

POLYPHONIC THE SOUND OF BRUSSELS KC[®] PERFORMANCE SPACES KCB Koninklijk Conservatorium Brussel Research Festival

17–29
November
2025

POLYPHONIC PERFORMANCE SPACES 2025



LEGENDA

- Concert
- Lecture
- ▲ Workshop
- Round Table
- ◆ Masterclass

Every year, the Polyphonic Performance Spaces research festival brings the best of artistic research to Koninklijk Conservatorium Brussel. This edition explores *The Sound of Brussels*: the city's exceptionally rich sonic heritage, – past, present, and future.

This year's programme pays tribute to the cultural and educational legacy of Koninklijk Conservatorium Brussel (KCB), showcasing rare treasures from its library, highlighting connections with renowned instrument makers, and offering a future perspective on its evolving role in the musical landscape.

Another hidden gem, the Coudenberg Palace, will be brought back to life through a series of lectures that illuminate the musical and historical context of the period 1500–1800.

The journey continues into the interwar years, when Brussels emerged as a vibrant stage for international modernism. Composers such as Béla Bartók, Igor Stravinsky, and Darius Milhaud found eager audiences for their work within the city, while Brussels also became a thriving hub for the international jazz scene, a legacy that continues to resonate powerfully to this day.

The Sound of Brussels invites exploration, there is so much to discover. Take your sense of adventure and join us for a series of lectures and workshops by internationally renowned performers and scholars!

Kristin Van den Buys
Head of Research

→ Addresses (Brussels)

- KCB, Kleine Zavel 5
- Musical Instrument Museum, Hofberg 2
- Erasmushogeschool Brussel, Campus Kaai, Nijverheidskaai 170
- Coudenberg Palace, Koningsplein 10
- Flagey, Heilig Kruisplein

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

More details on
pages 12–13

DAILY SCHEDULES

Monday 17 November

RES#19+ RESEARCH GROUP

→ Erasmushogeschool Brussel, Campus Kaai, Media Room
No registration needed

🕒 14:00–16:00

■ **Lecture** Gender and the Conservatoire:
mirror to the past, incentives for the future
by Sasha Rasmussen (University of Nottingham)
&

▲ **Workshop** Sounds of the Past:
Finding Aurality in Textual and Visual Source Material
Chair: Kurt Bertels (KCB, VUB)

More details on
pages 14–15

Tuesday 18 November

RES#19+ RESEARCH GROUP

→ Musical Instrument Museum of Brussels (MIM), concert hall
No registration needed

Brussels Calling: Heritage, the Romantic-Modernist Conservatoire & the Modern-Day Performer

🕒 9:30–9:45

Introduction

by Jeroen Billiet (KCB) and Kristin Van den Buys (KCB, VUB)

🕒 9:45–10:45

▲ **Keynote/Workshop** Thinking about Listening:
Music and Sound in Historical Practice
by Sasha Rasmussen (University of Nottingham)

🕒 11:00–12:00

■ **Lecture** Brussels calling (1): aspects of musical life
*by Benjamin Glorieux (KCB), Nuno Cernadas (KCB),
Eleonora Perretta (KCB) and Richard Sutcliffe (MIM).
Chair: Jeroen Billiet (KCB)*

🕒 12:30–13:15

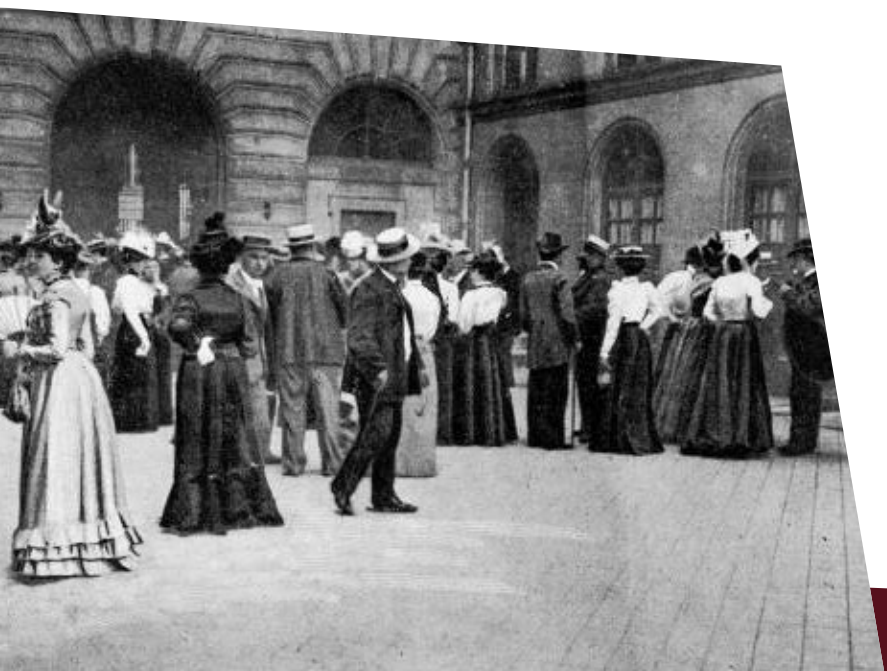
➤ **Concert** Eclectic Lunchtime Concert
by all presenting researchers

🕒 13:30–14:30

■ **Lecture** Brussels calling (2): the case of brassiness
*by Jens Demey (KCB), Paul Voet (KCB) and Jeroen Billiet (KCB)
Chair: Nuno Cernadas (KCB)*

🕒 14:45–16:00

Group discussion; wrap up and conclusions
Chair: Sasha Rasmussen (University of Nottingham)



More details on
pages 16–20

Monday 24 November

HISTORICALLY INFORMED PERFORMANCE PRACTICE RESEARCH GROUP

**The Sounds of Brussels:
Six Lectures on Music in Brussels,**
in the Frame of Coudenberg Sound Box-Fest
& Polyphonic Performance Spaces

→ Coudenberg Palace, Aula Magna.
Entrance Koningsplein 10, 1000 Brussels

 **Reservation obligatory (click to register)** before 20.11



🕒 14:00–14:55

■ **Lecture** Introducing 'ReCoudenberg: Reenacting the
Musical Life of the Coudenberg Palace' CSBF 2025–2031
by Matteo Gemolo (CSBF)



🕒 14:55–15:50

■ **Lecture** Musical Practices in Brussels and the
(Southern) Netherlands during the 16th and 17th Centuries
by Peter Van Heyghen (KCB)



🕒 16:10–17:05

■ **Lecture** Music at the Brussels Court and the Cathedral
of St. Michael and St. Gudula during the 18th Century
by Florian Heyerick



🕒 17:05–18:00

■ **Lecture** Archival Echoes of Brussels' Opera History,
ca 1650–1750
by Bruno Forment (Orpheus Instituut)

