

POLYPHONIC PERFORMANCE SPACES

THE SOUND
OF BRUSSELS

KCB
RESEARCH
FESTIVAL

19-27 November 2026

THE SOUND OF BRUSSELS 2.0



LEGENDA

- Concert
- Lecture
- ▲ Workshop
- Round Table
- ◆ Masterclass
- * Seminar
- ▼ Recital

For the second consecutive year, the research festival Polyphonic Performance Spaces explores Brussels' exceptionally rich musical ecosystem, past, present, and future. Like its metropolitan inspiration, the activities on the roster are varied and exciting.

Through seminars and concerts, the vibrant musical life at the court of **Charles of Lorraine** (1741–1780) will be brought back to life.

In the dynamic Brussels of the **fin de siècle**, the artistic circles **La Libre Belgique** and **Les XX** played a pioneering role in the visual arts. This research festival now also sheds light on their significance in the musical sphere.

Brussels was the hub of the world-renowned **Franco-Belgian violin school**, led by **Eugène Ysaÿe**. His legendary violin technique and artistry will be explored and unraveled.

The idea that Brussels is a rich, multicultural city of exceptional international diversity is almost an understatement: the city is home to more than 180 nationalities. Acting like a sponge, **jazz** has always drawn inspiration from other cultures. Connections are explored between contemporary jazz improvisation and non-European musical traditions, including Indian ragas, Balinese gamelan music, and West African percussion practices.

Ecology has become an integral part of Brussels' identity. Discover how auditory ecosystems function and how the sounds that surround us shape our perception of the urban environment.

Kristin Van den Buys
Research coordinator KCB

→ Addresses (Brussels)

- KCB, Kleine Zavel 5
- Erasmushogeschool Brussel, Campus Kaai, Nijverheidskaai 170
- Royal/Protestant Chapel, Museumplein 2

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

More details on
☐ page 12

DAILY SCHEDULES

Thursday 19 November

HISTORICALLY INFORMED PERFORMANCE PRACTICE RESEARCH GROUP



🕒 10:00–17:00
✳️ **Seminar** Music at the Brussels Court
of Charles of Lorraine (1741–1780)
by *Peter Van Heyghen*
→ KCB, Room 071



More details on
☐ pages 13–16

Monday 23 November

COLLECTIVE CREATION RESEARCH GROUP

🕒 10:00–11:00
■ **Lecture** Sounding Urban Places
by *Justin Bennett*
→ KCB, Small concert hall



🕒 11:15–12:15
■ **Lecture** Living (with) (in) hybrid sonic assemblages and
related prototypes. A post-human notion of performance
and a quest for a different artistic research in music
by *Agostino Di Scipio*
→ KCB, Small concert hall



🕒 12:30–13:30
■ **Lecture** Walking the City at Night
by *Alisa Oleva*
→ KCB, Small concert hall



🕒 14:00–17:00
◆ **Masterclass** Composing the Performance Ecosystem
by *Agostino Di Scipio* for Music and Technology students
→ KCB, Room 140



🕒 17:30–19:00
Walk Crepuscular Soundwalk
by *Alisa Oleva*
→ Point of departure to be confirmed
☑️ Reservation via e-mail to inge.pieters@vub.be



More details on
📖 pages 17–20

JAZZ, IMPROVISED & POPULAR MUSIC RESEARCH GROUP

Brussels in Black, Brown, and Beige



🕒 14:00–17:00

▲ **Workshop** Crossing-over – Construction and Deconstruction of Traditional Music: Exploring Beninese Rhythms and Their Integration into Contemporary Jazz

by Angelo Moustapha & Sylvain Debasieux

→ Campus Kaai, Building C, Room 212

HISTORICALLY INFORMED PERFORMANCE PRACTICE RESEARCH GROUP



🕒 19:00–20:30

➤ **Concert** Chamber Music at the Brussels Court of Charles of Lorraine (1741–1780)

