

POLYPHONIC KC[®] PERFORMANCE SPACES

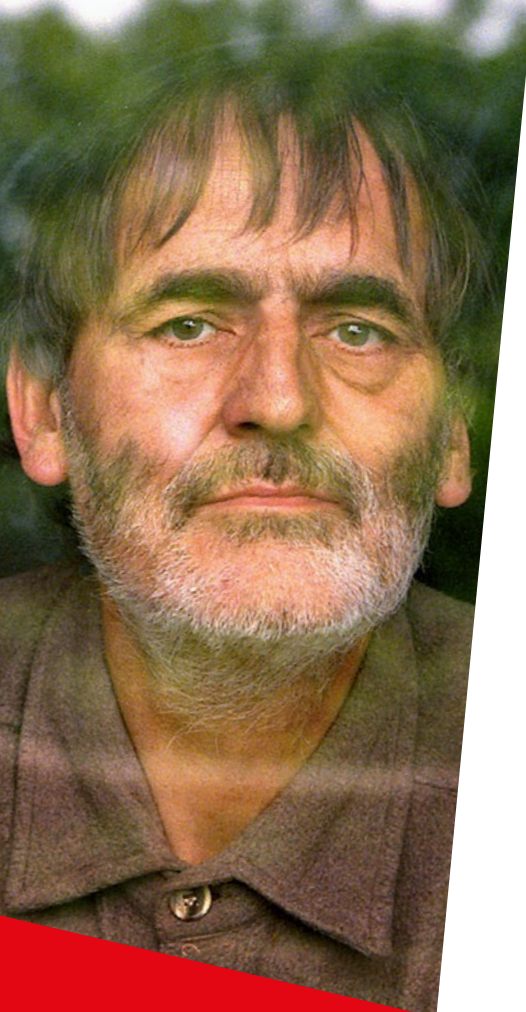
Koninklijk
Conservatorium
Brussel

KCB
Research
Festival



**21–28
November
2023**

POLYPHONIC PERFORMANCE SPACES 2023



Following five successful editions, Polyphonic Performance Spaces, our annual artistic research festival, enters its sixth edition. This year, we take a more thematic approach and organise most activities around a central individual: the celebrated German composer *Helmut Lachenmann* (°1935). This vital octogenarian, a figurehead of contemporary classical composition, is our special guest during this research festival, and he and his music are featured in many performances, presentations, and workshops. The research groups of Koninklijk Conservatorium Brussel took their cue from Lachenmann, his musical, theoretical, and philosophical work, or, more broadly, contemporary composition to create dedicated days in which they showcase how their field or discipline interacts with all things Lachenmann, both through research and performance.

We start with a series of events revolving around – and often involving – Lachenmann, for example a rare performance of *Ausklang* by our symphony orchestra with Professor of Piano Jan Michiels as soloist. Our students – and you – will have more opportunities to engage with the composer, for example

in a workshop for pianists and one for composers or a panel talk following the screening of *My Way*, a documentary on Lachenmann.

With his “Musique Concrète Instrumentale,” Lachenmann transformed an existing concept to open up new boundaries. As the research group on jazz demonstrates, something similar happens in contemporary jazz. Two days of lectures and workshops reveal how new models and abstractions for jazz composition and improvisation have roots in so-called classical approaches such as spectralism or Messiaen modes.

Central to Lachenmann’s oeuvre is the negotiation between past and present. For the research group on contemporary music practices, three pianists and one guitarist explore exactly this fine line between yesterday and today, for example by putting work by Lachenmann in dialogue with work by Schumann, J. S. Bach, and, indeed, themselves.

Lachenmann likes to challenge our preconceptions on how instruments are supposed to be played, often asking for extended techniques. Several presentations centre on such extended and experimental techniques, for example in the combined performance of laptop and drums, as presented by the research group on collective creation, and on the flute, a presentation by the research group on orchestral instruments.

Some activities by the same research group focus on a different avant-garde, that of the Brussels’ music scene in the Fin de Siècle and Interwar periods. Its focus lies mainly on brass instruments and repertoire, with presentations and performances on the composers’ collective Les Synthétistes and a guided tour of the brass instruments collection at the Musical Instruments Museum.

With Lachenmann being a male epigone of late 20th-century classical music, the research group on historically informed music takes us to the opposite extreme. It holds a two-day online symposium on women composers and performers in 16th-, 17th-, and 18th-century music. Furthermore, the research group on musicology offers another female spin on the subject matter through a tantalising talk on eroticism and the violin.

As such, Lachenmann offers us a great performance space to explore a wide range of topics, from the 16th to the 21st century, from male to female, from jazz to brass, and from laptop to flute, all in a polyphonic dialogue with artistic research.

We welcome you to our annual research festival to celebrate the kaleidoscope of our institution’s artistic research practices and, for this edition, Mr. Lachenmann’s 88th birthday!

Kristin Van den Buys
Head of Research

IMPORTANT NOTICE

📄 All programme information is also available on kcb.be/en/pps2023

📅 Unless indicated otherwise, reservations are not necessary

➔ Most live activities take place at **KCB, Petit Sablon 5, 1000 Brussels.**

The rehearsals and the concert of *Ausklang, Music for Piano and Orchestra* and *Mendelssohn Violin Concerto in E minor, op. 64*, are planned in the **Concert Hall** (Regentschapsstraat 30, 1000 Brussels)

✉ In case of questions, send an e-mail to inge.pieters@vub.be



kcb.be/en/pps2023

LEGENDA

➤ **Concert**

■ **Lecture**

◆ **Masterclass**

▲ **Workshop**

○ **Round Table**

* **Rehearsal**

★ **Film**

► **Panel/audience talk**

* **Guided tour**

More details on
📅 pages 19–20

– Monday

20.11

DAILY SCHEDULES

Helmut Lachenmann @PPS

🕒 9:30–12:30

➔ Concert Hall

* **Rehearsal orchestra *Ausklang, Music for Piano and Orchestra* (1984–1985)**
Symfonieorkest KCB - conductor Bart Bouckaert



🕒 14:00–17:00

➔ 070 (Small Concert Hall)

▲ **Workshop *Allegro Sostenuto* (1986–1988)**
Trio MALATYA
Yassine Posman, clarinet
Jacob Van Durme, cello
Taha Posman, piano



🕒 17:15–18:45

➔ 070 (Small Concert Hall)

★ **Film *My Way*** (by Wiebke Pöpel, 2020)



🕒 19:00–21:00

► **Panel/audience talk**

Helmut Lachenmann @PPS



🕒 9:30–12:30

→ Concert Hall

* **Rehearsal orchestra** *Ausklang*,

Music for Piano and Orchestra (1984–1985)

Symfonieorkest KCB - conductor Bart Bouckaert



🕒 14:00–17:00

▲ **Workshop** *Salut für Caudwell*,

Music for two guitarists (1977)

→ 070 (Small Concert Hall)

Pierre Bibault and Maarten Stragier, guitar



🕒 19:00–21:00

→ Concert Hall

➤ **Concert** Lachenmann/Beethoven

Jan Michiels, piano

Women Composers and Performers in 16th-, 17th-, and 18th-Century Music → Day 2 on 22.11

📡 Online Mini-Symposium

ONLINE via [Zoom Conference Call](#)