More details on
pages 16–20

🕒 19:00–20:00

■ **Lecture** The silent Sounds of Brussels:
Musical Treasures in the Libraries of the KB and KCB/CRB
by Ann Kelders (KB) and Johan Eeckeloo (KCB)



🕒 20:00–21:00

■ **Lecture** The musical Instrument Makers Rottenburgh:
Actual State of Research
by Stefaan Verdegem (KCB) and Jan De Winne (KCB)



Tuesday 25 November

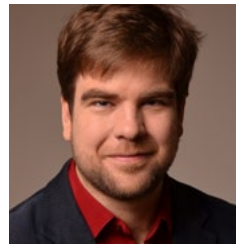
More details on
page 21

COMPOSITION, MUSIC WRITING & MUSICOLOGY RESEARCH GROUP

🕒 14:00–16:00

■ **Lecture** Six Keys to the Life and Works of Béla Bartók:
the String Quartets
by Zsombor Németh

→ KCB, Room 042
No registration needed





More details on
 ☐ pages 22–23

Wednesday 26 November

JAZZ, IMPROVISED & POPULAR MUSIC Jazz day: Sketches of Brussels

→ EhB Campus Kaai, building C, Room 212 (2nd floor)
 No registration needed

🕒 10:00–10:45

🕒 **Round Table** Sketches of Brussels,
 the Brussels jazz scene in the nineties
*with Kris Defoort, Jeroen Van Herzeele (KCB)
 & Stéphane Galland (KCB)*

🕒 11:00–12:00

📖 **Lecture** 'The Original Brussels Sprout':
 Toots Thielemans and the Brussels Jazz Scene,
 from Protagonist to Icon
by Alexandre Piret (ULiège/VUB)

🕒 13:00–16:30

📖 **Workshop** Sketches of Belgium *by Kris Defoort*
Band preparation by Piergiorgio Pirro (VUB)

More details on
 ☐ pages 24–25

Thursday 27 November

COLLECTIVE CREATION RESEARCH GROUP

🕒 10:00–13:00

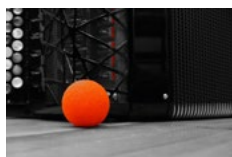
📖 **Workshop** Listening to the Kleine Zavel: Collective
 soundscape creation of KCB and its surroundings
by Luca Piovesan (KCB, VUB)

→ Extra muros

☑ Registration via mail to luca.piovesan@ehb.be

🕒 14:30–16:30

📖 **Lecture/Recitals** Fast nur Luft
*by Tomma Wessel (KCB) with Annelies Van Parys (KCB),
 Frederik Neyrinck & Marta Gentilucci (University of Cambridge)*
 → Concert hall MIM (Musical Instruments Museum)
 No registration needed



More details on
 ☐ page 26

Friday 28 November

COLLECTIVE CREATION RESEARCH GROUP

→ KCB

No registration needed

🕒 10:00–11:00

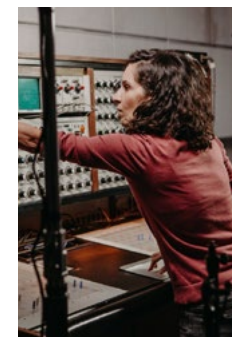
📖 **Lecture** Symphonia Botanica
by Michelle Agnes (KCB)
 → KCB, room 071

🕒 11:15–12:15

📖 **Lecture** on her work
by Svetlana Maraš (Hochschule für Musik FHNW, Basel)
 → KCB, room 071

🕒 14:00–18:00

📖 **Masterclass**
by Svetlana Maraš (Hochschule für Musik FHNW, Basel)
 For students Music & Technology
 → KCB, room 140



Saturday 29 November

CONCERT

🕒 18:45–19:15

📖 **Lecture** Béla Bartók and Brussels: a musical connection
 Introduction to the evening concert
*by Carl Van Eyndhoven (KULeuven)
 and Kristin Van den Buys (KCB, VUB)*
 → Flagey, Foyer VIP

🕒 19:30–21:45

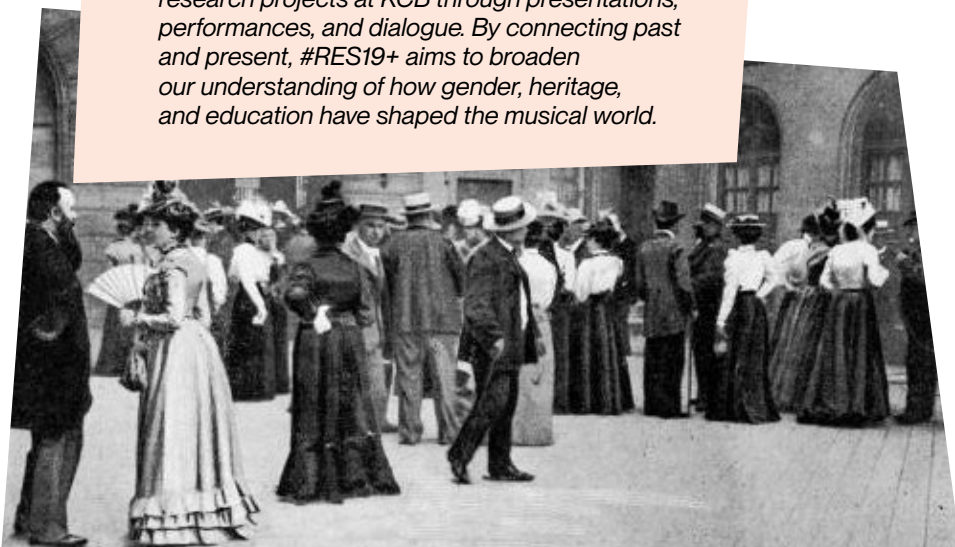
📖 **Concert**
by KCB Symphony Orchestra, conductor Christian Arming
 → Flagey, Studio 4
 📄 **Reservation obligatory (click to register)**

More details on
 ☐ page 27



RES#19+ RESEARCH GROUP

The #RES19+ Research Group at KCB is dedicated to the study of music in the long nineteenth century, exploring its practices, institutions, and cultural contexts. This year's Research Days feature **Sasha Rasmussen** (University of Nottingham) as central guest, with lectures, workshops, and discussions centred on musical life and education in nineteenth-century Brussels. Special attention is given to the role and visibility of female musicians, both in historical perspective and in today's artistic landscape. Alongside Dr. Rasmussen's contributions, the programme showcases current research projects at KCB through presentations, performances, and dialogue. By connecting past and present, #RES19+ aims to broaden our understanding of how gender, heritage, and education have shaped the musical world.