by students and teachers of the HIPP Department

→ KCB, Tempel **Free admission**

Tuesday 24 November

COLLECTIVE CREATION RESEARCH GROUP



🕒 11:00–17:00

◆ **Masterclass** Composing the Performance Ecosystem

by Agostino Di Scipio for Music & Technology students

→ KCB, Room 140

JAZZ, IMPROVISED & POPULAR MUSIC RESEARCH GROUP



🕒 10:00–13:00

■ **Lecture** & ▲ **Workshop** The Rajazz Theory: New Strategies to organize Musical Material, inspired by Indian Rāgas

by Manuel Hermia

→ Campus Kaai, Building C, Room 212

More details on
📖 pages 21–25

🕒 14:00–17:00

■ **Lecture** & ▲ **Workshop** Meeting Balinese Gamelan through Extended Techniques and Piano Preparation: Exploring Rhythm and Timbre as Creative Devices

by Amalia Deorsola

→ Campus Kaai, Building C, Room 212



Wednesday 25 November

JAZZ, IMPROVISED & POPULAR MUSIC RESEARCH GROUP

🕒 10:00–13:00

▲ **Workshop** Improvising in Jazz with Maqams: Tools & Approaches

by Wajdi Riahi

→ Campus Kaai, Building C, Room 212



COLLECTIVE CREATION RESEARCH GROUP

🕒 11:00–16:00

▲ **Workshop** Composing the Performance Ecosystem

by Agostino Di Scipio for Music & Technology students

→ KCB, Room 140

🕒 19:00–21:00

➤ **Concert**

Agostino Di Scipio with Music & Technology students

→ KCB, Room 140

Free admission



Thursday 26 November

COMPOSITION, MUSIC WRITING, MUSICOLOGY RESEARCH GROUP



🕒 11:30–12:30

■ **Lecture** En écoutant du Schumann. Musical Experience at les XX and la Libre Esthétique in Fin-de-Siècle Brussels
by *Stijn Paredis*
→ KCB, Small concert hall



🕒 14:00–15:30

■ **Lecture** Recital Eugène Ysaÿe: Violinistic Gesture and the Art of Musical CoCreation
by *Joanna Staruch-Smolec*
→ KCB, Small concert hall

Friday 27 November

HISTORICALLY INFORMED PERFORMANCE PRACTICE RESEARCH GROUP

🕒 20:00–21:30

➤ **Concert** Orchestral & Choral Music at the Brussels Court of Charles of Lorraine (1741–1780)
by *Students and teachers of the HIPPP and Voice Departments*
→ Royal/Protestant Chapel, Museumplein 2, 1000 Brussels

🎟 **TICKETS AVAILABLE [HERE](#)**

General admission: € 10

-26 and +65: € 5

KCB students (with card): free



PROGRAMME

Thursday 19 November

HISTORICALLY INFORMED PERFORMANCE PRACTICE RESEARCH GROUP



Thursday 19 November ⌚ 10:00–13:00 & 14:00–17:00

✳ **Seminar Music at the Brussels Court of Charles of Lorraine (1741–1780)**

by Peter Van Heyghen

→ KCB, Room 071

The decades between ca. 1740 and ca. 1780 may not rank among the most illustrious periods in the history of music in Brussels. Nevertheless, several exceptionally talented composers were active in the city during these years, primarily at the court of Governor Charles of Lorraine and at the Collegiate Church of St Michael and St Gudula. This seminar is entirely devoted to this still not fully appreciated chapter in the history of music in Brussels.

Monday 23 November

COLLECTIVE CREATION RESEARCH GROUP

Monday 23 November ⌚ 10:00–11:00

■ **Lecture Sounding Urban Places**

by Justin Bennett

→ KCB, Small concert hall

Sounding Urban Places was a 2 year research project involving artists, educators and local people.

We concentrated on the Binckhorst area of The Hague, a former industrial area in rapid transformation. The research questions included:

- How can artistic and practice-based sonic interventions enhance wellbeing and sustainability in urban areas?
- How can ecological sound art, sound studies, historical research, and ethnographic fieldwork, contribute to the development of participatory methods for documenting change over time in soundscapes?
- How can different stakeholders and individual citizens be directly involved in the design of more attractive sonic environments in urban areas?

The talk details some of the methods used, the experiences of the researchers and some conclusions.