Meeting ID: 963 5456 6222

Passcode: 613141

🕒 19:00–19:15

Opening addresses

by Peter Van Heyghen (KCB, BE) & Holly Roberts (University of Oregon, Eugene, USA), symposium Chairs

🕒 19:15–20:00

Women Musicians and Convent Culture in Italy in the Early Modern Period

by Laurie Stras (Emeritus University of Southampton, UK)

🕒 20:00–20:45

Gendering early 17th-Century Music

by Suzanne G. Cusick (New York University, USA)

🕒 20:45–21:30

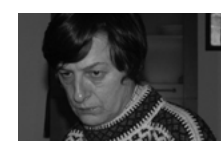
Performing Early Music from Italian Convents Today: Some Practical Considerations

by Candace Smith (Cappella Artemisia, Sala Bolognese, IT)

🕒 21:30–22:15

Antonio Vivaldi and the Women of the Venetian *Ospedale della Pietà*

by Micky White (Ospedale della Pietà, Venice IT)



Helmut Lachenmann @ PPS



🕒 9:30–12:30

→ Concert Hall

* **Rehearsal orchestra** *Ausklang*,

Music for Piano and Orchestra (1984–1985)

Symfonieorkest KCB - conductor Bart Bouckaert



🕒 14:00–17:00

→ 070 (Small Concert Hall)

▲ **Workshop** *The Piano in my Life*

by Helmut Lachenmann



🕒 19:00–21:00

→ 070 (Small Concert Hall)

➡ **Concert** *Salut für Caudwell and Allegro Sostenuto*

Pierre Bibault and Maarten Stragier, guitar

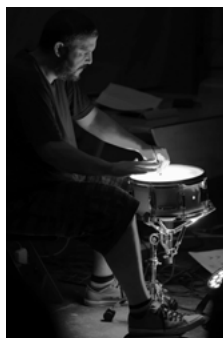
Trio MALATYA

Yassine Posman, clarinet

Jacob Van Durme, cello

Taha Posman, piano

Music & Technology — Rodrigo Constanzo → Day 2 on 23.11



🕒 11:00–12:30

→ Class 140

■ **Lecture** Hitting laptops with drumsticks:

approaches to performing with drums and electronics

by Rodrigo Constanzo

🕒 14:00–15:30

→ Class 140

▲ **Workshop** Hitting laptops with drumsticks:

approaches to performing with drums and electronics

by Rodrigo Constanzo

Women Composers and Performers in 16th-, 17th-, and 18th-Century Music → Day 1 on 21.11

📡 **Online Mini-Symposium (also on 22.11)**

ONLINE via [Zoom Conference Call](#)

Meeting ID: 998 5281 9797

Passcode: 866502

🕒 19:00–19:45

Antonia Bembo as Early Feminist

by Claire Fontijn (Wellesley College, MA, USA)

🕒 19:45–20:30

Women's Voices in 17th- and 18th-Century Opera

by Wendy Heller (Princeton University, NY, USA)

🕒 20:30–21:15

Assessing the Impact of Maria Antonia of Saxony

(1728-1780) as Composer, Librettist, Singer,

and Patron of the Arts

by Estelle Joubert (Fountain School & Dalhousie University, Halifax, CA)

🕒 21:15–22:00

Round table

Moderator: Holly Roberts



– Thursday

23.11

More details on
pages 23–24, 30 & 44

Helmut Lachenmann @PPS



🕒 9:30–12:30
→ 070 (Small Concert Hall)
▶ **Talk** A composer's talk with composers
with *Helmut Lachenmann*



🕒 18:00–19:30
→ 070 (Small Concert Hall)
★ **Film** *My Way* (by Wiebke Pöpel, 2020)

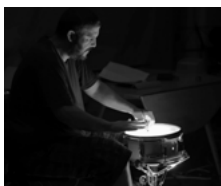


🕒 20:00–22:00
→ Concert Hall
* **Dress Rehearsal orchestra** *Ausklang*,
Music for Piano and Orchestra (1984–1985)
Symfonieorkest KCB
conductor Bart Bouckaert
Jan Michiels, piano
Mendelssohn Violin Concerto in E minor, op. 64
Violin tbc (KCB student)



JAZZ DAY 1 — vom Geist beherrschte Magie: Contemporary jazz composing → Day 2 on 27.11

🕒 10:00–12:00
→ Class 071
▶ **Lecture and Workshop** *Les Petits Pays Colorés:*
colours of Messiaen in jazz
by *Bo van der Werf (LUCA School of Arts – Leuven/KULeuven)*



Music & Technology — Rodrigo Constanzo → Day 1 on 22.11

🕒 10:00–17:00 → Class 140
◆ **Masterclass Live Electronics**
by *Rodrigo Constanzo*

– Friday

24.11

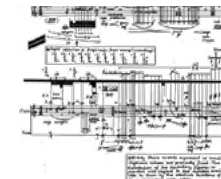
More details on
pages 34–35 & 24

🕒 10:00–12:00
→ 070 (Small Concert Hall)
■ **Lecture** The eroticism of the violin in German literature
at the turn of the 20th century
by *Vera Viehöver*

🕒 14:00–16:00
→ 070 (Small Concert Hall)
▲ **Workshop** The immediate and long-term effects of
practicing extended flute techniques on the overall
performance quality in standard flute repertoire
by *Ine Vanoeveren*

Helmut Lachenmann @PPS

🕒 20:00–22:00
→ Amsterdam – Concertgebouw aan 't IJ
➤ **Concert** *Ausklang*,
Music for Piano and Orchestra (1984–1985)
Symfonieorkest KCB
conductor Bart Bouckaert
Jan Michiels, piano
Mendelssohn Violin Concerto in E minor, op. 64
Violin tbc (KCB student)



– Sunday

26.11

More details on
pages 25, 31–33

Helmut Lachenmann @PPS



🕒 11:00–13:00

→ Brussels – Bozar

➤ **Concert orchestra** *Ausklang*,

Music for Piano and Orchestra (1984–1985)

Symfonieorkest KCB - conductor Bart Bouckaert

Jan Michiels, piano

Mendelssohn Violin Concerto in E minor, op. 64

Violin tbc (KCB student)

– Monday

27.11

JAZZ DAY 2 — vom Geist beherrschte Magie: contemporary jazz composing → Day 1 on 23.11



🕒 10:00–12:00

→ 070 (Small Concert Hall)

■ ▲ **Lecture and Workshop**

Spectralism and AI in composition and improvisation

by Frédéric Maurin (Orchestre National de Jazz, France)

🕒 14:00–15:30

→ 070 (Small Concert Hall)

■ **Lecture** **Why do we play that way? Abstraction**

to formal systems in contemporary jazz practice

by Paul Albenge (Sorbonne Université, Paris)

🕒 15:30–16:30

→ 070 (Small Concert Hall)

○ **Round Table Discussion**

New Models and Abstractions for Jazz

*with Frédéric Maurin (ONJ), Paul Albenge (Sorbonne),
Piergiorgio Pirro (KCB/VUB), and audience members,
chaired by Matthias Heyman (KCB/VUB)*

More details on
pages 36–38

MIM – Brass music in Brussels during the Fin De Siècle and the interwar years

→ Entrance via Villa Hermostraat 1, 1000 Brussels

🕒 10:00–11:00

✳ **Guided tour** “The MIM goes Brass”

by Géry Dumoulin

→ Point of departure: foyer Sax on the first floor of MIM

✉ Registration mandatory: via jeroen.billiet@ehb.be

Places very limited. First come, first serve.