Monday 17 November

RES#19+ RESEARCH GROUP

→ Erasmushogeschool Brussel, Campus Kaai, Media Room
No registration needed

🕒 14:00–16:00

■ **Lecture** Gender and the Conservatoire:
mirror to the past, incentives for the future
by *Sasha Rasmussen* (University of Nottingham)

&

▲ **Workshop** Sounds of the Past:
Finding Aurality in Textual and Visual Source Material
Chair: *Kurt Bertels* (KCB, VUB)

This interdisciplinary workshop is an exploration of historical soundscapes, both musical and ambient. How did people listen in the past, and how might we access their experience of sound through surviving archival materials? Especially in the absence of audio recordings, or for periods which predate this technology, what can we learn about listening practices through textual accounts or visual depictions? In analysing historical distinctions between 'music' and 'noise', or between 'hearing' and 'listening', we can retrace how sound contributed to cultural constructions of gender, race, and class, and how these soundscapes mapped onto the social geography of the modern city. Drawing on methodologies from historical musicology and sensory history, the workshop offers an introductory guide to integrating an awareness of aurality into research on the nineteenth and twentieth centuries. We will discuss a number of case studies of historical actors who encountered sound in ways which either reinforced or subverted their sensory expectations, to illuminate the role of sound in shaping their lives and identities.

Tuesday 18 November

RES#19+ RESEARCH GROUP

→ Musical Instrument Museum of Brussels (MIM), concert hall
No registration needed

Brussels Calling: Heritage, the Romantic-Modernist Conservatoire & the Modern-Day Performer

🕒 9:30–9:45

Introduction

by Jeroen Billiet (KCB) and Kristin Van den Buys (KCB, VUB)

🕒 9:45–10:45

▲ **Keynote/Workshop** Thinking about Listening: Music and Sound in Historical Practice

by Sasha Rasmussen (University of Nottingham)

The experience of listening has proven elusive for historians and musicologists alike, both for its ephemerality and its emotional complexity. In this talk, Sasha Rasmussen will reflect on why many historians have been so reticent to incorporate sound as evidence in their research, and what can be gained through greater attention to the aural environment. As the notion of “embodied history” gains traction in academic circles, music and sound emerge as essential elements of the sensory landscape, and therefore pivotal to how people in the past experienced the world around them. Taking formal music education as a theoretical springboard, this presentation explores the relationship between musical performance and the perception of sound. In these institutional contexts, historical actors more readily and explicitly articulated their listening habits, as they deliberately worked to train their aural abilities. However, the modes of listening they employed were also contingent on a host of social and material factors beyond the musical score. Rasmussen argues that by approaching the subject of listening through the bifocal lens of musicology and cultural history, we gain a deeper understanding of how sound was made meaningful, on the level of individual experience and within the broader societal framework.

🕒 11:00–12:00

■ **Lecture** Brussels calling (1): aspects of musical life

*by Benjamin Glorieux (KCB), Nuno Cernadas (KCB),
Eleonora Perretta (KCB) and Richard Sutcliffe (MIM).
Chair: Jeroen Billiet (KCB)*

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➤ **Concert** Eclectic Lunchtime Concert

by all presenting researchers

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*by Jens Demey (KCB), Paul Voet (KCB) and Jeroen Billiet (KCB)
Chair: Nuno Cernadas (KCB)*

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Group discussion; wrap up and conclusions

Chair: Sasha Rasmussen (University of Nottingham)

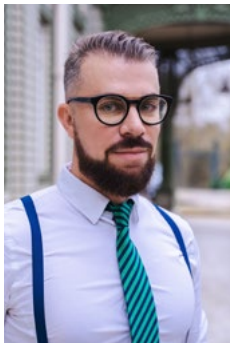


Monday 24 November

**HISTORICALLY INFORMED PERFORMANCE
PRACTICE RESEARCH GROUP**

**The Sounds of Brussels:
Six Lectures on Music in Brussels,**
in the Frame of Coudenberg Sound Box-Fest
& Polyphonic Performance Spaces

→ Coudenberg Palace, Aula Magna.
Entrance Koningsplein 10, 1000 Brussels
🗳 **Reservation obligatory (click to register)** before 20.11



🕒 14:00–14:55
■ **Lecture** Introducing 'ReCoudenberg: Reenacting the
Musical Life of the Coudenberg Palace' CSBF 2025–2031
by *Matteo Gemolo (CSBF)*

This paper introduces ReCoudenberg, a large-scale interdisciplinary project (2025–2031) aimed at recovering and reimagining the long-forgotten musical heritage of Brussels' Coudenberg Palace, once a key cultural and political centre in the Southern Netherlands under the Burgundian and Habsburg dynasties. Anchored by the Coudenberg Sound Box Fest, the project integrates historical musicology, artistic research, public humanities, and immersive technologies.

Developed in partnership with leading Belgian and European institutions, the initiative includes scholarly and public-facing publications, open-access digital archives, historical reconstructions, new commissions, and educational programmes. Through concerts, installations, and civic engagement, *ReCoudenberg* repositions early music within a broader public and creative framework, bridging heritage and innovation.

🕒 14:55–15:50

■ **Lecture** Musical Practices in Brussels and the
(Southern) Netherlands during the 16th and 17th Centuries
by *Peter Van Heyghen (KCB)*

The history of musical life in the Southern Netherlands during the 16th and 17th centuries has, for two reasons, remained largely underexplored to this day. First, in the 16th century, the most prominent composers of Southern Netherlandish origin — who have since received considerable attention within musicology — were almost all active outside the Netherlands, particularly in Northern Italy, Austria, Southern Germany, and Spain. Second, in the 17th century the Southern Netherlands lost their international significance almost entirely, as the most important musical innovations that shaped European musical life of that century first took place in Italy and later in France. This does not mean, however, that nothing of music-historical importance occurred in the Southern Netherlands during these two centuries. This lecture therefore presents an overview of the most significant 16th- and 17th-century local composers, patrons, music publishers, instrument makers, venues, and musical practices in the Southern Netherlands, with particular attention to Brussels.



🕒 16:10–17:05

■ **Lecture** Music at the Brussels Court and the Cathedral
of St. Michael and St. Gudula during the 18th Century
by *Florian Heyerick*

Music at the Brussels Court and the Cathedral of St. Michael and St. Gudula during the eighteenth Century. During the 17th and 18th centuries, Brussels was the administrative and cultural centre of the Southern Netherlands, which came into the possession of the Austrian Habsburgs in 1713 after the end of the War of the Spanish Succession. From 1724, Elisabeth of Austria was governor; in 1741, she was succeeded by Charles of Lorraine, who brought about a great cultural boom at his court from 1763 to 1780 and made Brussels attractive



to what are now called the *Brusselse Kapelmeesters*. In addition, St. Gudula Cathedral and the Monnaie were important venues for religious works and musical theatre. Due to the dominance of centres such as Paris, Vienna, Mannheim, etc., it was not easy for Brussels to establish its own place and style: its music is rather eclectic and follows international trends. Nevertheless, we should pay sufficient attention to personalities such as Fiocco, Van Helmont, De Croes, Bréhy, Boutmy, van Maldere, Fitzthumb and others. Although Brussels was the center, we should not forget composers working in Antwerp, Ghent, Liège, Mechelen and other larger cities: Grétry, Hamal, de Fesch, Krafft, Loeillet, etc. Many of their works are part of the so-called *Sint-Goedelefonds* and are still awaiting further discovery.