Monday 23 November ⌚ 11:15–12:15

■ **Lecture** **Living (with) (in) hybrid sonic assemblages and related prototypes. A post-human notion of performance and a quest for a different artistic research in music**

by Agostino Di Scipio

→ KCB, Small concert hall

The lecture will introduce, discuss and thread together the four keywords included in its own title: “hybrid assemblage”, “prototype”, “post-human performativity” and “artistic research”, in that they can help us shed some light on relevant but not yet thoroughly pondered features of contemporary creative (and critical) practice in sound and music.

Monday 23 November ⌚ 12:30–13:30

■ **Lecture** **Walking the City at Night**

by Alisa Oleva

→ KCB, Small concert hall

Alisa Oleva is a walking artist who is currently in residency at the QO2 workspace for experimental music and sound art, here in Brussels. During her residency she explores the night, and how the night sounds in an urban space: How does the soundscape change as the city transitions into darkness? Who walks the streets at night and who is absent? What if she wakes up and she can listen to the livestream of the night outside in her own city? Can we listen to distant nights in other places? How do they sound? The night in a city at war with a curfew or a night in the city where it never gets dark in summer? In this lecture Oleva will talk more about how she conceived of this project, and which practices her nocturnal questioning inspired.

Monday 23 November ⌚ 14:00–17:00

◆ **Masterclass** **Composing the Performance Ecosystem**

by Agostino Di Scipio

for Music & Technology students

→ KCB, Room 140

The notion of ‘performance ecosystem’ is discussed, as key to the discourse of current creative practices in music and the sound arts, where criteria of ecological theory and material agency meet the needs for a tighter, competent and sustainable economy of technical means. Examples from Di Scipio’s own work are illustrated, and a focus is provided on audio processing criteria included in actual musical projects and sound installations, amongst others Audible Ecosystemics (live electronics solo) and Modes of interference (instruments and live electronics). Topics are illustrated with scores, recordings, flow-chart diagrams and Pure Data patches.