🕒 11:30–12:15 & 13:30–14:15

✳ **Guided tours**

No Reserve – the ‘Hidden’ Collection of the MIM

→ Point of departure: foyer Snoeck, fifth floor of MIM

✉ Registration mandatory: via jeroen.billiet@ehb.be

Places very limited. First come, first serve.

🕒 12:30–13:30

→ Concert Hall MIM

➤ **Concert** of music by **Les Synthétistes**

by brass students of Koninklijk Conservatorium Brussel

🕒 14:30–15:30

→ Concert Hall MIM

■ **Lecture** **Belgian Music for Brass Ensemble:**

from the Fanfare Wagnérienne to the Synthetists

by Luc Vertommen

🕒 15:45–16:45

→ Concert Hall MIM

■ **Lecture** **Meet the Ancestors:**

brass education in Brussels during the Belle Époque

by Jeroen Billiet

– Monday

27.11

MIM



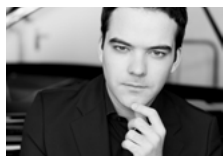
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– Tuesday

28.11

More details on
pages 40–43

Contemporary Performance Practices



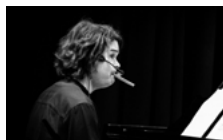
🕒 10:00–11:00

→ Class 942

■ **Lecture** Color and Sound:

Experimentation on the Interaction between them

by *Nuno Cernadas*



🕒 11:15–12:15

→ 070 (Small Concert Hall)

➤ **Concert** Children and Childhood

by *Bobby Mitchell, piano*



🕒 14:00–15:15

→ 070 (Small Concert Hall)

➤ **Concert** Old and New Partitas

by *Marco Mantovani, piano*



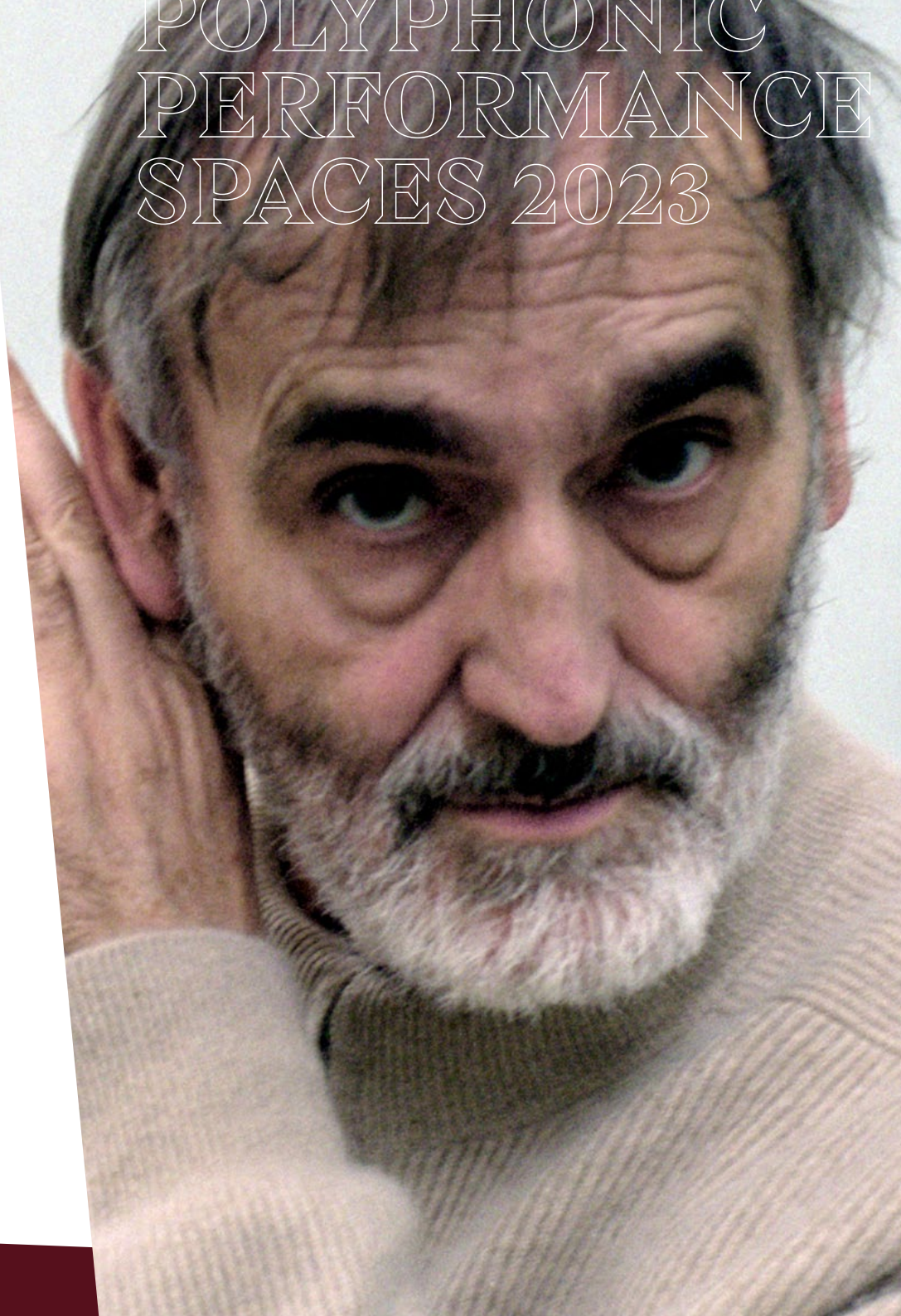
🕒 16:00–17:30

→ 070 (Small Concert Hall)

■ ▲ **Lecture/Workshop** Tarantella

by *Luca Isolani*

POLYPHONIC PERFORMANCE SPACES 2023



Helmut Lachenmann @ PPS

*"Precisely because we are superfluous, we are indispensable [...]
Art is where, beyond everyday life, we remember that we are spiritually gifted
creatures. And that is why we even walk around on this earth."*

Since the 1960s, the music of Helmut Lachenmann (b. 1935) has been radically questioning our listening habits. His compositions are inexorably critical of any preconceived notion of what music should sound like. He opens unsuspected new horizons for those who really want to listen.

Together with a large number of students and teachers of our conservatory, Lachenmann continues this quest with a week of workshops, panel discussions, concerts, and a documentary film. The titles of his books *Musik als existentielle Erfahrung* and *Kunst als vom Geist beherrschte Magie* hint at what to expect.



Monday 20.11 9:30–12:30 → Concert Hall

* **Rehearsal orchestra *Ausklang*,
Music for Piano and Orchestra (1984–1985)**

Symfonieorkest KCB - conductor Bart Bouckaert

"Strauss called the final section of his Alpine Symphony: 'Ausklang' [...] because this music, well aware of the impassability of the atonal, wanders and walks on tonal paths [...]. But I... 'wander about, driven by my burning desire to perceive the great confusion of different and strange forms that sensuous nature has produced..."