🕒 17:05–18:00

■ **Lecture Archival Echoes of Brussels' Opera History, ca 1650–1750**

by *Bruno Forment (Orpheus Instituut)*

Between 1650 and 1750, Brussels' music-theatrical landscape underwent cultural transformations that remain poorly documented. This lecture explores the fragmentary yet illuminating documentary record of the city's operatic life during a formative epoch in the European development of opera. Drawing upon previously surveyed archives and newly uncovered sources, this presentation traces the contours of existing scholarship while identifying critical gaps in our understanding of this context. The talk will also highlight underutilized materials that shed light on the practices and networks of artists, impresarios, and craftsmen whose mobility created opportunities for cultural transfer. Special attention will be given to iconographic sources, court records, and notarial accounts that reveal the intricate interplay between political powers, merchant capital, and operatic production in the Habsburg Netherlands.



🕒 19:00–20:00

■ **Lecture The silent Sounds of Brussels:**

Musical Treasures in the Libraries of the KB and KCB/CRB

by *Ann Kelders (KB) and Johan Eeckeloo (KCB)*

The collection of music manuscripts preserved in the Royal Library of Belgium (KBR) is both large and diverse. This results from the long and complex history of the library, with roots dating back to the end of the fourteenth century. KBR therefore preserves luxurious choirbooks with polyphonic masses intended for the Habsburg-Burgundian court, illuminated chansonniers, as well as antiphonaries and graduals from religious houses. Their physical condition also varies: books on parchment or paper, large or very small, depending on their use and commissioners, including codices and fragments. A partnership between the Royal Library and the Alamire Foundation, International Centre for the Study of Music in the Low Countries, aims at the digitization, study, and valorization of this musical heritage.

The most important collection of 18th-century sheet music in Brussels, housed in the Conservatoire Library, is undoubtedly that of Canon Van den Boom, better known as the "Saint Gudula Collection". How did such a collection of religious music end up in a secular educational institution? What exactly did the canon collect? And above all: does the music still appeal to us today?





🕒 20:00–21:00

■ **Lecture The musical Instrument Makers Rottenburgh: Actual State of Research**

by Stefaan Verdegem (KCB) and Jan De Winne (KCB)

The name Rottenburgh is usually associated with first-class woodwind instruments by the Brussels eighteenth-century instrument makers Jean-Hyacinth and his son Godefrid-Adrien Rottenburgh, of which a large number have been preserved. In reality, this family includes a whole dynasty of a dozen musicians, composers, organists and instrument makers who stamped the instruments mainly with the names of the aforementioned ancestors. Large differences can be noticed between instruments that are all stamped Rottenburgh, so it is not always clear which specific Rottenburgh is the ultimate author. Remarkable similarities are also noted with instruments by Jean-Baptiste Willems and Debey. The research will investigate the link between all these makers as well as whether there is a connection between Rottenburgh and the French/English instrument maker Pierre Bressan, who died in Tournai in 1732. Given the quality of certain surviving instruments, further inquiry is made into whether the Rottenburgh dynasty may also have exerted influence on makers outside Brussels.

Tuesday 25 November

COMPOSITION, MUSIC WRITING & MUSICOLOGY RESEARCH GROUP

🕒 14:00–16:00

■ **Lecture Six Keys to the Life and Works of Béla Bartók: the String Quartets**

by Zsombor Németh

→ KCB, Room 042

No registration needed

The string quartet genre played a prominent role in Béla Bartók's compositional oeuvre. This was not only recognised by his late admirers, but also by the composer himself, who placed quartets at the forefront of his work in a short English-language autobiography written in the year of his death. Indeed, the density, depth and complexity of the works in this genre, and the poetic content and message they contain, are almost without precedent in Bartók's works. Within the context of his string quartets, it is possible to observe a wide array of musical traditions that he had mastered, in addition to his most radical and innovative ideas, which exerted a significant influence on generations of composers that emerged in the subsequent period. Furthermore, a period of 31 years elapsed between the composition of the *First Quartet* and the completion of the *Sixth*. In consideration of this, these compositions can be understood as pillars of Bartók's oeuvre which offer a key to understanding his entire life and works.



Wednesday 26 November

JAZZ, IMPROVISED & POPULAR MUSIC

Jazz day: Sketches of Brussels

→ EhB Campus Kaai, building C, Room 212 (2nd floor)
No registration needed

🕒 10:00–10:45

🕒 **Round Table Sketches of Brussels,**
the Brussels jazz scene in the nineties

with Kris Defoort, Jeroen Van Herzeele (KCB)
& Stéphane Galland (KCB)

🕒 11:00–12:00

📖 **Lecture ‘The Original Brussels Sprout’:**
Toots Thielemans and the Brussels Jazz Scene,
from Protagonist to Icon

by Alexandre Piret (ULiège/VUB)

🕒 13:00–16:30

📖 **Workshop Sketches of Belgium**

by Kris Defoort

Band preparation by Piergiorgio Pirro (VUB)



Brussels has always been the capital of jazz in Belgium. With the concerts by the Mitchell's Jazz Kings in 1920, jazz made its entry into the city and thus into the whole country. This new music was immediately embraced by numerous local musicians and in no time, various initiatives were created which helped to shape the Brussels jazz scene to this day, from jazz magazines over competitions to clubs. During this jazz day, we will focus on two key moments that will give us an impression of what the Brussels jazz sound could be. Indeed, two 'sketches of Brussels'.

We begin the day with a roundtable discussion with some protagonists of the Brussels jazz scene in the early 1990s, when a new generation of jazz musicians fully embraced experimentation in alternative venues across Brussels such as Au Kaai, Le Travers and Sounds Jazz Club. In a conversation with Stéphane Galland, Jeroen Van Herzeele and Kris Defoort, all (former) teachers of KCB, we try to get an idea of what it was like to build a career during this period, how one learned (themselves) to play jazz, and what role the Brussels jazz scene played in the development of their artistic identity.

Next, we jump back in time several decades to Jean "Toots" Thielemans, perhaps the 'jazzket' par excellence. Although he made his mark mainly internationally, his early career mostly took place in Brussels. Toots expert Alexandre Piret (ULiège/VUB) outlines how Thielemans positioned himself on the Brussels jazz scene during and just after World War II and learned the métier while playing, navigating between swing veterans and bop modernists.

In the afternoon, we invite our students to work on repertoire from the Brussels jazz scene in the 1990s. In the form of a workshop, Kris Defoort will work with some compositions and arrangements from his album *Sketches of Belgium* (KD's Basement Party, 1992) and let the participants experience how to seamlessly blend strict writing with free improvisation. Be most welcome!

