disjunct procession of these varied instrumental groupings. These “symphonies” are mostly contrasting and rarely overlapping.</p> <p>Stravinsky wrote: <i>“I didn't expect an immediate success for this piece, therefore the piece lacks elements which would grab the common listener immediately. One would search in vain for the passionate element or the dynamic outburst.”</i></p> <p>The general form of the piece has flummoxed analysts for nearly a century. It inspired much scholarship, but little agreement. In this lecture-performance we try to make a living (sounding) analysis cross-feeding multiple analytical and interpretational approaches.</p> |
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| 070 | 17u30 -<br>18u30 | <p><b>Lecture:</b> Rachmaninov's Adagio of the 2nd Symphony: Reimagining Orchestral Sounds at the Piano. By <a href="#">Philippe Lamouris</a></p> <p>Rachmaninov's adagio from the second symphony has been one of Philippe Lamouris' favorite pieces for as long as he can remember. To understand why this piece mesmerizes him so much, Lamouris wanted to dive even deeper into the music. He decided to make a solo piano reduction of the adagio, so that he could fully absorb and experience the music, not merely by listening, but also by playing and feeling (touching) the music. He wanted to recreate the orchestral sounds at the piano.</p> <p>Keyboard reductions were often used in past centuries. However, with the advancement of technology (today listening to the original version is much easier than playing the piano reduction) they have become less relevant. During this presentation, Philippe Lamouris will explain the struggles and difficulties, but also the benefits of making and playing a piano reduction. Furthermore, he will present how this whole process works the other way around, with Glazunov's <i>Prelude-Improvisation</i> and his own composition <i>Noksus &amp; Ejonja</i> as examples.</p> |
| 070 | 20u00            | <p><b>Concert:</b> Rachmaninov/ Schnittke<br/>By <a href="#">Alexander Declercq</a>, <a href="#">Joachim Jamaer</a>, <a href="#">Victor Pevernagie</a> and <a href="#">Viviane Spanoghe</a></p> <p>Students of our conservatoire play Rachmaninov. Their performance is followed Viviane Spanoghe's rendition of Epilogue for cello, piano, and tape (1993), by Alfred Schnittke. This piece is actually an arrangement of a part of the ballet <i>Peer Gynt</i> (after Ibsen) written by Schnittke in 1987. You will hear an enormous adagio, filled with utmost emotional and multilayered intensity. The cello whispers, sings, shouts, fights, and finally resolves in irreal transcendence.</p>  |

# DAY 4 – 27TH OF FEBRUARY

## OF WHAT A BODY IS CAPABLE

*Sound could appear and open a sound world everywhere, even in an automobile spring coil.*

*Sound always risks not to appear, even in a violin or voice.*

*A computer can produce vibrations, analyze, and manipulate them, but it cannot think a sound.*

...

*Only if the body “engraves” and “writes” the sound starting from itself as a source, the sound probably will give back a revelation of the same nature.*

...

*A body that takes on itself directly this whole care, to let sound have a possible place, it becomes a kind of “watcher” of this possibility. It becomes itself an instrument.*

*In this case a new sense of relationship, of contact with the material and possibility of creating forms and gestures, must be open beyond the limits of learned tradition. It is the secret task with which the tradition itself entrusts us.*

*If the fruits of this work will not be completely recognized as music, it will be a sign that, at least, one is not on the wrong path...*

(Pierluigi Billone, from lectures at Harvard University and Columbia University, 2010)

Pierluigi Billone's artistic sincerity and singular dedication to uncovering sonic worlds in unexpected places have made a strong mark on recent music history. *Of What a Body is Capable* (after Deleuze's favorite Spinoza quote) is an immersion in the music of this fascinating composer. During these days, KCB students will be invited to experience his musical approach firsthand in a series of open masterclasses and lectures; and Tom De Cock, Marco Fusi, and Luca Piovesan will share the fruits of their research on Billone's music in what promises to be a spectacular evening concert.

140

10u00 -  
12u00

**Lecture:** Performer agency in Pierluigi Billone's *Mani.Stereos*. By [Luca Piovesan](#)

Pierluigi Billone is known to be an “excavator” of unusual sonic material. His composition process is grounded in instrumental practice. He finds unique ways to interact with the instruments he writes for, so as to discover unexplored sound worlds.