Monday 23 November ⌚ 17:30–19:00

Walk Crepuscular Soundwalk

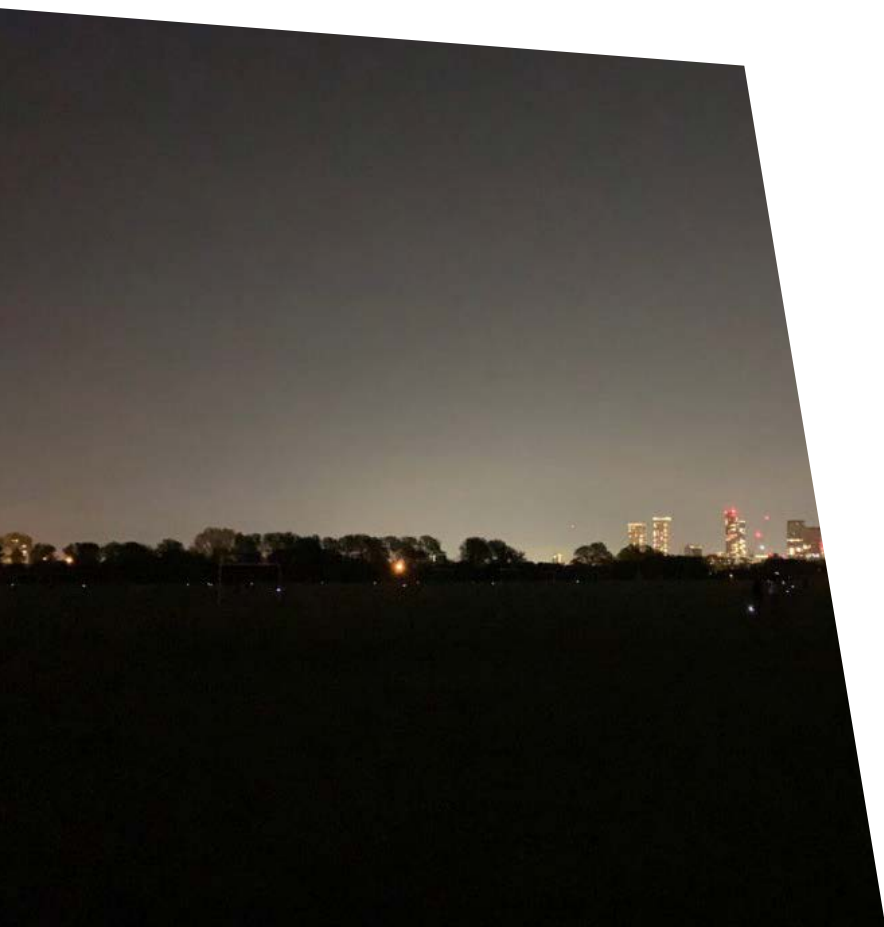
by Alisa Oleva

→ Point of departure to be confirmed

☒ Reservation via e-mail to inge.pieters@vub.be

Alisa Oleva will take students on a soundwalk through Brussels at twilight.

Spaces are limited.



**JAZZ, IMPROVISED & POPULAR MUSIC
RESEARCH GROUP**

Brussels in Black, Brown, and Beige

The jazz days at this edition's PPS will highlight the multiculturalism that is inherent in Brussels, and by extension in jazz. Acting as a musical sponge, jazz has always been inspired by musical styles and concepts from outside of jazz, including from non-Western cultures. This is perhaps unsurprising, as every city jazz has found a firm home in is, too, characterized by a melting-pot culture that brings together people and ideas from around the world. Brussels is no exception to this, as these three days will demonstrate in words and music.

We will explore how rhythmic, melodic, harmonic, timbral... ideas and concepts from Benin, India, Indonesia, and Tunisia can serve as practical inspiration in a 'conventional' jazz setting. All events are participatory by nature, with presentations and workshops flowing into one another, and all students are warmly invited to bring along their instruments to experience how Brussels jazz is, to borrow Duke Ellington's title, black, brown, and beige...

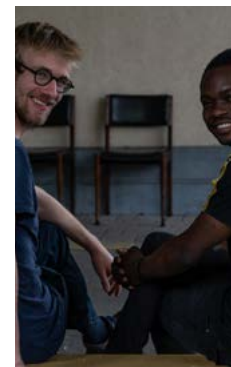
Monday 23 November ⌚ 14:00–17:00

▲ Workshop Crossing-over – Construction and Deconstruction of Traditional Music: Exploring Beninese Rhythms and Their Integration into Contemporary Jazz

by Angelo Moustapha & Sylvain Debaisieux

→ Campus Kaai, Building C, room 212

Guided by Beninese percussionist Angelo Moustapha and Belgian saxophonist Sylvain Debaisieux, this interactive workshop explores the connections between traditional West African rhythms and modern improvisation. Through their energy and chemistry, these two musicians break down





their approach to rhythm and composition.

The following aspects will be addressed:

- **Demonstration & duo performance:** interpretation of original pieces, exploration of bass lines, and deconstruction of traditional Beninese claves
 - **Group practice:** learning, adapting, and reinterpreting rhythms through hands-on performance
 - **History & roots:** highlighting the historical links between Beninese metrics and the jazz tradition
 - **Improvisation:** tips and tools for integrating these complex rhythmic structures into a contemporary language.
- An immersive session that will enrich your musical vocabulary, refine your sense of groove, and nourish your improvisational expression. Don't forget to bring your instrument!

HISTORICALLY INFORMED PERFORMANCE PRACTICE RESEARCH GROUP



Monday 23 November 🕒 19:00–20:30

➤ **Concert Chamber Music at the Brussels Court of Charles of Lorraine (1741–1780)**

by students and teachers of the HIPP Department

→ KCB, Tempel

Free admission

A substantial body of chamber music by Brussels court composers survives in historical printed editions published in Brussels and Paris. Although it is impossible to determine how much of this music was actually performed at court, this repertoire undoubtedly reflects the musical tastes of high society in Brussels during this period.

