



KC [®] **PERFORMANCE**
B Koninklijk
Conservatorium
Brussel

**POLYPHONIC
SPACES**

----- **KCB Research Festival**

**5-9
December
2022**

POLYPHONIC PERFORMANCE SPACES 2022



In 2022, the artistic research festival Polyphonic Performance Spaces enters its fifth edition. An international lineup of researchers once more descends on Koninklijk Conservatorium Brussel to challenge our preconceptions of musical practice. Over the course of a week, Polyphonic Performance Spaces 2022 will challenge your expectations of the relationship between music and research, between science and practice, between playing and experimenting. More than twenty international experts will offer you a kaleidoscope of artistic research practices by exploring common and less common sounds, spaces, and performances.

We call these performance spaces “polyphonic” because we experiment with musical worlds ranging from Romanticism to Contemporary music, from reality over technology to virtuality, and from pre-Baroque to jazz.

Contemporary music receives a prominent place this year. *Thomas Simaku* mixes human and instrument languages; *Serge Verstockt* divulges his experiments with spatial listening; and composer/improviser *Jessie Cox* shares his Afrofuturist explorations of real and virtual acoustic spaces, which serve as a metaphor for reconfiguring a world in which black lives and the life of this planet matter. We also invite you to an immersive meditation session in the ASMR installation by *Benjamin Van Esser* and his student-ASMRtists! Not a fan of meditation? Try our jazz research days, which in this edition focuses on analysis and its relationship with practice, as experienced by *Robert Burke* and *Laurent Cugny*.

In collaboration with ZAMUS, our international experts from the HIPP department invite the European cream of the crop to talk about historical embodiment, Euridice, mechanical reproduction, and Michael Praetorius, among others. The performance practice of the long 19th century is central to the research group of *Jan Michiels* and *Philippe Lamouris*, who dedicate this edition to romantic piano playing tradition(s). *Jeroen Billiet* also delves back into the world of the 19th-century performance traditions, inviting experts on romantic orchestral repertoire to his Bruxello-Gantoises music salons. In collaboration with KASK and Orpheus Instituut in Ghent, he invites, among others, an expert on gramophone records to record our students on wax rolls, an experience they will never forget!

We hope to welcome you to our research festival!

Kristin Van den Buys
Head of Research a.i.

IMPORTANT NOTICE

🔓 All activities are open to the public free of charge and without registration

📝 Registration is mandatory for active participation to workshops and masterclasses (limited to KCB-students) and for Zoom sessions (open to all). To register, see the e-mail address in the planning and the description of the workshop/masterclass or the link to the form for the Zoom sessions. Places for the workshops and masterclasses are limited, so “first come, first served”

📺 Live-streams are available on [KCB YouTube channel](#)

➔ Most live activities take place at **KCB, Petit Sablon 5, 1000 Brussels**. Only on December 9, the activities around the theme of the 19th century salon will take place in Ghent. A detailed program for this day can be found [here](#)

✉ For further questions, contact inge.pieters@vub.be

LEGENDA

➤ **Concert**

■ **Lecture**

□ **Lecture-Performance**

◆ **Masterclass**

▲ **Workshop**

○ **Round Table**



kcb.be/en/pps2022bis

More details on
📄 pages 16–22

🕒 10:00–12:00

➔ Room 042

■ **Lecture Soliloquy Cycle – Sweet and/or Sour**
by *Thomas Simaku*

🕒 14:00–17:00

➔ Room 041

◆ **Masterclass**
by *Thomas Simaku*

✉ Registration mandatory for active participation by KCB-students. Send an e-mail to jurgen.de.pillecyn@ehb.be

🕒 13:00–15:00

➔ Small Concert Hall

■ **Lecture Special Hearing, an Interactive Lecture**
by *Serge Verstockt*

Early Music Online Research Day

Beyond the Score: Evidence on Performance Practice from Extra-Musical Sources

in collaboration with Zentrum für Alte Musik Köln (ZAMUS)

📺 ONLINE via Zoom Conference Call

📝 Registration mandatory before 02.12 via [this form](#)

🕒 10:00–10:10 📺 ONLINE

■ **Chair Opening Address**

by *Sigrid T’Hooft (Orpheus Institute, Ghent)*

🕒 10:10–11:25 📺 ONLINE

■ **Lecture A Case Study in Instrumentation Practices around 1600: Michael Praetorius’s “Orchestration” of Egressus Jesus by Giaches De Wert**

by *Peter Van Heyghen (Koninklijk Conservatorium Brussel, Conservatory of Amsterdam)*

🕒 11:40–12:55 📺 ONLINE

■ **Lecture Conversations with “The Ghost in the Machine”: Interrogating and Learning from the Performance Practice of Eighteenth-Century Mechanical Musical Instruments**

by *Emily Baines (Brunel University, London)*



More details on
pages 16-22



🕒 14:00-15:15

📡 ONLINE

■ **Lecture Staging "Euridice" (1600): Theatre, Sets, and Music in Late Renaissance Florence**

by *Tim Carter* (University of North Carolina, Chapel Hill) and *Francesca Fantappiè* (Centre d'études supérieures de la Renaissance, Tours)

🕒 15:30-16:45

📡 ONLINE

■ **Lecture Historical Embodiment: The Performer's Body as a Tool in Musical Interpretation Research**

by *Kai Köpp* (University of the Arts, Bern)