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| 140                                |               | As a result Billone is known to be able to play every note he writes. It would seem then that the first order of business in interpreting one of his works is to imitate the composer's instrumental practice. Through an in-depth case study of Mani Stereos for solo accordion, Luca Piovesan explores whether this supposition holds water.  |
| 140                                | 14u00 - 16u00 | <p><b>Lecture:</b> Interpreting Luigi Nono's <i>La Lontananza Nostalgica Utopica Futura</i><br/> By Pierluigi Billone and Marco Fusi</p> <p>Luigi Nono is a big source of inspiration for Pierluigi Billone. It is no surprise then that his collaboration with violinist Marco Fusi on Nono's <i>La Lontananza Nostalgica Utopica Futura</i> is a real passion project. In this lecture the duo demonstrates and discusses how they negotiate the unique performance demands of this monumental work for violin and eight-channel tape.</p>  |
| 140                                | 17u30 - 19u00 | <p><b>Open Composition Masterclass.</b><br/> By Pierluigi Billone</p> <p>Composition students from KCB will discuss their work with Pierluigi Billone in an open composition masterclass. Auditors are more than welcome to attend.</p>   |
| <b>LITERATURE, TIME, AND MUSIC</b> |               |   |
| 070                                | 10u00 - 11u00 | <p><b>Lecture-performance:</b> The Stories That Music Tells<br/> By Tomasz Konieczny</p> <p>What does music say?<br/> Since ancient times people have been trying to answer this question. Ideas and approaches differed, often veering to extremes. In myths, music opened the gates to the underworld or resounded with the harmony of the spheres. In schools, it was smashed into chords and tunes, or turned into exercises for lungs and fingers.</p> <p>And yet, the search has never been concluded, the final answer was nowhere to be found. With time, notes merged with words, making the inquiry ever more complicated and obscure . . .</p> |

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|     |               | <p>In this presentation, Konieczny will use the Preludes of Claude Debussy as a guidebook through the thickness of history. Coming back to the Delphic Oracle, he will ask the question of music's meaning again, searching for the answer, and trying to revive the sense of the inquiry itself.</p>   |
| 070 | 11u00 - 13u00 | <p><b>Lecture-Performance:</b> Music and Altered Experiences of Time and Space: A Proustian Perspective<br/> By Kathleen Coessens and Jan Michiels</p> <p>In this lecture-performance, music and experience of time will be presented through a Proustian lens: escaping clock time and objective space, engaging with lived time and felt space.</p> <p>When the musician suspends individual temporal experience, a dialectic takes place in which the musical creation is no more mine, nor yours, but of a third kind. The musician is inherently part of that process as an instigator and follower, an actor and observer. He or she is involved in the observation of all the layers of time itself. The temporalities of music are embedded in a process in which observation is not so much “of” given facts, but observation “with” and “within” changing processes. Performer and public merge in an undefined time, wherein the sensorial input of the music not only instigates an altered experience of time, but also an altered experience of space.</p> <p>Through musical examples, this lecture-performance will unwrap this kind of Proustian human experience and engage with altered states of time and space as they occur in human life—aesthetically or subconsciously, in situations like illness, reflection, despair, wonder. Music performance is not only a process in time. Like literature it also develops its own time, engaging with and expressing, in its own language, altered aesthetic, and subconscious experiences in life.</p> |

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| 070 | 14u00 -<br>14u30 | <p><b>Concert:</b> Sound as a 3D Object.<br/>By <a href="#">Pierre Bibault</a></p> <p>This performance is a dive into sound as a pure 3D object. The performer is no longer an instrumentalist, no longer a guitar player, but a sound designer, a live-music composer.</p> <p>The guitar becomes a pretext for music, a new medium to create and elaborate an ephemeral piece of music.</p> <p>The performance itself becomes an interesting collaboration between the performer and the machines, where each one needs the other to create.</p> <p>The performer produces and controls the sound via the guitar and the devices (pedal board, synthesizers, computer). The machines treat the audio signal in a way that strikes a balance between random and controlled sound production.</p> <p>An electronic music concert where the synthesis, the electronics (and soon the AI) have not yet taken the entire place of the musician, and where the performer is still the Creator and can—hopefully—control his beast.</p> |
| 070 | 15u00 -<br>18u00 | <p><b>Lecture-Recital and Workshop:</b> Monsieur Croche meets Monsieur Proust.<br/>By <a href="#">Jan Michiels</a></p> <p>Claude Debussy had—just like his older German soul-companion Robert Schumann—a gift for the pen. Not only did he leave us all these beautiful musical scores, but he also wrote a collection of interesting articles, sharing his sharp insight into a wide array of subjects. Some of these texts were edited under an artist name: “Monsieur Croche.”</p> <p>We could quote quite a few poetic passages about music as mysterious mathematics or about nature as the most important book musicians should have read. At the same time, Debussy told the pianist Marguerite Long to play his music as it is written: “une croche est une croche!”</p>  |