Repertoire: Suites, solo and trio sonatas, and quartets

by Josse Boutmy, Henri-Jacques De Croes, Eugène Godecharle, Jean-Noël Massart, and Pieter Van Maldere

Performing forces: violin, cello, transverse flute, harpsichord

Performers: Students and teachers of the HIPP Department

Tuesday 24 November

COLLECTIVE CREATION RESEARCH GROUP

Tuesday 24 November 🕒 11:00–17:00

◆ **Masterclass Composing the Performance Ecosystem**

by Agostino Di Scipio

for Music & Technology students

→ KCB, Room 140

The notion of 'performance ecosystem' is discussed, as key to the discourse of current creative practices in music and the sound arts, where criteria of ecological theory and material agency meet the needs for a tighter, competent and sustainable economy of technical means. Examples from Di Scipio's own work are illustrated, and a focus is provided on audio processing criteria included in actual musical projects and sound installations, amongst others Audible Ecosystemics (live electronics solo) and Modes of interference (instruments and live electronics). Topics are illustrated with scores, recordings, flow-chart diagrams and Pure Data patches.





Tuesday 24 November 🕒 10:00–13:00

■ **Lecture** & ▲ **Workshop** **The Rajazz Theory: New Strategies to organize Musical Material, inspired by Indian Rāgas**

by Manuel Hermia

→ Campus Kaai, Building C, Room 212

Manuel Hermia has developed an artistic research project that combines the concept of “fixed material”—found in the modal approach of Indian ragas—with the tendency toward modulation, a key characteristic of tonal music.

The basic idea is simple: one chooses one’s Rajazz from a set of 155 pentatonic scales, grouped into 31 families. This fixed material can then be transposed from any of the twelve possible tonics, and to modulate between these transpositions, one must always rely on a common “pivot” interval that acts as a hinge. While the idea is simple, putting it into practice requires a new way of thinking, as it is subject to new types of constraints. In this context, geometry, graphic design, and combinatorics are powerful tools for the composer.

During this lecture-workshop, Manuel will first present the basic concepts of the Indian rāga, then outline the fundamental principles of Rajazz theory, and demonstrate—with the aid of recordings—how these principles lead to new strategies for composition and improvisation. In addition, students will be invited to create and submit (parts of) a composition based on Rajazz, which may be added to the Rajazz Collective’s repertoire in the coming months.

Tuesday 24 November 🕒 14:00–17:00

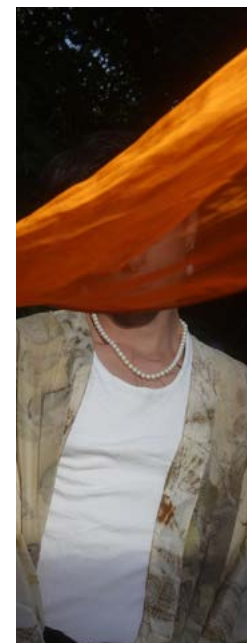
■ **Lecture** & ▲ **Workshop** **Meeting Balinese Gamelan through Extended Techniques and Piano Preparation: Exploring Rhythm and Timbre as Creative Devices**

by Amalia Deorsola

→ Campus Kaai, Building C, Room 212

For much of its history up until the 20th century, Western music has relied on the combination of melodic and harmonic elements to structure sound into musical form. Whether we consider a sonata or an AABA-standard, Western form practices privileges harmonic and melodic components to organize musical material. This has consequences for the ways we shape sound, how we understand, hear, play, and learn from it. This also reflects materially, in the instruments we create sound with and think through.

Instrumental modifications, such as piano preparation and extended techniques, which alter and expand an instrument’s timbral palette, give us a chance to question this organization, explore new roles for our instruments, and new tools and perspectives on how we compose and improvise. This also gives us an opportunity to explore musical cultures with different conceptions of tuning, timbre, and musical form, such as Gamelan, a musical tradition that takes many forms across the Indonesian Archipelago, particularly in Java and Bali, and is predominantly played on metallophones. After introducing core concepts of form, timbre, and tuning in Balinese Gamelan, we will apply these concepts to understand how they can be combined with rhythmical and timbral experimentation in our improvisational and compositional practices. Cycles, metric modulations, multiple polyrhythms... these are practical tools that synergize with timbre to produce musical form generatively through repetition, dephasing, and superimposition. Lastly, under the guidance of Amalia Deorsola, you will explore this collectively, playing sketches and compositions and bridging the gap from theory to practice. Don’t forget to bring your instrument!