🕒 17:00-18:00

📡 ONLINE

○ **Round Table**

More details on
pages 23-28

🕒 10:00-17:00

→ Room 140

◆ **Masterclass Live Electronics**
by *Serge Verstockt*

✉ Registration mandatory for active participation by KCB-students of the live electronics department. Send an e-mail to benjamin.van.esser@ehb.be



Romantic piano performance tradition(s)

→ Small Concert Hall

🕒 10:00-11:00

□ **Lecture-Performance From Performance to Notation: Experiments with Romantic Piano Recordings**

by *Philippe Lamouris*



🕒 11:00-12:00

■ **Lecture Coloring with Timing**

by *Bobby Mitchell*



🕒 12:00-13:15

➤ **Concert Whimsical Fantasies**

by *Marco Mantovani*



🕒 14:30-15:30

□ **Lecture-Performance Should we play with both hands together, or should we not?**

by *Jan Michiels*



🕒 15:30-18:30

○ ▲ **Round Table Workshop**

🕒 19:30-20:45

➤ **Scriabin Recital: Metamorphosis**

by *Nuno Cernadas*



More details on
pages 29-35



🕒 13:00-16:00
→ Room 040
➤ **Concert ASMR Meditation**
by Benjamin Van Esser

The 19th Century Salon

Embedding Historical Sources in Modern-Day Performance of Romantic Music



🕒 9:30-11:30
→ Room 71
■ **Lecture Keynote Session**
introduction by Jeroen Billiet / George Kennaway / Inja Stanovic / Emily Worthington



🕒 11:45-12:45
→ Petit Sablon 5, various class rooms
▲ **Workshop Specialist Course with the Tutors**
with Jeroen Billiet and Emily Worthington (winds)
Inja Stanovic (keys and plucked strings)
George Kennaway and David Milsom (strings)
✉ Registration mandatory for active participation. Please fill out [this form](#). A detailed schedule will be available after registration.



🕒 14:00-15:30 & 🕒 16:30-18:00
→ Petit Sablon 5, various class rooms
▲ **Chamber Music Workshops**
✉ Registration mandatory for active participation. Please fill out [this form](#). A detailed schedule will be available after registration.

🕒 15:30-16:00
→ Room 71
○ **Discussion Use of historical sources in Romantic Performance**
with tutors and KCB teachers, students and researchers

More details on
pages 29-35

Jazz Analysis as Practice

→ Small Concert Hall

🕒 10:00-11:30
■ **Lecture Analysing Pre-Learnt and Idiosyncratic Elements in Jazz Performance**
by Robert Burke (Monash University, Melbourne)



🕒 14:00-15:30
■ **Lecture Gil Evans: Personal and Analytical Perspectives**
by Laurent Cugny (Sorbonne Université, Paris)



Jazz Analysis as Practice

→ Small Concert Hall

🕒 10:00–11:30

■ Lecture Analysis of Jazz: A Comprehensive Approach

by Laurent Cugny (Sorbonne Université, Paris)

📡 Live stream available on KCB [YouTube channel](#)

🕒 12:00–12:30

○ Round Table Jazz Analysis as Practice

chaired by Matthias Heyman, with Laurent Cugny (musician and musicologist, Sorbonne Université),

Kurt Budé (KCB lecturer of jazz theory),

Michel Bisceglia (KCB lecturer of jazz composition) and members of the audience

📡 Live stream available on KCB [YouTube channel](#)



The 19th Century Salon

Embedding Historical Sources in Modern-Day Performance of Romantic Music

🕒 9:30–12:00

→ Room O40, 041, 267

▲ Chamber Music Workshops

✉ Registration mandatory for active participation. Please fill out [this form](#). A detailed schedule will be available after registration.

🕒 9:30–17:00

→ Room A04, Rue de La Régence 30

▲ Workshop Acoustic Recording Studio with Dr. Aleksander Kolkowski

✉ Registration mandatory for active participation. Please fill out [this form](#).

🕒 13:30–16:00

→ Small Concert Hall

■ Lectures and Discussion Rounds

📡 Live stream available on KCB [YouTube channel](#)

🕒 17:00–18:00

→ Large Concert Hall

■ ▶ Lecture-Recital

by lecturers, teachers and students of KCB



POLYPHONIC PERFORMANCE SPACES 2022

– Friday

09.12

More details on
pages 41–43

The 19th Century Salon

**Embedding Historical Sources in Modern-Day
Performance of Romantic Music**

→ KASK Conservatorium Gent

On December 9 the activities around the theme of the 19th century salon, which are organized by KCB/ Erasmushogeschool Brussel in collaboration with KASK Conservatorium/Hogent and the Orpheusinstitute, will take place in Ghent. A detailed program for this day can be found [here](#).

Jessie Cox

→ Small Concert Hall

🕒 11:00–12:30

■ **Lecture Music as Hypderdimensional Technology**

📺 Live stream available on KCB [YouTube channel](#)

by Jessie Cox

🕒 15:00–18:00

▲ **Workshop on the Compositions of Jessie Cox**

by Jessie Cox

✉ Registration mandatory for active participation by

KCB-students. Send an e-mail to maarten.stragier@ehb.be



🕒 10:00–12:00

→ Room 042

■ Lecture Soliloquy Cycle – Sweet and/or Sour

by *Thomas Simaku*

Thomas Simaku has been engaged in writing for solo instruments for some 20 years now. “Soliloquy Cycle” is a series of works for various instruments, which centers on a protagonist who narrates in different languages, as it were, whilst the individual instruments make considerable use of their own musical dialect! The cycle so far consists of nine works – the latest for trumpet and resonant piano was commissioned by the Ensemble Intercontemporain and is included in a new CD to be released by the British label NMC in 2023.