Thursday 27 November

COLLECTIVE CREATION RESEARCH GROUP

🕒 10:00–13:00

▲ **Workshop** **Listening to the Kleine Zavel: Collective soundscape creation of KCB and its surroundings**

by *Luca Piovesan (KCB, VUB)*

Extra muros

✉ Registration via mail to luca.piovesan@ehb.be

In recent years, KCB researcher Luca Piovesan has been investigating how to make music in and with communities and their environment. For the occasion of PPS, he is bringing this project to the KCB community and its surroundings. He will hold a workshop that starts with a sound-walk, in which you, the participants, tune into the environment and capture field recordings. Then you will come together to collaboratively shape a soundscape with the material you've collected, sharing ideas, inspirations, editing techniques, and mixing strategies.

Tips on gear, recording methods, and software will be provided. No experience needed, just bring your ears and curiosity!

This workshop is all about listening, creative exchange, and discovering how sound can connect us to place and community.



🕒 14:30–16:30

■ **Lecture/Recitals** **Fast nur Luft**

by *Tomma Wessel (KCB, recorder)*

with *Annelies Van Parys (KCB)*, *Frederik Neyrinck*
& *Marta Gentilucci (University of Cambridge)*

→ Concert hall MIM (Musical Instruments Museum)

No registration needed

How does one compose for recorder, and what can the interaction between a composer and an instrumentalist look like?

In her doctoral research at KCB and VUB, recorder player Tomma Wessel investigates contemporary recorder playing techniques. She commissioned various composers to write etudes based on her research findings, each for a specific playing technique. Three of these composers will join Tomma for a lecture-recital, in which they will talk about the etudes they created and discuss their collaborations with this recorder player extraordinaire. Marta Gentilucci will lift the veil on her *Flutter's étude*, for fluttertongue on tenor recorder; Frederik Neyrinck will dive into his *Ganassi Echo*, for glissandi on Ganassi recorder; and KCB's own Annelies Van Parys will talk about her *Étude pour les flattements*, for finger vibrato (flattement) on tenor and bass recorder.



Friday 28 November

COLLECTIVE CREATION RESEARCH GROUP

→ KCB • No registration needed



🕒 10:00–11:00

■ Lecture *Symphonia Botanica* by Michelle Agnes (KCB)

→ KCB, room 071

In this lecture composer and KCB researcher Michelle Agnes will talk about her *Symphonia Botanica*. This symphony for the Anthropocene scrambles traditional orchestral hierarchies, and reorganizes them into heterogeneous subgroups that mix instruments and musical proficiency levels. In so doing, Agnes nurtures interactions between musicians and their environment, and focuses on creating deeper levels of listening and collaboration. Like a forest, the orchestra thus becomes a network of distributed intelligence. The theoretical framework behind this work establishes a dialogue between ecology-focused works (Gregory Bateson, Gilles Deleuze & Felix Guattari) and South American indigenous thought (Davi Kopenawa, Ailton Krenak).



🕒 11:15–12:15

■ Lecture on her work

by Svetlana Maraš (Hochschule für Musik FHNW, Basel)

→ KCB, room 071

🕒 14:00–18:00

◆ Masterclass

by Svetlana Maraš (Hochschule für Musik FHNW, Basel)

For students Music & Technology → KCB, room 140

Svetlana Maraš sees each work as an invitation to dive into something new, a leap into the unknown. But however multifarious, all her endeavors have at their heart an exploration musical being — even if at times it emerges from the least musical of materials. She embarks on these explorations with an impressive knowledge of the history and aesthetics of electronic music, and of her place in it. Over the course of the day she will share some insights from her past leaps into the unknown and will help KCB students navigate theirs.

Saturday 29 November

CONCERT

🕒 18:45–19:15

■ Lecture Béla Bartók and Brussels: a musical connection

Introduction to the evening concert

by Carl Van Eyndhoven (KULeuven)
and Kristin Van den Buys (KCB, VUB)

→ Flagey, Foyer VIP

Hungarian composer Béla Bartók is celebrated as one of the great innovators of the 20th century, yet his deep connection with Brussels remains less well known. Two lectures shed new light on this relationship. Carl Van Eyndhoven introduces valuable documents from the Denijs Dille Collection, while Kristin Van den Buys traces Bartók's Brussels legacy, from remarkable premieres to performances by leading ensembles. Together, they reveal a vivid portrait of Bartók and the city.



🕒 19:30–21:45

➤ Concert

by KCB Symphony Orchestra, conductor Christian Arming

→ Flagey, Studio 4

📄 **Reservation obligatory (click to register)**

"The inspiration derived from folk music is the most important source of creative musical power," wrote Béla Bartók, highlighting the deep roots of his music. His statue in Brussels reminds us of his enduring presence. The KCB Symphony Orchestra performs his monumental *Concerto for Orchestra*, alongside Kodály's enchanting *Háry János Suite* and Liszt's dazzling *First Piano Concerto*. All three works pulse with Hungarian folk rhythms and colors. For this concert, the students collaborate with Christian Arming, internationally acclaimed conductor and artistic director of the Orchestre Philharmonique Royal de Liège from 2011 to 2019.



BIOGRAPHIES

Monday 17 November

Kurt Bertels is a saxophonist and professor at KCB and VUB. He focuses on 19th- and early-20th-century saxophone performance practice, gender and race in music. He released CDs with 19th-century Belgian saxophone music including *Works for Saxophone and Orchestra by Paul Gilson*. He published a monograph *Een ongehoord geluid* (ASP Editions 2020) and led the publication of the first volumes on the Belgian composer Paul Gilson (ASP Editions 2023) and on Elise Hall, one of the first saxophone soloists (Leuven University Press 2024). He is an elected member of the Young Academy of Belgium (Flanders) and the editorial board of *The Saxophone Symposium*. In 2023, the Flemish Royal Academy of Belgium has awarded him as “Laureate 2023” of the Class of Arts. In 2024, he was awarded a Fulbright Grant and a Veni Grant from the Dutch Research Council.

Sasha Rasmussen is a cultural historian of Russia and France in the early twentieth century, with a focus on women and gender. More broadly, her research interests encompass urban history, intimacy, histories of sexuality and the body, music and dance. Sasha Rasmussen completed her PhD in Philosophy at the University

of Oxford in 2021. At the University of Nottingham, she is working on a new project, provisionally titled ‘Behind Closed Doors: Women’s Intimacy in the Russian Empire and Soviet Union’.

Tuesday 18 November

Jeroen Billiet studied horn at the Royal Conservatoires of Ghent and Brussels with Luc Bergé and graduated with distinction in 2001. He specialised in historical instruments and played solo roles with Musiciens du Louvre-Grenoble and Insula Orchestra. He is currently principal horn with Le Concert d’Astrée, Les Talens Lyriques and B’Rock Gent. Since 2021, he has been professor of horn and natural horn at KCB. As a researcher, he focuses on the relationship between repertoire, playing practice and instrument in a historically informed context, with a particular focus on historical recordings.