(L. Da Vinci)

My Ausklang is a (sound-)'hike,' which, despite all impassability, again and again faces our consonant tradition, 'looks back on it.' And looking back from what is always newly developed terrain is, God knows, something else than stepping back. Mountain climbing there, ridge walking here, through the shadowy cliffs..."

(Helmut Lachenmann, excerpted from the documentary My Way)

Monday 20.11 14:00–17:00 → 070 (Small Concert Hall)

▲ **Workshop *Allegro Sostenuto* (1986–1988)**

Trio MALATYA

Yassine Posman, clarinet - Jacob Van Durme, cello - Taha Posman, piano

"I think it is clear why I see the whole piece as an 'instrument' which, however, transforms itself in the course of being played. To compose is to build an instrument. And you see, it's not just a finished instrument, which I then play, but one that I build and show, and in doing so I watch it play itself and transform in the process."

In the late sixties, I tried to develop a concept of material whose hierarchy refers to the energetic processes involved in the creation of a sound. I called it then, provisionally to this day, 'Musique concrète instrumentale' [...] After all, it's not simply about new sounds somehow, but about ever-new perception, shaped differently each time."

(Helmut Lachenmann, excerpted from the documentary My Way)

Monday 20.11 ⌚ 17:15–18:45 → 070 (Small Concert Hall)

★ **Film *My Way*** (by Wiebke Pöpel, 2020)

This award-winning documentary approaches the music and its protagonist in a very personal, engaging and often humorous way. It shows Helmut Lachenmann rehearsing with musicians and conductors. It offers a glimpse into his extraordinary artist's mind and into the adventures of his creative work. Above all the film thrives on the captivating personality of the composer himself, who grows dear to our hearts with his affectionate manner, his self-irony and his Swabian humour: "Again and again, I used to hear: 'Mr Lachenmann, what you are writing is not music.' I say: 'wonderful, finally no music! So, what is it?'"

Monday 20.11 ⌚ 19.00–21.00 → 070 (Small Concert Hall)

► **Panel/audience talk**

After a short lecture-recital on *Marche Fatale* (2016-2017) by Philippe Lamouris, Lachenmann enters into a conversation with various musicians and the audience. "Ultimately, from my point of view, beyond all concern for the freedom of art in all genres, it is about the perhaps hopeless struggle against the global stultification demagogically cultivated and exploited by those in power. I am left to quote once again the words of Thomas Mann (May 8, 1955): 'Under the outpouring of sensational technical and sports records, a humanity drunk with stupefaction is staggering towards its no longer unwanted downfall.'"

(Helmut Lachenmann, excerpted from the documentary *My Way*)

Tuesday 21.11 ⌚ 9:30–12:30 → Concert Hall

* **Rehearsal orchestra *Ausklang*, Music for Piano and Orchestra (1984–1985)**

Symfonieorkest KCB – conductor Bart Bouckaert

☐ Cfr supra (p. 19)



Tuesday 21.11 ⌚ 14:00–17:00 → 070 (Small Concert Hall)

▲ **Workshop *Salut für Caudwell, Music for two guitarists (1977)***

Pierre Bibault and Maarten Stragier, guitar

"That was the time when composition was exposed to the question of social engagement [...] I was fascinated by the book *Illusion and Reality* by Christopher Caudwell, and in *Salut* I incorporated an excerpt from it that asks this very question. The concept of aura is a fundamental aspect of composing for me, not just in *Salut*. In fact, the conclusion of the piece evokes something like the memory of flamenco. Perhaps only there do some people recognize the familiar guitar. What happens before has for some guitar lovers hardly anything to do with this instrument: the stifled playing, the scraping, the dabbing, etc..."



Tuesday 21.11 ⌚ 19:00–21:00 → Concert Hall

➤ **Concert Lachenmann/Beethoven**

Jan Michiels, piano

Helmut Lachenmann

Serynade: music for piano (1997-1998)

Ludwig van Beethoven

33 Veränderungen über einen Walzer von A.Diabelli, op. 120 (1819-1823)

“You see, I have – contrary to my good ‘bad reputation’ as a composer of ‘noise music’ – not strained the piano’s entrails and searched for strange sound effects; rather, almost all sounds come from our familiar pianistic practice. But the new instrumentarium, with its differentiated mixtures, internally dynamically graded, makes of the piano – which I nevertheless know from so many works of the tradition – a new, in a certain way again unknown instrument. The sonic experiences that are gained in this way go far beyond the merely acoustic. They become transcendent.”



“In Beethoven’s work, the world is conjured up and deformed compositionally. But there, where the familiar is emptied of its expressivity, brought into a newly composed context, and thereby musically revitalised, we experience music at once as structure and as expression.”
(*Helmut Lachenmann, excerpted from the documentary My Way*)

Wednesday 22.11 ⌚ 9:30–12:30 → Concert Hall

★ **Rehearsal orchestra Ausklang, Music for Piano and Orchestra** (1984–1985)

Symfonieorkest KCB - conductor Bart Bouckaert

☐ Cfr supra (see page 19)

Wednesday 22.11 ⌚ 14:00–17:00 → 070 (Small Concert Hall)

▲ **Workshop The Piano in my Life**

Helmut Lachenmann works with several pianists on

Echo Andante (1961-1962) / *Wiegenmusik* (1963) / *Guero* (1969 - rev. 1988)

Ein Kinderspiel (1980)

Wednesday 22.11 ⌚ 19:00–21:00 → 070 (Small Concert Hall)

➤ **Concert Salut für Caudwell and Allegro Sostenuto**

Pierre Bibault and Maarten Stragier, guitar

Trio MALATYA

Yassine Posman, clarinet

Jacob Van Durme, cello

Taha Posman, piano

Helmut Lachenmann *Salut für Caudwell* (1977)
 Allegro Sostenuto (1986-1988)

☐ Cfr supra (see pages 19, 21)

Thursday 23.11 ⌚ 9:30–12:30 → 070 (Small Concert Hall)

► **Talk A composer’s talk with composers**

with Helmut Lachenmann

In his text “Über das Komponieren” (1986), Lachenmann formulates three basic ideas:

- to compose is to think about the means
- to compose is to build an instrument
- to compose is not to let oneself go, but to let oneself draw near

About his teacher Luigi Nono he writes:

“Luigi Nono does not leave us an artfully successful building on solid foundations either. His music leads us into earthquake areas of human experience, where no buildings can hold because their foundations are constantly shifting and being shaken. Thus, at best immense ruins are able to testify of the forces that will have the last word in all undertakings and constructions of the human spirit on this earth, in one way or another.”

Thursday 23.11 ⌚ 18:00–19:30

→ 070 (Small Concert Hall)

★ **Film My Way** (by Wiebke Pöpel, 2020)

☐ Cfr supra (see page 20)

Thursday 23.11 ⌚ 20:00–22:00 → Concert Hall

* **Dress Rehearsal orchestra**

Ausklang, Music for Piano and Orchestra (1984–1985)

Symfonieorkest KCB

conductor Bart Bouckaert

Jan Michiels, piano

Mendelssohn Violin Concerto in E minor, op. 64

Violin tbc (KCB student)

Felix Mendelssohn
Helmut Lachenmann

Violin Concerto
Ausklang, Musik für Klavier und Orchester

Ausklang is preceded by a traditional icon of the Western classical canon, Mendelssohn's wonderful violin concerto.