In this lecture, Professor Thomas Simaku will discuss the genesis and processes involved in this cycle – including his award-winning work “Soliloquy V – Flauto Acerbo”, and more!

🕒 14:00–17:00

→ Room 041

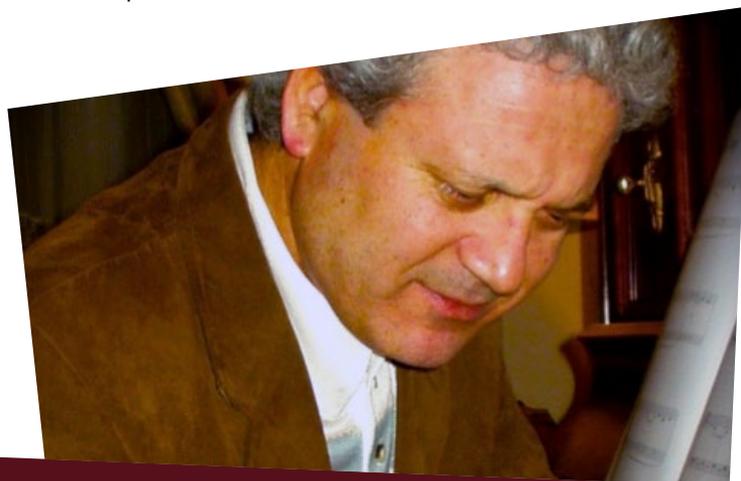
◆ Masterclass

by *Thomas Simaku*

✉ Registration mandatory for active participation by KCB-students.

Send an e-mail to jurgen.de.pillecyn@ehb.be

Thomas Simaku will listen to and comment on the work of composition students.



🕒 13:00–15:00

→ Small Concert Hall

■ Lecture Spacial Hearing, an Interactive Lecture

by *Serge Verstockt*

The ear is one of the best developed senses. The development of our speech is certainly the basis for this. To understand each other, we must be able to detect the smallest acoustic changes in the sound spectrum. That is also the reason we have developed a cultural need to make music. We observe the smallest changes in pitch/frequency with great precision. Our urge to make music has further accentuated our musical ear. We learn to sing and play instruments to communicate our musical creativity with others. But there is still an aspect of our hearing that may have been pushed to the background with time. A skill embedded in our DNA is the ability to detect where a sound comes from. After all, if you are in a jungle and you hear a twig crack, you must know which way to flee. Even now we still use this ability. When we cross a street, our hearing helps us as much as our eyes to assess the danger of traffic.

During this lecture, Serge Verstockt elaborates on the skill of directional hearing by a performance of “Drie, Part 1.” Participation is accessible to everyone, as the execution of this piece requires no virtuosity, no score reading – only great concentration and the will to experience something alienating but at the same time unique. The more participants, the more exhilarating the performance (the power of the big numbers certainly plays here). Think of a buzzing swarm of bees...

The more souls the more joy!



Early Music Online Research Day

Beyond the Score: Evidence on Performance Practice from Extra-Musical Sources

in collaboration with Zentrum für Alte Musik Köln (ZAMUS)

📶 ONLINE via Zoom Conference Call

📄 Registration mandatory before 02.12 via [this form](#)

🕒 10:00–10:10

Chair Opening Address

by *Sigrid T'Hooft (Orpheus Institute, Ghent)*



🕒 10:10–11:25 📶 ONLINE

■ Lecture A Case Study in Instrumentation

Practices around 1600: Michael Praetorius's "Orchestration" of Egressus Jesus by Giaches De Wert

by *Peter Van Heyghen*

(Koninklijk Conservatorium Brussel, Conservatory of Amsterdam)

No descriptions of instrumentation and orchestration practices around 1600 are so detailed as the ones included in the third volume of Praetorius's *Syntagma Musicum* (1619). For almost all examples Praetorius provides from works by himself and other composers, he accurately lists the cleffing of parts and discusses various possibilities for the instrumentation of each individual choir and/or part. However, there is one case for which he merely gives a list of the performers involved: the seven-part motet "Egressus Jesus" by the Mantua-based Flemish composer Giaches De Wert (1535–1596). Finding out exactly which voice or instrument performed which part requires a thorough understanding of Praetorius's general rules on instrumentation, for which in-depth reading of both the second and third volume of *Syntagma Musicum* has proven to be imperative.