Nuno Cernadas studied at the Music University of Porto (ESMAE), the Liszt Academy of Music (Budapest), the Musikhochschule Freiburg im Breisgau, and the Musikhochschule Karlsruhe. He holds a PhD in the Arts from Vrije Universiteit Brussel with the project *Let there be light! The creation of an informed colored-light performance of Alexander Scriabin’s*

late piano sonatas, supervised by Maarten Stragier and the world-renowned pianists Jan Michiels and Håkon Austbø. Nuno Cernadas is Professor of Piano at both LUCA School of Arts (Leuven) and at KCB.

Jens Demey studied tuba with Bernd Van Echelpoel in Antwerp and then with Paul Halwax in Vienna, tuba player with the Vienna Philharmonic Orchestra. After graduating with highest honours, he devoted himself to the interaction between instrumental acoustics, instrument science and artistic performance practice, which led to the start of his PhD at KCB. As a freelancer, he regularly performs in orchestras such as the Flanders Symphony Orchestra, Opera Ballet Flanders and the Belgian National Orchestra. He seeks innovation in contemporary music and chamber music with alternative instrumentation.

Benjamin Guillaume Glorieux is a Belgian cellist, composer and researcher, trained in Brussels, Geneva, Cologne and the Queen Elisabeth Chapel. Since October 2024, he has been working on his PhD at KCB/VUB on the historical cello school of Brussels, with a view to his artistic language in the past and present. He made his debut that same autumn at the Amsterdam Cello Biennale. Benjamin is a member of the artistic council of

the Queen Elisabeth Competition cello, laureate of KLARA’S and the Belgian Vocation Foundation. His practice encompasses concerts, composition, hybrid forms, and he combines research, music and visual inspiration in his work.

Richard Sutcliffe holds a PhD in musicology (University of Huddersfield, UK) and license and master diplomas in music from the Orpheus Institute, Ghent and KCB. Before joining MIM he was head librarian of the Muziekbibliotheek, Ghent and research coordinator at the library of KCB. He is a specialist in early music performance practice and 19th-century Belgian music history. Richard is currently a researcher at the UCLouvain and MIM working on the MUSIM project which studies the archives of the museum.

Paul Voet is a Flemish-Belgian trumpeter and baroque trumpeter. Until his retirement, he was director of the Academy of Music of Ghent. Nowadays he is working on a PhD in the Arts at VUB/KCB, under the title ‘*Crossroads of Trumpets: the Role of Chromatic Trumpets in 19th Century Music Performance in Ghent and Brussels*’.

Sasha Rasmussen see 17 November

BIOGRAPHIES

Monday 24 November

Jan De Winne studied at the conservatoires of Bruges, Ghent, and Brussels and earned a degree in musicology from Ghent University. Fascinated by historical flutes, he specialized both in performing and in building traversos. In 1988 he co-founded the ensemble Il Gardellino with Marcel Ponseele, with which he has since established an international reputation and produced more than 35 recordings. He has collaborated extensively with renowned orchestras such as Collegium Vocale Gent, Orchestre des Champs-Élysées, and the Amsterdam Baroque Orchestra, and today appears worldwide as a soloist and chamber musician at leading concert halls and festivals. He teaches traverso at KCB and the Conservatoire National Supérieur de Musique et de Danse de Paris, and regularly gives masterclasses in Europe, North America, and Asia.

Johan Eckeloo studied organ at the Maastricht Conservatoire, took courses in music theory at the conservatoires of Brussels and Ghent, and studied musicology at KU Leuven. His master's thesis on the organs of Pierre-Hubert Annenssens was awarded the Floris Van der Mueren Prize by the Royal Flemish Academy.

After his appointment as librarian at KCB, he left the field of organ building behind to focus on the fascinating, but in terms of research, greatly neglected Conservatoire Library. This resulted in his doctoral thesis on collection development and library policy from 1832 to 1966. Since then, his work has focused mainly on musical heritage policy, collection development and book history.

Pursuing interests in opera, stage design, early and electronic music, **Bruno Forment** is the principal investigator of the 'Resounding Libraries' research cluster at Orpheus Instituut. He has formerly taught at universities and conservatoires in Brussels, Ghent, Leuven, and Los Angeles. He has programmed and directed the Baroque orchestra Il Fondamento, coordinated the classical music department at the Royal Conservatoire of Ghent, and led research projects at the Conservatoire of Antwerp and CEMPER. He is the author and editor of seven books, the last of which, *Performing by the Book? Musical Negotiations between Text and Act* was published by Leuven University Press in 2024, with a listening guide on Mozart's *Don Giovanni* appearing towards the end of 2025. His work, which includes several professional music (theatre) productions, has been awarded by

the Schweizerische Musikforschende Gesellschaft and the Province of Western Flanders. He has recently led the 'Performances' Working Group in the COST Action *EarlyMuse* and serves on the editorial board of *Eighteenth-Century Music*.

Matteo Gemolo is an Italian flautist, scholar, and artistic director of the Coudenberg Sound Box Fest. He holds a Ph.D. in Music Performance from Cardiff University and is known for his work at the intersection of historical instruments and contemporary repertoire. Hailed by the British Flute Society as "one of the leading exponents of contemporary music for period instruments," he has released acclaimed recordings with Arcana (Outhere Music) and performed with ensembles such as Vox Luminis, Scherzi Musicali, and Ghislieri Choir & Orchestra at major European festivals. A frequent lecturer and writer, he has contributed to international conferences and co-authored *Historical Performance & New Music* (Routledge, 2023). In 2020, he founded the Coudenberg Sound Box Fest in Brussels, and in 2025, was named a REMarkable Young Artistic Director by REMA. He currently leads *ReCoudenberg*, a large-scale interdisciplinary project tied to Belgium's 2030 bicentenary.

The musical journey of **Florian Heyerick** began with the study of flute, harpsichord and recorder at a young age. He furthered his education by earning a degree in musicology from Ghent University and doctoral research at the University College. Throughout his career, Heyerick has established himself as a versatile figure in the music world, actively participating as a musician, conductor, and lecturer. In addition to his teaching role at the Ghent Conservatoire, he works as a freelance conductor, leading various ensembles. A significant part of his artistic identity is his role as the founder and artistic leader of the Ex Tempore Ensemble, an ensemble he has passionately directed since 1989. His conducting talents have also led him to guest conduct with numerous international choirs and orchestras. Heyerick possesses a specialized knowledge and deep appreciation for the works of Christoph Graupner, and he has made valuable contributions to the understanding and performance of this composer's music. He is recognized for his significant contributions to the field of music, particularly in choral and early music performance, illustrated by numerous recordings and projects such as *Kantata!* and *Cydonia Barocca Music Festival*.