"In any case, tradition should not be a museum of untouchable treasures behind glass. But neither should it be a supermarket shelf overflowing with available curiosities, which everyone thinks they can walk by and help themselves to without restraint. Tradition is something alive, at once a document of living search, discovery, adventurous creation. In this respect it is a challenge to us, listeners as well as composers, to remain alive and adventurous in creation and reception."
(Helmut Lachenmann, excerpted from the documentary My Way)

Friday 24.11 ⌚ 20:00–22:00 → Amsterdam – Concertgebouw aan 't IJ

➤ **Concert Ausklang, Music for Piano and Orchestra (1984–1985)**

Symfonieorkest KCB

conductor Bart Bouckaert

Jan Michiels, piano

Mendelssohn Violin Concerto in E minor, op. 64

Violin tbc (KCB student)

Felix Mendelssohn
Helmut Lachenmann

Violin Concerto
Ausklang, Musik für Klavier und Orchester

☐ Cfr supra (see above)

Sunday 26.11 ⌚ 11:00–13:00 → Brussels – Bozar

➤ **Concert orchestra Ausklang, Music for Piano and Orchestra (1984–1985)**

Symfonieorkest KCB - conductor Bart Bouckaert

Jan Michiels, piano

Mendelssohn Violin Concerto in E minor, op. 64

Violin tbc (KCB student)

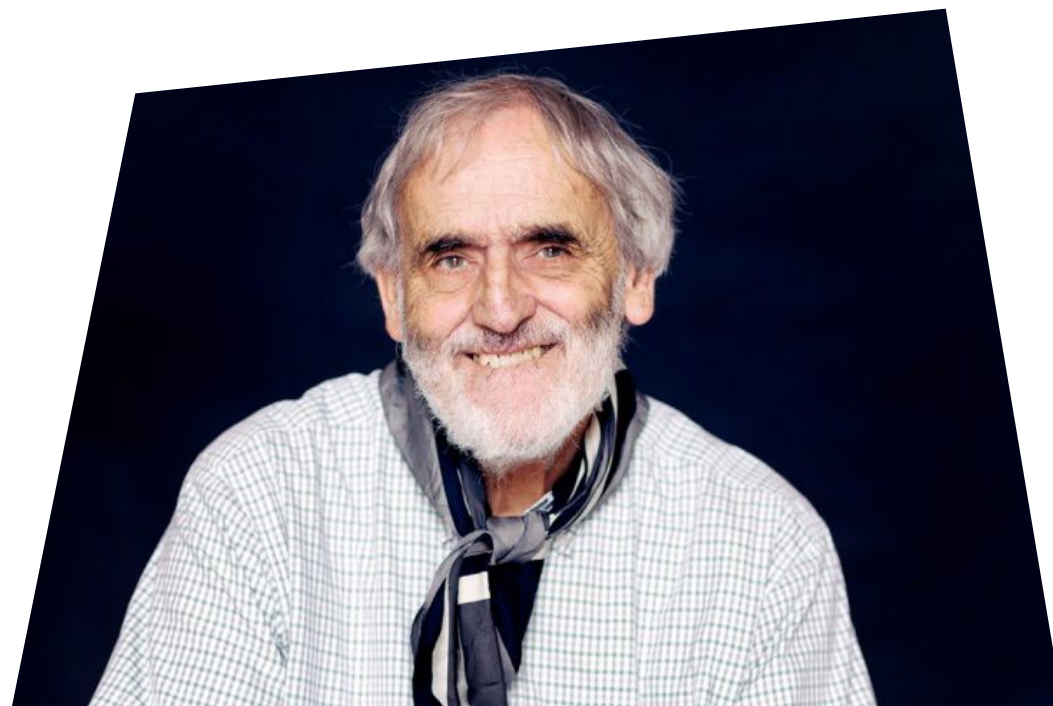
Felix Mendelssohn
Helmut Lachenmann

Violin Concerto
Ausklang, Musik für Klavier und Orchester

☐ Cfr supra (see page 24)

Monday 27.11

Congratulations, dear Helmut, with your 88th birthday!



Women Composers and Performers in 16th-, 17th-, and 18th-Century Music → Day 2 on 22.11

📡 Online Mini-Symposium

ONLINE via [Zoom Conference Call](#)

Meeting ID: 963 5456 6222

Passcode: 613141

Tuesday 21.11 🕒 19:00–19:15 → Online

Opening addresses

by *Peter Van Heyghen (KCB, BE)*

& *Holly Roberts (University of Oregon, Eugene, USA), symposium Chairs*

Tuesday 21.11 🕒 19:15–20:00 → Online

Women Musicians and Convent Culture in Italy in the Early Modern Period

by *Laurie Stras (Emeritus University of Southampton, UK)*



There has been a slow shift in understanding of the interaction between court and convent culture in academia, especially in Anglophone scholarship. Whereas convents were once perceived as closed and creatively uninteresting places, several decades of effort are finally bearing fruit in the public appreciation of how convents used art, music, and writing in their daily lives. However, there is still much work to do to reveal how ideas, practices, objects, and knowledge circulated into, out from, and between houses of women religious and women in courts. This talk uses material related to convents in the cities of Florence, Prato, and Ferrara in the long sixteenth century to show how networks based on family, institutions, and friendships could provide the means of creative exchange between noblewomen and women religious, who had nonetheless taken vows that prevented them from re-entering the secular world.

Tuesday 21.11 🕒 20:00–20:45 → Online

Gendering early 17th-Century Music

by *Suzanne G. Cusick (New York University, USA)*

No abstract provided



Tuesday 21.11 🕒 20:45–21:30 → Online

Performing Early Music from Italian Convents Today: Some Practical Considerations

by *Candace Smith (Cappella Artemisia, Sala Bolognese, IT)*



“Nearly all the nunneries practice music, both playing numerous sorts of musical instruments, and singing,” wrote the Milanese historian Paolo Moriggi about the musical situation in Italian convents in 1595, just one of the many citations that abound throughout the late 16th and 17th centuries. These provide us with images of a fabulous musical world inhabited by women – singers, players and even composers, all the more intriguing considering the truly draconian restrictions governing virtually every aspect of these cloistered women’s lives, especially their music.

Moreover, a veil of mystery surrounds this repertoire: the music written by and for the nuns often includes parts for tenor and bass voices, and the use of instruments was officially forbidden in the convents. How, then, was this music performed?

This question prompted Candace Smith back in 1991 to found Cappella Artemisia, a group of female singers and instrumentalists dedicated to the performance of music from the convents of Early Modern Italy. In the over thirty years performance career, they have learned that there is no single answer to the question. In their work, they constantly experiment with various solutions, based on musical considerations, vocal timbres and ranges of singers, and even such banal factors as budget and availability of musicians. This led to the conviction that the nuns themselves searched for their own solutions and experimented with this repertoire in much the same way. This paper will examine the repertoire in question and discuss their approach to performing it as it would originally have been heard: without male voices.