Early Music Online Research Day

🕒 11:40–12:55
📶 ONLINE

■ **Lecture Conversations with “The Ghost in the Machine”:
Interrogating and Learning from the Performance Practice
of Eighteenth-Century Mechanical Musical Instruments**
by Emily Baines (Brunel University, London)

Engramelle (1727-1805) claimed that barrel-organs and other mechanical musical instruments were the only possible means to preserve the playing styles of some of the greatest performer-composers of the eighteenth century “in all their purity.” The performances of these instruments are certainly as close as we can possibly get to an audio recording of an eighteenth-century performer. However, many problems crop up when attempting either to replicate mechanical “performances” with “live” players, or to simulate the performance style in other repertoire. How should we notate precisely the way in which the material is to be performed, given the necessary shortcomings of musical notation? Should we precisely reproduce the material, given the varying idiomatic characteristics between different instruments? What is the purpose of reproducing another’s style? Does such an “imitation” have a place in the repertoire? How might “museum-piece” performance steer us toward a research-driven reconceptualization of fundamental areas of performance practice?



🕒 14:00–15:15
📶 ONLINE

■ **Lecture Staging “Euridice” (1600): Theatre, Sets,
and Music in Late Renaissance Florence**
*by Tim Carter (University of North Carolina, Chapel Hill) & Francesca
Fantappiè (Centre d’études supérieures de la Renaissance, Tours)*

In light of our newly published book (Cambridge University Press, 2021) on Jacopo Peri’s *Euridice* (libretto by Ottavio Rinuccini), we discuss the archival and related materials that enabled us to propose a fairly accurate reconstruction of the original staging of what is often considered to be the first “opera” to survive complete. This also forces a reconsideration of both the libretto and the score (plus the parallel setting by Giulio Caccini, parts of which were used at the performance in October 1600) as being far more theatrically conceived than has often been thought in textbooks that tend to treat it, rather, as an academic exercise soon destined to be overshadowed by Monteverdi’s *Orfeo* (Mantua, 1607). We end with some reflections on the methodological and even philosophical issues that concerned us when writing the book, and that we might still wish to take in further new directions.



🕒 15:30–16:45
📶 ONLINE

■ **Lecture Historical Embodiment: The Performer’s Body as a Tool in Musical Interpretation Research**
by Kai Köpp (University of the Arts, Bern)

Musical interpretation is tied to the body of the performer. Therefore, all traces that historical performances left in text information as well as sound information need to be investigated with the performer’s body involved. Understanding the meaning of historical text and sound information requires retrospective translation processes, for example from annotations back into cultural practices, from instructions back into sound, from early recordings back into performances. In the context of musical interpretation research, “historical embodiment” is defined as a tool for reconstructive interpretation analysis and thus differs, for example, from the body discourses and embodiment concepts of sociology or cognitive and cultural studies. Methods of approaching performance-related source material with a performer-researcher’s body as a tool will be presented and examples will be discussed.

🕒 17:00–18:00
📶 ONLINE
○ **Round Table**



🕒 10:00–17:00
→ Room 140

◆ **Masterclass Live Electronics**
by Serge Verstockt

✉ Registration mandatory for active participation by KCB-students of the live electronics department. Send an e-mail to benjamin.van.esser@ehb.be



Romantic piano performance tradition(s)

→ Small Concert Hall

If we consider the piano music played nowadays in our conservatories, music schools, concert halls, piano competitions, Spotify lists, etc., we must conclude that the repertoire from the nineteenth century is still omnipresent. One would think accordingly that every possible problem regarding the performance of these compositions has been solved by now – as it has become “traditional” repertoire in 2022. During this research day we will try to illuminate some aspects of romantic piano performance from the performers’ point of view. These concerts, lectures, discussions and workshops will reveal many large questions and uncertainties, hopefully provide some possible glimpses of answers, and – most importantly – provoke creative curiosity.

More info on kcb.be/en/pps2022bis

Romantic piano performance tradition(s)

🕒 10:00–11:00

→ Small Concert Hall

📄 **Lecture-Performance**

From Performance to Notation:

Experiments with Romantic Piano Recordings

by Philippe Lamouris

When examining how music from the Romantic Era comes to life today, we often talk about the following steps: the composer composed the music, published/wrote down the score (the past), and the performers interpret the score and create the performance (the present). This is all good and well and has been the (only? – main?) successful formula, but what happens if we turn the tables? What if we listen to the romantic composers (and their pupils) play their own pieces and let us performers do the notating? What can we learn from that?

During this presentation, I'll conduct a few experiments using recordings of the Romantic Era. By applying different notation techniques and playing (with!) the music instead of the original score we'll discover countless possibilities. Then, one question remains: what do we dare to do with them?



More info on kcb.be/en/pps2022bis

Romantic piano performance tradition(s)

🕒 11:00–12:00

→ Small Concert Hall

■ **Lecture Coloring with Timing**

by Bobby Mitchell

Of the many tools available to pianists to shape the music in the moment of performance, I find timing to be one of the most powerful and interesting because of its ability to guide and structure the performance. Like timbre, pitch, and dynamics, timing has an immediately recognizable impact on the way the music sounds, and changes in timing are immediately perceptible. But do we use timing to its full capacity when we perform? How can changes in tempo as well as variation in the notated rhythm impact a performance? I will look into a recent recording I made of Schumann's *Novelette* Op. 21, No. 2 to see how timing may highlight the structure, rhetorical impact, and polyphony inherent in the music.



Romantic piano performance tradition(s)

🕒 12:00–13:15

→ Small Concert Hall

➤ **Concert Whimsical Fantasies**

by *Marco Mantovani*

Schumann: *Fantasiestücke* op. 12 (1837)

intertwined with

Debussy: *Images* II book (1907)

Janacek: *In the Mist* (1912)

Prokofiev: *Sarcasms* op. 17 (1914)

This recital aims to establish a dialogue between Schumann’s eight fantasy pieces and a triptych of modern composers coming from very different backgrounds.