BIOGRAPHIES

Ann Kelders studied history at the Universitaire Faculteiten Sint-Aloysius (UFSAL; later: Katholieke Universiteit Brussel) and Ghent University, where she obtained a PhD with a thesis on chronicle writing in Flanders in the late Middle Ages. Since 1999, she has been a scientific collaborator at the Manuscripts Department of KBR (Royal Library of Belgium). Since 2022, she has taken on the role of curator of the KBR museum, dedicated to the library of the Dukes of Burgundy and the cultural, artistic, and intellectual life in the Low Countries from the fourteenth to the sixteenth century. As a research associate at the Alamire Foundation (KU Leuven) and one of the promoters of the joint KBR and Alamire Foundation research programme “From Script to Sound,” she is involved in the study and valorization of music sources from the Middle Ages and the Renaissance.

After his training as a recorder player, **Peter Van Heyghen** developed himself into an internationally renowned specialist on the Performance Practice of 16th, 17th and 18th Century music. He regularly performs as a soloist and with his ensembles *More Maiorum* and *Mezzaluna* and is also active as a conductor and teacher. For more than ten years he was the house conductor of the Brussels based Baroque Orchestra *Les Muffatti*.

Since 2016, though, he works on a regular basis with the Belgian Baroque Orchestra and Vocal Ensemble *Il Gardellino*. He thereby focuses on the rediscovery of forgotten masterpieces. Both as a recorder player and as a conductor he recorded numerous CDs for labels such as *Accent*, *Eufoda*, *Opus 111*, *Passacaille*, and *Ramée*. He holds teaching positions for Culturally Informed Performance Practice at KCB and at the Conservatoire of Amsterdam. In addition, he is regularly invited worldwide as a guest conductor, to lead masterclasses and workshops, and to present lectures and papers. He was recently conferred the academic degree of Doctor of the Arts by the Free University of Brussels. His dissertation was entitled: *The Place of the Recorder in the Performance of Italian Music, c.1600-1690*.

Stefaan Verdegem is an oboist, researcher and professor at KCB. Being an all-round musician, performing on all kinds of (historical) oboes, he has toured around the world with many fine ensembles and orchestras. Being a specialist of the 19th century English horn, Stefaan Verdegem has performed and recorded much of its orchestral repertoire on period instruments, ranging from Rossini to Poulenc. At the same time, he publishes regularly

in the *Galpin Society Journal*, *Double Reed*, *Rohrblatt* and *The Journal of the American Musical Instrument Society*. In 2018 he was awarded the ‘Darche’ prize for his research activities.

Tuesday 25 November

Zsombor Németh studied musicology at the Ferenc Liszt Academy of Music in Budapest from 2008 to 2013. He also began his doctoral studies there in 2014, submitting his dissertation in 2023 (“From *choreae* to *aspirationes*: Ferenc Farkas’s Rákóczi-themed compositions”). Since September 2017, he has been working at the Budapest Bartók Archives. Alongside László Somfai he was the co-editor for volume 29 (*String Quartets Nos. 1-6*) and was the main editor of volume 30 (*String Quartets Nos. 1-6: Critical Commentary*) of the Béla Bartók Complete Critical Edition, published by G. Henle Verlag and Editio Musica Budapest Zeneműkiadó in 2022. He is currently preparing volume 31 (*Sonatas for Violin and Piano Nos. 1–2*). Zsombor Németh’s primary research interests lie in source and notational studies, Hungarian music of the 20th century, and music for violin family instruments from the 17th and 18th centuries (including its later reception history). Besides his work

as a scholar, he is also active as a musician, performing on historical violins. Following his academic studies of modern violin in Budapest, he pursued an MA in Historical Violins at the University of Music and Arts of the City of Vienna from 2015 to 2019. Since 2012 he has been the artistic leader of the Budapest-based baroque music group Simplicissimus Ensemble.

Wednesday 26 November

Kris Defoort has a career spanning more than 30 years as a performer, improviser, pianist, and composer in a wide variety of genres and styles: jazz compositions and improvisations, piano works, string quartets, opera, theater, and dance music, and orchestral works, most recently the mandatory work for the 2025 piano edition of the Queen Elisabeth Competition. He is a former teacher of composition, arrangement, and free improvisation at KCB.

Alexandre Piret is a doctoral candidate at both Université de Liège and Vrije Universiteit Brussel (Belgium). His research focuses on the figure and career of Belgian jazz musician Toots Thielemans. His other research interests include popular music, jazz history and French *chanson à texte* (Boris Vian) and Italian *canzone d'autore*.

BIOGRAPHIES

Thursday 27 November

Marta Gentilucci is a composer who studied singing in Italy and composition in Germany under Marco Stroppa. She holds a PhD in composition from Harvard University in the United States, supervised by Chaya Czernowin and Hans Tutschku. She was selected for residencies at IRCAM, the Experimentalstudio des SWR and the Akademie der Künste's electronic studio in Berlin. Her music has been performed internationally and her electronic music was selected for the Seoul International Computer Music Festival, the New York City Electroacoustic Music Festival, as well as for several editions of the International Computer Music Conference (ICMC). Marta Gentilucci is assistant Professor in composition at the University of Cambridge.

Composer **Frederik Neyrinck** studied in Brussels, Stuttgart and Graz with Piet Kuijken (piano), Jan Van Landeghem, Marco Stroppa and Clemens Gadenstätter (composition). His compositions were already performed by different ensembles and orchestras in Belgium and abroad. He often makes transcriptions of existing repertoire as well. His music has been recorded by, amongst others, I SOLISTI, Revue Blanche and SPECTRA. He is also very active in the field of music

theatre/ opera. He is in residency at LOD muziektheater Ghent and collaborated with Kopergieterij Ghent, makemake productionen Vienna and the State Theatre in Oldenburg as well. As a pianist, he currently has a duo together with Teresa Doblinger (bass clarinet/ dance).

Luca Piovesan is a Brussels-based, Italian-born contemporary accordion player, sound practitioner, producer, and researcher interested in participatory art methodologies, and working at the intersections of art, social engagement, and climate justice. He regularly performs solo with his project Poliarmonica; duo with Promenade Sauvage (with Maarten Stragier on electric guitar); with Sadie Fields at the violin; and he collaborates with Ictus Ensemble. He is a PhD researcher at Vrije Universiteit Brussel exploring the agency of his expanded accordion within co-compositional frameworks. He teaches Music Technology at the Koninklijk Conservatorium Brussel. He has also earned degrees in Italian Literature and audio engineering, and he leads the recording studio BlowOutStudio.

Annelies Van Parys is one of Belgium's leading composers. She writes solo and chamber music works as well as large orchestral

compositions with a great preference for music theatre. Since 2007, she is a resident composer of Muziektheater Transparant. She received direct commissions from venues and performers as Belgian National Orchestra, Staatsoper unter den Linden Berlin, Folkoperan Stockholm, Biennale Musica di Venezia and Concertgebouw Orchestra Amsterdam and she wrote for ensembles such as Recherche Freiburg, Ictus Ensemble, Asko/ Schoenberg and Neue Vocalsolisten Stuttgart. She was awarded numerous prizes. Annelies Van Parys is currently professor of composition at KCB.