Wednesday 25 November

JAZZ, IMPROVISED & POPULAR MUSIC RESEARCH GROUP



Wednesday 25 November 🕒 10:00- 13:00

▲ **Workshop** Improvising in Jazz with Maqams:

Tools & Approaches

by Wajdi Riahi

→ Campus Kaai, Building C, Room 212

Improvising in jazz with maqams means exploring a musical dialogue in which rich and expressive Arabic modal scales, characterized by microtonal intervals, meet the harmonic and rhythmic freedom of jazz. This approach is based on integrating the traditional tools of maqam, such as ornaments (for example, tahrir, vibrato) and specific modes (for example, Rast, Hijaz, Saba), into the improvisational language of jazz, while preserving the spontaneity and interaction that are characteristic of the genre. The result is an organic fusion in which each note carries both the soul of the maqam and the boldness of jazz improvisation, creating a sound world that feels both familiar and innovative. Bring your instrument and start experimenting, guided by Wajdi Riahi!

COLLECTIVE CREATION RESEARCH GROUP

Wednesday 25 November 🕒 11:00–16:00

◆ **Masterclass** Composing the Performance Ecosystem

by Agostino Di Scipio

for Music & Technology students

→ KCB, Room 140

The notion of 'performance ecosystem' is discussed, as key to the discourse of current creative practices in music and the sound arts, where criteria of ecological theory and material agency meet the needs for a tighter, competent and sustainable economy of technical means. Examples from Di Scipio's own work are illustrated, and a focus is provided on audio processing criteria included in actual musical projects and sound installations, amongst others Audible Ecosystemics (live electronics solo) and Modes of interference (instruments and live electronics). Topics are illustrated with scores, recordings, flow-chart diagrams and Pure Data patches.



Wednesday 25 November 🕒 19:00–21:00

➤ **Concert**

by Agostino Di Scipio and Music & Technology students

→ KCB, Room 140

Free admission

Audible Ecosystemics 4 (Silence study)

Sounds emerge from the (always relative) silence of the place, i.e. from the background noise picked up by certain microphones. This “sound of nothing” is sub-sampled by the computer and diffused through the speakers, heard as a cloud of small pulses, a more or less dense sound dust. It is also sampled and immediately amplified, causing the (in)famous Larsen effect (electroacoustic chain feedback). It is also sampled and returned with some delay, causing the background noise to gradually build up, with possible resonances due to room acoustics. It is finally modulated by digital noise (random numbers), creating thicker sound textures. The complete fabric of such processes brings forth a kind of self-organization, that the composer/performer can either leave untouched or try to orient somehow, in fairly open and improvised ways. To the sounds coming from the interior is sometimes added the sound of the exterior environments of the concert hall.



Craquelure (zwei stille Stücke, Giuliano Mesa gewidmet)

There are two halves of exactly the same duration (five minutes). In the first, a soft, crackling texture is heard, a kind of sonic dust rich in intermittent noise phenomena. In the second part, the same texture is heard again, overlapping with two more sound layers, namely a low-frequency rumbling sonority, and a layer of thinner sonic droplets. The initial crackling texture was generated with the composer's own sound synthesis technique of (“iterated nonlinear function synthesis”, based on mathematical models of complex, called “chaotic” physical systems). The additional layers are created by processing the main textural material, the processing algorithms being driven by the room response to the total sound (mostly to the low-frequency turbulences). Therefore, one and the same material is heard twice, first context-less, abstracted from the real world, then in as transformed in the exchange with the performance space.

Dedicated to the poet Giuliano Mesa.

Untitled (digital signal processing, Berlin 2004)

This is the first of a series of works that I left “untitled” because they were created on the fringes of more challenging projects. However, each of them has peculiar features and is marked by a unique expressive freshness. Very concise and improvisational in nature, Untitled 2004 was born one evening in October 2004, at home (in Berlin at the time), feeding a feedback system with dynamic resonances and small noises typical of the oral cavity, with a miniature microphone inside the mouth or near the lips. I then repeated the same pattern in various circumstances, always working on the exchange between a tiny variable acoustic niche (mouth) and the larger room (concert place): spaces, within other spaces... Characteristic are small impulses of the glottis, hisses and rapid vowel transitions, as well as the grainy, pulsating, and hiccuping results of rather idiosyncratic digital signal processing techniques.