Even if these musicians stand far away from each other (in space and/or in time), I want to show how they can help to underline and expose some of Schumann’s uniqueness: poetry (Debussy), intimacy (Janacek) and humour (Prokofiev).



Romantic piano performance tradition(s)

🕒 14:30–15:30

→ Small Concert Hall

📄 **Lecture-Performance Should we play with both hands together, or should we not?**

by *Jan Michiels*

Recent decades saw considerable research into historically informed piano practice. Artists such as Kenneth Hamilton (*After The Golden Age* – 2008), Neal Peres da Costa (*Off The Record* – 2012), and Andrew John Snedden (*Vital Performance* – 2021) base many of their findings, conclusions, and suggestions on thorough study of historical recordings from pianists born in the Romantic Era. Some researchers call these recordings a “Rosetta Stone,” needed for deciphering the lost traditions of the nineteenth-century pianist.

On the other hand, performing, for instance, Schumann’s “Warum?” the way his student Carl Reinecke did in 1905, is certainly not a guaranteed recipe for success in a contemporary piano competition. Ideas about tempo fluctuations, flexibility of dynamics, and synchronization of the hands have clearly changed over the decades separating us from our cherished Romantic Era.

The narrative of this lecture-recital will avoid any possible victory of a dogmatic performative choice. Neither will we discover the authentic performance tools. We can only invite our ears into this lion’s den full of performative questions, from which the sole exit is authentic contemporary creativity.



Romantic piano performance tradition(s)

- 🕒 15:30–18:30
→ Small Concert Hall
- 🕒 ▲ **Round Table Workshop**

All piano students are invited to discuss and work with the teachers of the piano department and the PhD students in the Arts around specific pieces from the romantic repertoire. A more specific schedule will be made after having received repertoire proposals by the students.

- 🕒 19:30–20:45
→ Small Concert Hall
- **Scriabin Recital: Metamorphosis**
by Nuno Cernadas

If there is one reason, and certainly there are many, that justifies the presence of Scriabin in the annals of music history, it is the fact that his musical production was in a constant, never-resting creative development. Through it, Scriabin rose from an overburdening influence of Chopin in his early years to a highly individual and complex musical language. His was a voyage of self-affirmation, development, exploration, and discovery: a proper metaphor for the life of any artist, or of anyone else, for that matter.

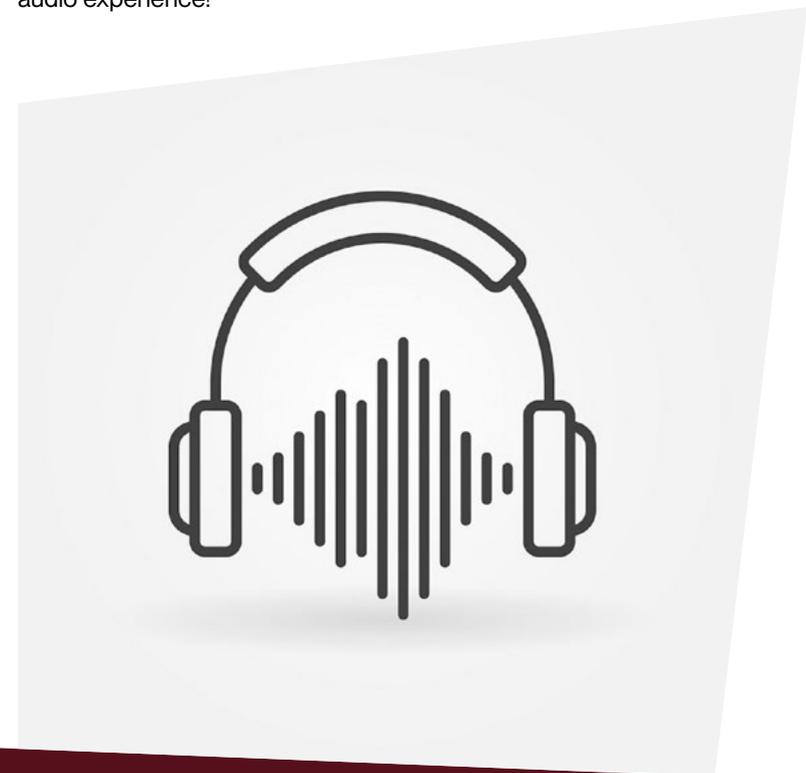
In this recital, we will explore this creative metamorphosis in an almost chronological order. We begin with works from Scriabin's middle period, in which the voice of Chopin still faintly pierces through theosophical dreams and ecstasies, and gradually progress toward his most visionary late works, in which the composer found an ideal and idiomatic way to convey his deeply mystical philosophy of transcendence.



- 🕒 13:00–16:00
→ Room 040

➤ **Concert ASMR Meditation**
by Benjamin Van Esser

ASMR, short for autonomous sensory meridian response, is best described as a tingling sensation that usually begins on the scalp and moves down the back of the neck and upper spine. This sensation can be triggered by auditory and visual stimuli and can have a relaxing effect on the observer. Since its first mention in scientific literature a little over a decade ago, ASMR has developed into a mainstream art form, with numerous successful “ASMRtists” releasing their work on online streaming platforms. For the occasion, our students of the Live Electronics class have prepared some binaural ASMR performances and soundscapes. So if you're looking for some relaxation after a couple of tough lectures, join us for a personalized, immersive, and meditative audio experience!