Tuesday 21.11 🕒 21:30–22:15 → Online

Antonio Vivaldi and the Women of the Venetian *Ospedale della Pietà*

by *Micky White (Ospedale della Pietà, Venice IT)*



Between 1703 until shortly before his death in 1740, Antonio Vivaldi formed a unique collaborative venture with a group of female musicians: the *figlie di coro*, or “choir daughters”, of the Venetian orphanage, convent and music school, the *Ospedale della Pietà*. Who these women were, what their daily life at the *Pietà* was like, what musical skills they had, to what extent Vivaldi was sensitive to their extraordinary position, and what the unique situation of an all-female ensemble implied for performance practice are the topics treated in this paper.

Women Composers and Performers in 16th-, 17th-, and 18th-Century Music → Day 1 on 21.11

📡 Online Mini-Symposium (also on 22.11)

ONLINE via [Zoom Conference Call](#)

Meeting ID: 998 5281 9797

Passcode: 866502

Wednesday 22.11 🕒 19:00–19:45 → Online

Antonia Bembo as Early Feminist

by Claire Fontijn (Wellesley College, MA, USA)

Musicological information about the singer-composer Antonia Bembo (c.1640–c.1720) has come a long way since Yvonne Rokseth's pioneering 1937 article. Rokseth consigned Bembo's identity to the "enigmas of music history," a challenge Fontijn took up in 1990, and led to a veritable wave of interest in Bembo, including complete CD recording and two staged premieres of her opera *L'Ercole Amante*.

This paper considers Bembo's life and work as an early feminist. Her bravery in leaving Venice, her native city, for Paris around 1677 also meant parting with her three young children. She found the means to pursue her musical craft in Paris, where she enjoyed its favourable climate for independent and creative women. She directed a substantial part of her energy toward the glorification of King Louis XIV in song, but many of her best compositions focused on the plight of women. Among those she honoured with cantatas were the mythological character Clytie, the Virgin Mary, and the martyred saint Reine. She regaled Marie-Adélaïde, Duchess of Burgundy (1685–1712), with a number of pieces for her wedding; for the duchess's firstborn, Bembo wrote a celebratory *Te Deum* and a multi-movement *Divertimento*. This presentation focuses on three salient aspects of Bembo's woman-centered music: (1) her attentive biography of the Duchess of Burgundy, (2) her empathetic readings of the stories of Clytie and Reine, and (3) her highly emotional and lyrical depictions of the Virgin Mary.



Wednesday 22.11 🕒 19:45–20:30 → Online

Women's Voices in 17th- and 18th-Century Opera

by Wendy Heller (Princeton University, NY, USA)



It has been twenty years since the publication of Heller's first book, *Emblems of Eloquence: Opera and Women's Voices in Seventeenth-Century Venice*, and since that time we've learned a great more about this repertory, the social circumstances in which the operas were produced, the singers who performed in them, and have also developed more sophisticated ways of thinking about gender in early modern Europe. Moreover, in the intervening years many more Venetian operas have been performed and edited, allowing us to get know these works not merely as dusty manuscripts but as living entities through the voices and bodies of singers. This talk will consider what we've learned over these twenty years, how we might approach some of these questions now, and considers as well the questions we might ask about Venice and women in the eighteenth century.

Wednesday 22.11 🕒 20:30–21:15 → Online

Assessing the Impact of Maria Antonia of Saxony (1728-1780) as Composer, Librettist, Singer, and Patron of the Arts

by Estelle Joubert

(Fountain School & Dalhousie University, Halifax, CA)

This paper examines the numerous contributions of Maria Antonia of Saxony as composer of two operas, *Il trionfo della fedeltà* (1754) and *Talestri, regina delle amazzoni* (1763), in addition to some shorter works; librettist of the oratorio *La conversione di Sant'Agostino* (1750) set to music by Johann Adolph Hasse; performer of lead roles in both of her operas in closed court performances in Dresden; and, as patron of the arts, working with the Breitkopf firm to facilitate a range of printed score publications.



Wednesday 22.11 🕒 21:15–22:00 → Online

Round table

Moderator: Holly Roberts

JAZZ DAYS — vom Geist beherrschte Magie: Contemporary jazz composing

Contemporary jazz composers often take inspiration from 20th-century classical compositional practices and techniques, such as spectralism or Messiaen modes. During the two jazz days of this research festival, we invite international experts to shed light on how they negotiate this relationship through their research and practice and learn how they or the performers they study approach this “vom Geist beherrschte Magie.”

Thursday 23.11 ⌚ 10:00–12:00 → Class 071

■ ▲ **Lecture and Workshop**

Les Petits Pays Colorés: colours of Messiaen in jazz

by **Bo van der Werf** (LUCA School of Arts – Leuven/KULeuven)

The music of the French classical composer Olivier Messiaen (1908–1992) is all about colours, one of its distinctive features being the separation of rhythm, melody, and harmony, with on the harmonic level, a delineation by the seven modes of limited transpositions and their polymodal combinations. These ideas have fascinated jazz performers for some time, but the practical, systematic study of how these could be used organically in jazz contexts wasn't done until van der Werf's doctoral research.

Being an improvising musician, his research is entirely based on real-life situations, and he developed practice-based methods for using Messiaen's ideas and materials in a jazz context, accessible to all experienced improvising musicians interested in enriching their vocabulary. During this presentation, van der Werf will demonstrate the methods he developed for using Messiaen's colours in jazz, both in improvisation and composition.

Baritone saxophonist and composer Bo van der Werf is a well-established figure on the Belgian jazz scene. He is a founding member of OCTURN and was the baritone saxophonist of the Brussels Jazz Orchestra for almost three decades. He is also active as a sideman in bands such as Lidlbj and composes for films, dance performances, and contemporary classical ensembles. Van der Werf is a lecturer of music theory and analysis at the Royal Antwerp Conservatoire and the LUCA School of Arts – Leuven, where he currently finalises his PhD project on applying Messiaen's musical systems in jazz.



Monday 27.11 ⌚ 10:00–12:00 → 070 (Small Concert Hall)

■ ▲ **Lecture and Workshop**

Spectralism and AI in composition and improvisation

by **Frédéric Maurin** (Orchestre National de Jazz, France)

While the roots of spectral music can be traced back to the 1970s, artificial intelligence (AI) is a relatively new development. These two seemingly unrelated

elements come together in Maurin's latest work, *Ex Machina* (2022), a collaboration of the Orchestre National de Jazz, France's national jazz orchestra, with celebrated saxophonist and composer Steve Lehman.

In *Ex Machina*, the jazz orchestra is enhanced by embedding generative and interactive electronics processes, designed by Ircam, into the very core of the ensemble.

In this session, open to all music students, Maurin will present some of his work on integrating of certain techniques from spectralism in a jazz ensemble and using AI technologies

in specific writing processes and in real-time improvisation. If technical conditions allow it, the software, developed by Ircam, the celebrated research institute for (electronic) music, will be demonstrated, revealing its live implications.

After graduating as an engineer, **Frédéric Maurin** pursued studies in Paris in jazz performance and classical composition. From 2005 to 2018, he conducted and composed for Ping Machine, a large ensemble unanimously recognized as a reference on the new European jazz scene, and recorded five albums. Influenced by composers such as Gérard Grisey, Steve Coleman, György Ligeti, Frank Zappa, or Meshuggah, France Musique described his compositions as “a musical utopia”. In 2018, Maurin was appointed Artistic Director of the Orchestre National de Jazz, their latest work being *Ex Machina* (2022), a collaboration with saxophonist and composer Steve Lehman.