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|     |               | <p>Marcel Proust wrote his <i>A la recherche du temps perdu</i> in the same Paris where Debussy created a very personal <i>chimie harmonique</i>. We don't know for sure whether they actually met or not, but during this lecture-recital they will, virtually—in music, in words, in time—bringing us to some of the remotest regions of human experience.</p> <p>After this prelude Jan Michiels will work with students on a couple of works by the <i>musicien français</i> Claude Debussy.</p>   |
| 070 | 19u30 – 21u30 | <p><b>Lecture-Recital:</b> “The Lyre of Orpheus Opened the Portals of Orcus” (Hoffmann) Poetic Inspiration or Poems in Music? <a href="#">By Marco Mantovani</a></p> <p><i>Kreisleriana op.16 (1838)</i> Robert Schumann</p> <p><i>Ballade no. 2 op. 38 (1839)</i> Frédéric Chopin</p> <p><i>Gaspard de la nuit, Trois Poèmes pour Piano après Aloysius Bertrand (1908)</i> Maurice Ravel</p> <p>One reason to put these three works together (other than the dedication of <i>Kreisleriana</i> to Chopin and then his <i>Ballade</i> to Schumann) is their common connection to literature. Schumann's work borrows its title from a collection of novels by E.T.A. Hoffmann; Chopin's Ballades are inspired by Adam Mickiewicz's poems (as Schumann claims to have been told by the composer himself); and the title of Ravel's <i>Gaspard de la nuit</i> makes no secret of its debt to Aloysius Bertrand.</p> <p>Should the interpreter and the public be aware of these sources of inspiration? To which extent can these pieces be seen as Poems in Music?</p> |

## MULTIMEDIA COUNTERPOINT

040

14u00 -  
end of  
day

### **Installation:** SonALLtas

SonALLtas invites its visitors to enter a maze of thirty-two speakers that all play back one of the thirty-two piano sonatas by Ludwig van Beethoven . . . at the same time. This “plane of sound” might seem disorienting at first, but when stepping into the installation, the visitor takes control of his or her own musical experience. As every path brings about a unique mix of “nearby” sonatas, the visitor acts as a composer and a performer at the same time. However “noisy” this experience might be at first, the amount of “active” sonatas gradually decreases over time, which results in an impressionistic counterpoint of closing movements of the longer sonatas. The coda of SonALLtas puts the spotlight on the Hammerklavier sonata, by far the longest work in this series, which slowly starts playing a cat and mouse game with the installation's visitors, before concluding with a perfect cadence.

**Concept:** Benjamin Van Esser

**Installation:** Benjamin Van Esser and Roel Das -

SonALLtas features the integral recording of Beethoven's piano sonatas by André De Groote, ©2008 Solal

In cooperation with students Live Electronics at KCB

# DAY 5 - 28TH OF FEBRUARY

| MULTIMEDIA COUNTERPOINT   |               |  |
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| 070                       | 10u00 - 12u00 | <p><b>Lecture:</b> The Use of Genetic Algorithms in the Composition Process of My Fifth Symphony<br/>By Peter Swinnen</p> <p>In the last decades, new technologies have enabled composers to use material from various sources within their musical language: not only microtonalities, just intonation, and noises, but data from visuals, motion capture, and all kinds of sensors as well. In order to organize musical coherence within such diverse material, new grammatical approaches are needed. In this lecture Swinnen will elaborate on how specific (genetic) algorithms, borrowed from Artificial Intelligence, allow him as a composer to control the degree of coherence between materials from disparate sources.</p> |
| 040                       | 10u00 - 14u00 | <p><b>Installation:</b> SonALLtas (continuation)</p>   |
| OF WHAT A BODY IS CAPABLE |               |  |
| 140                       | 15u00 - 16u30 | <p><b>Open Composition Masterclass</b><br/>By Pierluigi Billone</p> <p>Composition students from KCB will discuss their work with Pierluigi Billone in two open composition masterclasses. Auditors are more than welcome to attend.</p>   |

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| 070 | 20u00 | <p><b>Concert:</b> Solo Works<br/>By Pierluigi Billone</p> <p>Tom De Cock, Marco Fusi, and Luca Piovesan will share the fruits of their research on Billone's music in what promises to be a spectacular evening concert.</p> <p>Luca Piovesan:<br/><i>Mani.Stereos</i></p> <p>Marco Fusi:<br/><i>Equilibrio.Cerchio</i></p> <p>Tom De Cock:<br/><i>Mani.Gonxha</i></p> |
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For questions, please send an e-mail to [Inge.Pieters@vub.be](mailto:Inge.Pieters@vub.be)