More info on kcb.be/en/pps2022bis

The 19th Century Salon Embedding Historical Sources in Modern-Day Performance of Romantic Music

Tutors/Lecturers: *Dr. Inja Stanovic (piano, recording specialist), Dr. George Kennaway (low strings), Dr. David Milsom (high strings), Dr. Emily Worthington (woodwinds), Dr. Jeroen Billiet (brass), Dr. Aleksander Kolkowski (recording) (only 8.12 & 9.12).*

KCB & HoGent KASK & Conservatorium researchers

The nineteenth-century salon offers performers a chance to explore historical style, expression, and ensemble performance practices in “long” nineteenth-century chamber music by working side-by-side with leading international performer-scholars. The event is designed to bring together musicians with an interest in nineteenth-century performance to make new connections, foster a community, and explore challenging ideas in a supportive and open environment.

Two days of immersive coaching, workshops, presentations and discussions will depart from music practice in assigned chamber music groups, exploring new approaches to nineteenth century music-making by playing alongside the course tutors. The salon will focus extensively on the aspect of historical acoustic recordings as a source for artistic exploration of Romantic music, and participating students and teachers will have the opportunity to record an acoustic carrier (wax cylinder) in the course of the research days. Participating students will be able to choose a work from an assigned repertoire list to perform and discuss during the workshops.

Alongside presentations by the course staff and researchers from EhB and HoGent, each “salon” offers a space for discussion, readings, spontaneous music-making and sharing of participants’ own research.

More info: early-recordings.com

More info on kcb.be/en/pps2022bis

🕒 9:30–11:30
→ Room 71

■ Lecture Keynote Session

introduction by Jeroen Billiet, George Kennaway, Inja Stanovic, Emily Worthington

In the keynote, researching performers will highlight their experiences in the field of research-based performance practice, with a particular focus on historical recordings as a source.

The 19th Century Salon



More info on kcb.be/en/pps2022bis

The 19th Century Salon

🕒 11:45–12:45

→ Petit Sablon 5, various class rooms

▲ **Workshop Specialist Course with the Tutors**
*with Jeroen Billiet and Emily Worthington (winds),
Inja Stanovic (keys and plucked strings),
George Kennaway and David Milsom (strings)*

✉ Registration mandatory for active participation. Please fill out [this form](#).

A detailed schedule will be available after registration.

During the specialist group session, the tutors will provide an overview of little-known sources in their own field and focus on what we know through study of historical recordings and instruments.



More info on kcb.be/en/pps2022bis

The 19th Century Salon

🕒 14:00–15:30

& 🕒 16:30–18:00

▲ **Chamber Music Workshops**

✉ Registration mandatory for active participation. Please fill out [this form](#).

A detailed schedule will be available after registration.

Students are invited to perform from a pre-assigned list of repertoire pieces with leading performing researchers. The tutors will discuss the practical implementation of performance-based insights issued from historical sources. These sessions are open to students willing to enlarge their views on performance of Romantic music on contemporary instruments, as well as those performing on historical instruments.

Chamber music groups will alternate in performing and discussing performance practice of their repertoire work of choice with the specialized tutors.

🕒 15:30–16:00

→ Room 71

○ **Discussion Use of historical sources
in Romantic Performance**

with tutors and KCB teachers, students and researchers



More info on kcb.be/en/pps2022bis

Jazz Analysis as Practice

→ Small Concert Hall

As Laurent Cugny (2019, VII) writes: "It is not possible to perform music at all without a certain degree of analytical activity." Yet many performers feel that analysis is merely a theoretical tool, for example, to help understand the chord/scale relationship of a song. During these two days, we will explore various ways jazz analysis is used in practice, as a reflective activity and a way to shape your own performance, be it improvised or otherwise.

🕒 10:00–11:30 → Small Concert Hall

■ Lecture Analysing Pre-Learnt and Idiosyncratic Elements in Jazz Performance

by Robert Burke (Monash University, Melbourne)

In this presentation, Australian saxophonist and artistic researcher Robert Burke examines how influences, processes, and idiosyncrasies in jazz improvisation are identified through analysis and observation of a selection of his own performances. Based on artistic research, Burke has developed a jazz analysis method that uncovers degrees to which pre-learnt skills and idiosyncratic creations occur and interact in music-making from the perspective of the performer.

His method is a modification of Jan La Rue's *Guidelines for Style Analysis* (1992), with a "three level" approach that is highly suitable for examining in detail transcribed, improvised performances, allowing for a macro, medium, and micro view of the music. The insights gained through this reflective self-examination suggest that not only is it a practice of great worth from a personal perspective, but also offers a model for others who wish to remain alert to the quality of their own musical output, and the measure, as far as it is possible, of their creativity.