Monday 27.11 🕒 14:00–15:30 → 070 (Small Concert Hall)

■ **Lecture** **Why do we play that way? Abstraction to formal systems in contemporary jazz practice**

by *Paul Albenge (Sorbonne Université, Paris)*

Through a brief rereading of the history of jazz and its evolution, this lecture aims to highlight different conceptions that are useful for understanding contemporary jazz practice. Albenge's research focuses on the music of flutist "Magic" Malik Mezzadri, guitarist Nelson Veras, and saxophonist Bo van Der Werf, both in their compositions and improvisations. Their approaches diverge from common jazz practice yet are fully integrated into the paradigm of the jazz field.

This presentation attempts to explain how a contemporary jazz scene has reformulated its musical discourse with the help of systems of constraints without losing the audiotactile characteristics of jazz. Through the analysis of various transcriptions, we'll see how abstraction plays an important role in how jazz is practiced today, both through composition and performance.

Paul Albenge is a doctoral student at Sorbonne University (IReMus-CNRS), Paris, working on the use of formal systems in contemporary jazz practice under the supervision of Laurent Cugny. His work has appeared in journals such as *Musicologies Nouvelles* (2020, 2023), and he has presented at international conferences such as the Société Française de Musicologie (2021) and Rhythm Changes (2022). Albenge is a temporary teaching fellow (ATER) at the Université Jean Monnet in Saint-Étienne, where he lectures jazz and methodology in the bachelor's and master's degrees.



Monday 27.11 🕒 15:30–16:30 → 070 (Small Concert Hall)

○ **Round Table Discussion**

New Models and Abstractions for Jazz

with *Frédéric Maurin (ONJ)*, *Paul Albenge (Sorbonne)*, *Piergiorgio Pirro (KCB/VUB)*, and audience members, chaired by *Matthias Heyman (KCB/VUB)*

In recent years, various new theoretical models and abstractions have been pollinating jazz music, such as Messiaen modes, innovative forms of rhythmic organization, and concepts derived from spectral music. This is thanks to the work of pioneering musicians who have devised new formal approaches or adapted frameworks from different musical traditions.

Taking off from the practical knowledge in the field provided by Maurin, Pirro and the analytical insights offered by Albenge, we encourage discussing the opportunities these new ideas offer to jazz performance. Are these models fit for adoption by a broad base of musicians, as modal harmony or motivic development have been in the past? How are they redefining the approach to improvisation? And ultimately, what is their potential, and how are they shaping the language of jazz to come?

We invite the public to join our speakers and participate in this open roundtable conversation.

This roundtable is initiated and prepared by Piergiorgio Pirro, a research assistant at KCB whose doctoral research focuses on spectral composition and improvisation in a (small) band context.



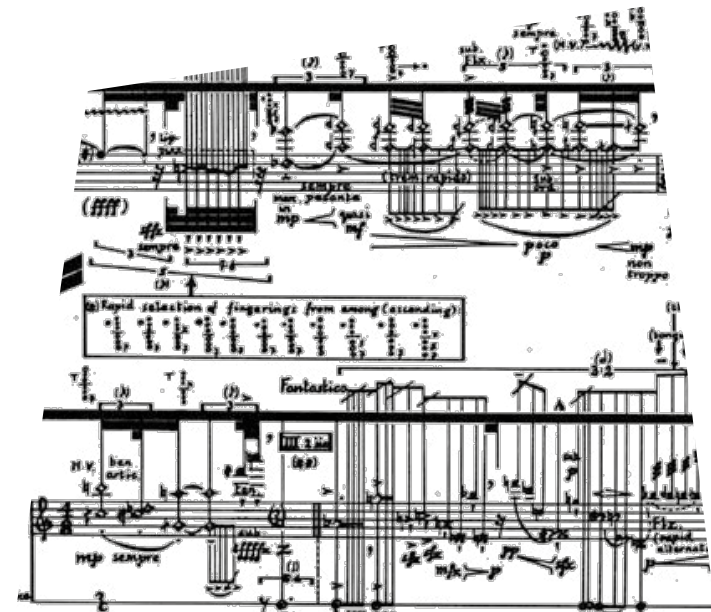
by Vera Viehöver

Vera Viehöver is professor of German Literature at the University of Liège. Her research and fields of interest include Enlightenment and Romanticism Studies, musician autobiographies, women's authorship and agency, French-German literary transfer and translation theory. She is currently working on a book entitled *Violins and violinists in Literature. A History of the Rise and Fall of the Bourgeoisie*.



by Ine Vanoeveren

Belgian flutist and Doctor of Musical Arts **Ine Vanoeveren** is specialized in contemporary music and XR-performance. She performed at numerous contemporary music festivals worldwide and won several international awards and prizes. In addition to performing, Ine is an assistant professor in contemporary music performance at the Royal Conservatory of Liège, and a researcher in XR-performance and metaverse applications at Hogeschool PXL, Hasselt, Belgium. She is also the coordinator of the postgraduate eArts at PXL-MAD and of the brand-new Virtual Art & Entertainment Lab of Hogeschool PXL.



MIM – Brass music in Brussels during the Fin De Siècle and the interwar years

→ Entrance via Villa Hermostraat 1, 1000 Brussels
(take the 'entrée des musiciens')

Important notice: the MIM is closed on Mondays but opens its doors for KCB.
On entering the building, you need to register yourself.
Please arrive at least 15 minutes before the start of the event you want to attend.

Monday 27.11 10:00–11:00

*** Guided tour "The MIM goes Brass"**

by *Géry Dumoulin*

→ Point of departure: foyer Sax on the first floor of MIM

✉ Registration mandatory: via jeroen.billiet@ehb.be

Places very limited. First come, first serve.

A look at the labrosones of the Musical Instruments Museum (MIM) through the collections on display, from ethnic examples to the refinements of the 19th-century industrial revolution, via testimonies of Renaissance, baroque and classical instrument making. Special focus will be placed on the instruments made by the Sax family.



Monday 27.11 11:30–12:15 & 13:30–14:15

*** Guided tours**

No Reserve – the 'Hidden' Collection of the MIM

→ Point of departure: foyer Snoeck, fifth floor of MIM

✉ Registration mandatory: via jeroen.billiet@ehb.be

Places very limited. First come, first serve.

In between the concert and lectures on this day, the brass and string collections can be visited during a guided tour. The Brussels MIM, originally founded as an in-house museum of our conservatory, is one of the most famous musical instrument museums in the world. This guided tour will be hosted by MIM-curators Géry Dumoulin and Dr. Anne-Emanuelle Ceulemans. It will provide an exclusive look into the collections that are currently in storage and normally inaccessible to the public. At the same time, you will discover hidden treasures and what goes on behind the scenes in the museum, how musical objects are stored and preserved, and the conditions in which they are kept.



Monday 27.11 12:30–13:30 → Concert Hall MIM

➤ Concert of music by Les Synthétistes

by *brass students of Koninklijk Conservatorium Brussel*

Despite the fact that the technical and musical standards of brass players at the Brussels and Paris Conservatoires were very high, the original repertoire for brass players was still relatively limited. Similar to what happened in Paris in the 19th century, Brussels fellow composers and teachers at the Conservatoire would be asked to compose new repertoire and test pieces for the *Concours du Conservatoire*. Paul Gilson and his students, the Synthetists composed a considerable output for these final exams of trumpet, horn, trombone and tuba at the Brussels conservatoire. These original works will be performed by students during this concert.