Recorder player **Tomma Wessel** focuses on performing early and contemporary music. She has been a guest at important venues and festivals. Her intensive collaborations with composers led to the creation of dozens of new compositions. In addition to her work at Koninklijk Conservatorium Brussel, she teaches contemporary recorder music at CRB, as well as recorder and chamber music at the Kunstacademie De Poel in Ghent. After her studies at the Orpheus Institute Ghent/University of Leiden, she is now continuing her phd on contemporary recorder playing techniques at VUB/KCB.

Friday 28 November

Michelle Agnes Magalhaes is a French-Brazilian composer, improviser, and researcher. Her work deeply reflects her multicultural heritage. She holds a doctorate in Music from the University of São Paulo (USP) with a thesis proposing an interpretation of the compositional aspects of Luigi Nono's late works. As a Musical Composition Fellow at the Radcliffe Institute of Harvard University (2017-2018), she spent a year in residence at the university engaging in dialogues with the scientific community. Currently, she is a postdoc researcher at KCB, where she researches creative orchestra writing with a focus on multi-group orchestration.

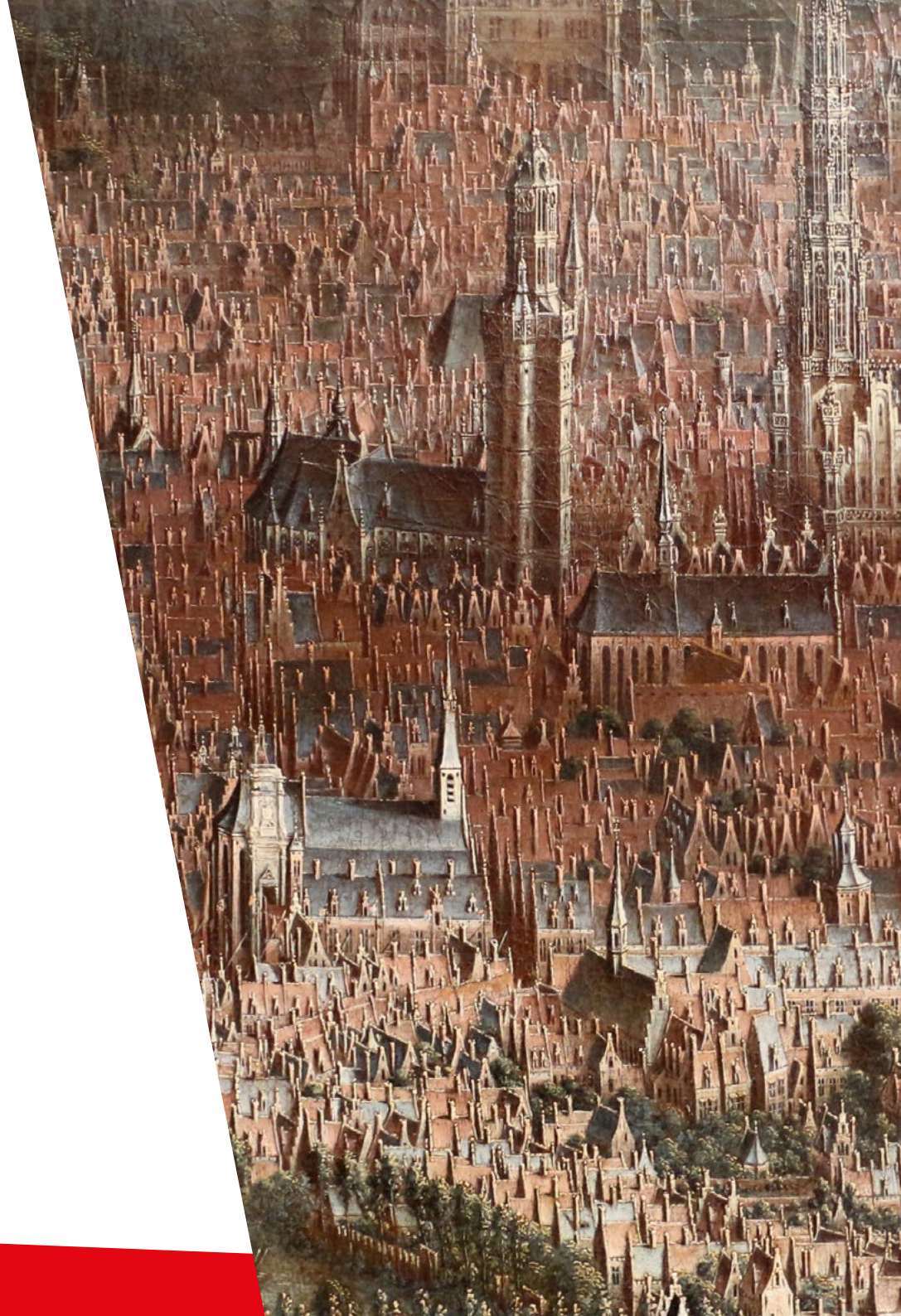
Svetlana Maraš is a composer, sound artists, and a professor of Creative Music Technology and co-head of Electronic Studio at Hochschule für Musik FHNW, Basel. Her work is as varied as it is prolific. It includes live performance, electro-acoustic composition, instrument building, sound installation, and works for radio. Her wide array of activities has been showcased at some of the world's most prestigious venues for experimental music and contemporary art, including International Music Institute (Darmstadt), Palais de Tokyo (Paris), and MOMA (New York).

BIOGRAPHIES

Saturday 29 November

Kristin Van den Buys studied musicology at Ghent University and obtained degrees in music theory, music analysis and Early Music at the Royal Conservatoire Antwerp and KU Leuven. Between 1990 and 2000, she worked at Radio 3, formerly the classical music channel of VRT, the national Flemish broadcasting institute. Her Ph.D. (KU Leuven) focused on musical modernism in Brussels and Antwerp during the interwar period. Kristin Van Den Buys is head of Research at KCB. Since 2014, she is also Professor of Music History, Campus Opera at VUB. Van den Buys has published widely on a variety of topics relating to music life in Brussels and Belgium, more specifically on the history of the Belgian radio and its orchestras.

Carl Van Eyndhoven is the former dean of the Faculty of Arts at LUCA School of Arts / KU Leuven, where he still teaches carillon and supervises doctoral students. Until his retirement, he worked primarily as a lecturer in music analysis and harmony. In 2012, he obtained his PhD on the performance of 17th-century carillon music. As a carillonneur, he has given concerts all over the world. He is president of the *Béla Bartók Archives of Belgium – Denijs Dille Collection (KBR)*. His current research focuses mainly on the life and work of Denijs Dille, 'the pioneer of Bartók research'.



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