More info on kcb.be/en/pps2022bis

🕒 14:00–15:30 → Small Concert Hall

■ Lecture Gil Evans: Personal and Analytical Perspectives

by Laurent Cugny (Sorbonne Université, Paris)

Gil Evans (1912–88), one of jazz's most influential composer-arrangers, is best known for his groundbreaking collaboration with Miles Davis, resulting in albums such as *Miles Ahead* (1957) and *Sketches of Spain* (1959). Lesser known but equally as important is his other work, from his early bop arrangements for Claude Thornhill to his later fusion and free music, for example of the music of Jimi Hendrix. For pianist, composer, band leader, and musicologist Laurent Cugny, Evans was a spiritual father of sorts: in 1987, Evans joined Cugny and his Big Band Lumière on tour, and together they released two albums (*Rhythm-a-Ning* and *Golden Hair*, 1987).

Today, Cugny is one of the world's foremost experts on Evans, as evidenced by his book *Las Vegas Tango: Une Vie de Gil Evans* (1990) and the double album *Spoonful* (2017) with the Gil Evans Paris Workshop. In this presentation, Cugny will share some of his experiences of collaborating with Evans and offer insightful analyses of Evans' music.



Jazz Analysis as Practice

Jazz Analysis as Practice

→ Small Concert Hall

🕒 10:00–11:30

→ Small Concert Hall

■ Lecture Analysis of Jazz: A Comprehensive Approach

by *Laurent Cugny* (Sorbonne Université, Paris)

📺 Live stream available on KCB [YouTube channel](#)

In 2019, Laurent Cugny published *Analysis of Jazz: A Comprehensive Approach*, the English translation of his 2009 book *Analyser le Jazz*. As Cugny argues, all listeners are, to some extent, analysts. Thus, a profound understanding of the myriad ways jazz can be analyzed is hugely beneficial, not just for music theorists but also for improvisers, composers, arrangers, and even fans. Cugny’s work allows exactly this: a detailed inventory of theoretical tools and issues relating to jazz analysis.

In this lecture, Cugny presents some of the analytical approaches discussed in his book and will demonstrate how they can be best used in a performative context. He will examine and connect the theoretical and methodological processes that underlie all of jazz, focusing on three parts: (1) the main features of definition and structure of a “jazz work,” (2) the analytical parameters of jazz (e.g., harmony, rhythm, form, sound, melody), and (3) the analysis of jazz itself, its history, issues of transcription, and the nature of improvised solos. In addition, Cugny will share some of his recent work on jazz analysis, in which he explores the concept of audiotactility.

🕒 12:00–12:30

→ Small Concert Hall

○ Round Table Jazz Analysis as Practice

chaired by *Matthias Heyman*, with *Laurent Cugny* (musician and musicologist, Sorbonne Université),

Kurt Budé (KCB lecturer of jazz theory),

Michel Bisceglia (KCB lecturer of jazz composition)

and members of the audience

📺 Live stream available on KCB [YouTube channel](#)

To close these two days focused on jazz analysis, we invite the public to join our speakers and participate to this open roundtable conversation. Laurent Cugny, Kurt Budé, and Michel Bisceglia will talk about how they envisage and use jazz analysis. Is analysis a “necessary evil”? What are the best ways to use analysis from a practice perspective? Does analysis make you a better performer/composer? How should analysis be taught? Share your thoughts and join the conversation.

Jazz Analysis as Practice



More info on kcb.be/en/pps2022bis

The 19th Century Salon Embedding Historical Sources in Modern-Day Performance of Romantic Music

🕒 9:30–12:00

→ Rooms 040, 041, 267

▲ Chamber Music Workshops

✉ Registration mandatory for active participation. Please fill out [this form](#).

A detailed schedule will be available after registration.

Students are invited to perform from a pre-assigned list of repertoire pieces with leading performing researchers, in which the tutors will discuss the practical implementation of performance-based insights issued from historical sources. These sessions are open to students willing to enlarge their views on performance of Romantic music on contemporary instruments, as well as those performing on historical instruments.

Chamber music groups will alternate in performing and discussing performance practice of their repertoire work of choice with the specialized tutors.



More info on kcb.be/en/pps2022bis

🕒 9:30–17:00

→ Rue de la Régence 30, Room A04

▲ Workshop Acoustic Recording Studio with Dr. Aleksander Kolkowski

✉ Registration mandatory for active participation. Please fill out [this form](#).

A unique opportunity to slip into the mind of a late-Romantic performer! A fully authentic acoustic recording studio will be installed at KCB by award-winning researcher Aleksander Kolkowski. Students who participated in the Wednesday and Thursday workshops are invited to record a sample of music on a wax cylinder simultaneously with a digital recording, experiencing the conditions in which historical recordings were made, providing also opportunity to compare artistic outcomes of modern-day and historical recording techniques.

The 19th Century Salon



-Thursday

08.12

More info on
kcb.be/en/pps2022bis

More info on
kcb.be/en/pps2022bis

- Friday

09.12

The 19th Century Salon

🕒 13:30–16:00

→ Small Concert Hall

■ **Lectures and Discussion Rounds**

📡 Live stream available on KCB [YouTube channel](#)

Visiting lecturers as well as KCB and HoGent KASK Conservatorium researchers present case studies of embedding their use of historical sources in their performances. Students are encouraged to participate in a discussion round following the presentations.