Monday 27.11 🕒 14:30–15:30 → Concert Hall MIM

■ **Lecture** Belgian Music for Brass Ensemble:
from the Fanfare Wagnérienne to the Synthetists
by *Luc Vertommen*

In 1894, François-August Gevaert founded a large brass ensemble at the Brussels conservatoire to teach students how to play the new Wagner tubas for the historic performance of Wagner's *Das Rheingold* at the Brussels conservatoire in 1895. Since no repertoire yet existed for this new orchestral form, their conductor Henri Séha asked the likes of Paul Gilson and August De Boeck to compose for his Fanfare Wagnérienne. During the interwar period, seven of Gilson's pupils gathered in the composers collective Les Synthétistes. These Synthetists inherited their master's love of brass and wind music and, each in their own modern style, composed music for brass ensemble.

Monday 27.11 🕒 15:45–16:45 → Concert Hall MIM

■ **Lecture** Meet the Ancestors:
brass education in Brussels during the Belle Époque
by *Jeroen Billiet*

This lecture focusses on the brass classes of the Brussels conservatoire at the time of the *Fanfare Wagnérienne*, and the impact of brass players trained in the studios of L. H. Merck, J. H. Duhem, A. Goeyens and H. Séha. It will focus on people, repertoire, style, and educational methods, in relation to surviving aspects of this “historical school” in our current-day training system.



Contemporary Performance Practices

Tuesday 28.11 10:00–11:00 → Class 942

■ **Lecture Color and Sound:**

Experimentation on the Interaction between them

by *Nuno Cernadas*

Throughout Nuno Cernadas' PhD research on Aleksandr Scriabin's Piano Sonatas and the conceptualization of a light dimension to accompany them (namely Sonatas 6-10), one fundamental question has stayed: what does light (colour) contribute to the total artistic experience?

To look for answers, which is no guarantee of finding them, one should search the sources, the links to the original idea.

Scriabin's *Prometheus, the Poem of Fire*, op. 60 (1910) is a revolutionary piece in many ways: it crystallized a new harmonic language away from tonality; with its part for colour organ, it was one of the (if not the) first modern multimedia musical works to be composed; and it triggered the imagination of generations of sound and visual artists, some looking to find the Holy Grail of light-sound dualism as a manifestation of a unitary principle, some simply aiming for a meaningful realization (with variable degrees of mystical inclination) of Scriabin's work.

Scriabin's annotated score from 1913 (kept at the Bibliothèque Nationale de France) gives deeper insights into his complex ideas for the Luce part. Considering this primary source as a departure point, we will explore ways to answer the first question, by turning the concert hall into a 'temple' of light and colour and observing the potential for the enjoyment and tacit understanding of this most fascinating work of art.



Tuesday 28.11 11:15–12:15 → 070 (Small Concert Hall)

➤ **Concert Children and Childhood**

by *Bobby Mitchell, piano*

Helmut Lachenmann *Ein Kinderspiel* (1980)

Robert Schumann *Kinderszenen*, Op. 15 (1838)

Bobby Mitchell *Songs from Childhood* (2020)

In honor of guest composer Helmut Lachenmann and in celebration of the unique part of our lives that we call childhood, this concert programme brings together three very different piano cycles that musically reflect this special time in our lives. Although Lachenmann, Robert Schumann, and Bobby Mitchell himself utilize different musical styles and have created music that emerges from three different perspectives, the thread that ties the music together remains audible and helps to bring these piano cycles together in dialogue. Whereas Lachenmann reconceptualizes the piano, almost as if a childlike perspective towards the instrument allows it to function in a newly resonant way, Schumann has rather composed reflections on childhood from the point of view of a (nostalgic?) adult. *My Songs from Childhood* take another, perhaps more conservative, approach by attempting to encapsulate music that was familiar to Mitchell as a child in a virtuoso piano setting.



Tuesday 28.11 🕒 14:00–15:15 → 070 (Small Concert Hall)

➤ **Concert Old and New Partitas**

by *Marco Mantovani, piano*

J.S. Bach	<i>Partita n.6 in E minor BWV 830</i>
Heinz Holliger	<i>Partita for piano</i>
Robert Schumann	<i>Blumenstück op. 19</i>

Inspired by Francis Bacon's study after Velazquez's portrait of Pope Innocent X, Marco Mantovani proposes an unusual approach to the works of Bach and Holliger. by intertwining *Bach's Partita n.6 in E minor*, a suite of dances with a unified tonality, and Holliger's compilation of diverse genres, a surprising and exciting musical experience emerges. This seamless blend allows the audience to better grasp the complexity of these masterpieces and discover the similarities between them. It showcases how Bach's enduring influence continues to inspire composers, bridging the gap between different backgrounds and aesthetics, even across centuries. The interweaving of the Partitas by Bach and Holliger will also briefly evoke Schumann: ein Traum im Traum ...



Tuesday 28.11 🕒 16:00–17:30 → 070 (Small Concert Hall)

■ ▲ **Lecture/Workshop Tarantella**

by *Luca Isolani*

In his lecture, Luca Isolani will explore the intersection between the folk practice of Tarantella and art music. He will share how modern interpreters can approach Tarantella to improve their playing and deepen their understanding of the genre's history and evolution. The lecture will be followed by an explanation of the principle rhythmic and melodic features of Tarantella, which will be put into practice in a workshop open to all instrumentalists.



Music & Technology — Rodrigo Constanzo

Wednesday 22.11 🕒 11:00–12:30 → Class 140

■ **Lecture Hitting laptops with drumsticks:**
approaches to performing with drums and electronics
by Rodrigo Constanzo

Rodrigo Constanzo will present some of his recent work, focusing on his combination of drums and electronics in live performance contexts. This work is grounded in interdisciplinary research. It involves audio analysis, machine learning, digital fabrication/CAD, supplemented with detours into turntablism and DJ culture, and into the reappropriation and recycling of instrumental virtuosity in digital instrument design. Amongst the works he will discuss are *Kaizo Snare* for amplified snare, electronics, and robotics, as well as works involving hacked CD players and reactive DMX lighting.

🕒 14:00–15:30 → Class 140

▲ **Workshop Hitting laptops with drumsticks:**
approaches to performing with drums and electronics
by Rodrigo Constanzo

Constanzo's workshop will focus on exploring machine learning in the context of real-time, low-latency electro-acoustic performance. Participants are encouraged to bring their instrument and explore the possibilities of "SP-Tools," a set of machine learning tools for drums and percussion that is also applicable to other instruments and audio input types (e.g., guitar, voice, flute). The workshop will also include a discussion on some broader machine learning concepts, in the context of music making via the Fluid Corpus Manipulation toolbox. Some prior knowledge of machine learning and Max is useful but not required.

Active participation reserved for students of Live Electronics and Music Technology courses - open for all to attend.

Thursday 23.11 🕒 10:00–17:00 → Class 140

◆ **Masterclass Live Electronics**
by Rodrigo Constanzo

Active participation reserved for students of Live Electronics and Music Technology courses - open for all to attend.



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