🕒 17:00–18:00

→ Large Concert Hall

■ ➤ **Lecture-Recital**

by lecturers, teachers and students of KCB

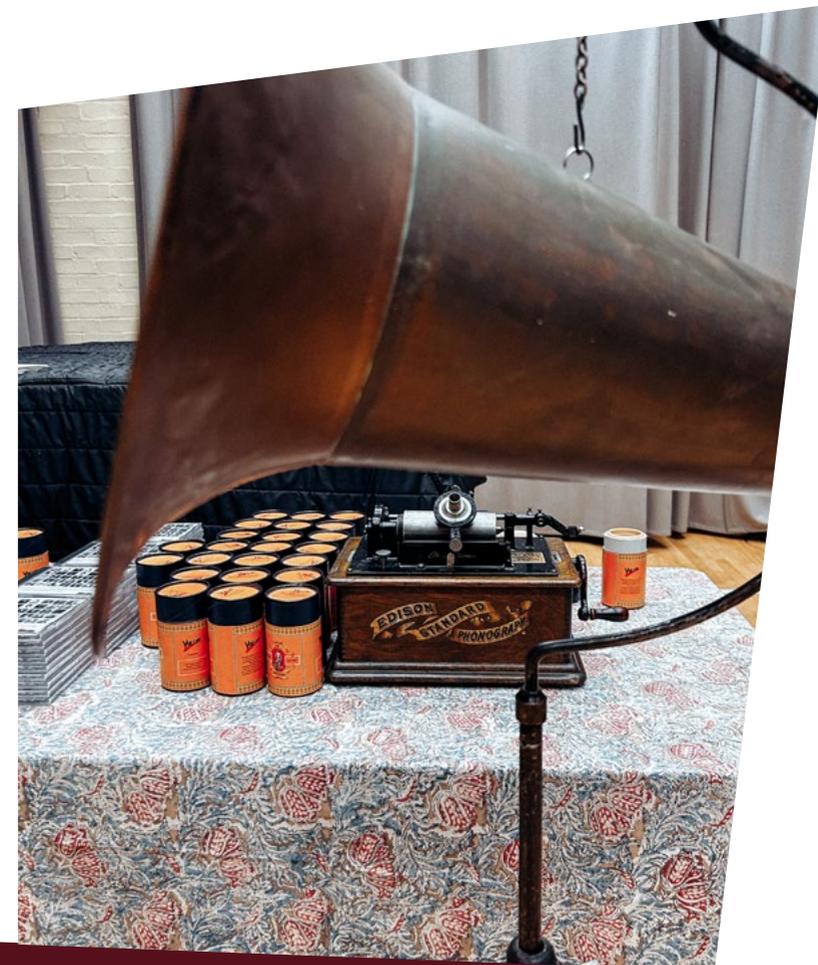
Lecture-recital with participating students and tutors.

The 19th Century Salon

Embedding Historical Sources in Modern-Day Performance of Romantic Music

→ KASK Conservatorium Gent

On December 9 the activities around the theme of the 19th century salon, which are organized by KCB/Erasmushogeschool Brussel in collaboration with KASK Conservatorium/Hogent and the Orpheusinstitute, will take place in Ghent. A detailed program for this day can be found [here](#).



Jessie Cox

→ Small Concert Hall

🕒 11:00–12:30

■ Lecture Music as Hypderdimensional Technology

📡 Live stream available on KCB [YouTube channel](#)

by *Jessie Cox*

To engage space through music is to confront questions of what it means to live in and cohabit. Such a task comes to me as a musical and thought-refiguring practice, particularly through afrofuturism and experimentalism such as the works of Sun Ra and the Arkestra as well as Cecil Taylor, among others, evince. Thus it is a question of the world, as a question of how we can remix this world to make Black lives matter, which is also to save this planet and its life-worlds.

From a musical perspective, such questions allow us to refigure how we do our practice, from curation to the tuning of instruments. I use space considerations as a way to refigure how to think of musical composition as well as performance – interpretation and improvisation. In “The Sound of Listening,” for example, I developed virtual acoustic spaces and wrote pieces for them. The musicians can move through such spaces, and the spaces alter how the instruments sound and how performers interact with their instruments and each other. Or, in a very recent work for the Sun Ra Arkestra, “Enter the Impossible,” musicians take us on a journey through a virtual cosmos with musical notation in/on it.

In this lecture I will present the intellectual background, some examples of my own practice, as well as some of the musicians I take inspiration from in figuring this space practice. Additionally, attendees will be able to explore some of the interactive scores and pieces, as well as experience a site-specific instance of my own approach to the drumset as an engagement of space on multiple registers.

🕒 15:00–18:00

▲ Workshop on the Compositions of Jessie Cox by *Jessie Cox*

✉ Registration mandatory for active participation by KCB and KASK Contemporary Music students. Send an e-mail to maarten.stragier@ehb.be

In this workshop, I will share, through practice, some of the implications that engaging spaces has in my music making. We will work on some of my pieces and approaches to interpretation, composition, and improvisation from this perspective, with the goal of allowing attendees to gain approaches that will prove helpful for their own artistic explorations. This includes how to tune in a piece, or ensemble, depending on the context of the work and acoustics of the room (real and/or virtual), how to choose pitches by listening for resonances and interferences, and an extended exploration of the implications of different spaces on instruments and their sounds, which then also leads to a rethinking of instrumental techniques and sounds.

Performers and composers from the classical and jazz departments of KCB and from KASK Contemporary Music are welcome to enroll. For hints of what to expect, take a look at Jessie Cox's [*The Sound of Listening*](#).

Jessie Cox



 kcb.be/en/pps2022bis