Thursday 26 November

COMPOSITION, MUSIC WRITING, MUSICOLOGY RESEARCH GROUP



Thursday 26 November 🕒 11:00–12:30

■ **Lecture** En écoutant du Schumann. Musical Experience at les XX and la Libre Esthétique in Fin-de-Siècle Brussels

by *Stijn Paredis*

→ KCB, Small concert hall

At the fin de siècle (c. 1880–1914), Brussels witnessed the emergence of a semiprivate concert culture in which the inward turn of musical listening intersected with a persistent desire for social cohesion. Interiority—central to contemporary understandings of both aesthetic experience and the private domestic sphere—gained new prominence in the context of urban modernity, even as art was expected to counterbalance growing social fragmentation. Semiprivate venues such as the exhibitions of Les XX and La Libre Esthétique, La Maison d'Art, and the home of Anna Boch cultivated this duality by combining the intimacy and sociability of salon culture with the attentive listening practices and press coverage of the public concert scene. Testimonies from reviews, letters, and memoirs reveal an appreciation for this hybrid environment, where subjective experience and shared engagement coexisted.

The phenomenon is further illuminated through the lens of Wagnerism, whose concepts of l'art social, Wahn, and interiority shaped local discourse on music's social function, alongside the reception of Robert Schumann, whose work likewise foregrounded interiority. Rather than opposing aesthetic camps, these perspectives converged in an ideal of musical experience that reconciled individual subjectivity with socio-aesthetic coherence.

Thursday 26 November 🕒 14:00–15:30

■ **Lecture ▼ Recital** Eugène Ysaÿe: Violinistic Gesture and the Art of Musical CoCreation

by *Joanna Staruc-Smolec*

→ KCB, Small concert hall

This lecture–recital explores the violinistic gestures of Eugène Ysaÿe (1858–1931) at the intersection of artistic practice and scientific inquiry. Drawing on a recently defended doctoral thesis (*doctorat en art et sciences de l'art*, ULB/CrB), it revisits Ysaÿe's legacy through the material traces of his performance practice, notably early recordings (Columbia, 1912–1914) and annotated scores, considered within their historical and organological context.

Central to the project is Ysaÿe's distinctive approach to musical performance, as revealed in his private notes entitled *Observations* (1897), whereby the performer acts as a co-creator rather than a neutral transmitter of the score. This perspective also extends to his practice of 'adaptation', understood not merely as transcription or arrangement, but as a creative reworking of musical material situated between interpretation and composition.

On this basis, the lecture–recital develops an approach to violinistic gesture as a meaningful shaping of musical material, combining analytical insight with practical experimentation. These ideas are brought to life through the interpretation of selected works for violin and piano, illustrating the expressive and technical dimensions of Ysaÿe's style and demonstrating how such historically grounded research can inform contemporary musical practices.



Friday 27 November

**HISTORICALLY INFORMED PERFORMANCE
PRACTICE RESEARCH GROUP**

Friday 27 November 🕒 20:00–21:30

➤ **Concert** Orchestral and Choral Music at the Brussels Court of Charles of Lorraine (1741–1780)

*by students and teachers of the HIPPP
and Voice Departments*

→ Royal/Protestant Chapel, Koningenplein 2, 1000 Brussel

🎫 **TICKETS AVAILABLE [HERE](#)**

General admission: € 10

-26 and +65: € 5

KCB students (with card): free

The decades between ca. 1740 and ca. 1780 may not rank among the most illustrious periods in the history of music in Brussels. Nevertheless, several exceptionally talented composers were active in the city during this period, including Josse Boutmy, Henry-Jacques De Croes, Eugène Godecharle, Jean-Noël Massart, Charles-Joseph Van Helmont, and Pieter Van Maldere. They were primarily active at the court of Governor Charles of Lorraine and at the Collegiate Church of St Michael and St Gudula.

While a substantial body of chamber music survives in historical printed editions, many choral and orchestral works have survived only in manuscript copies, which eventually found their way into the collections of the Brussels Conservatory and the Royal Library of Belgium. Most of these works have since been rarely, if ever, performed.

Repertoire: *Cantata, motets, concerto and symphony by Josse Boutmy, Henri-Jacques De Croes, Charles-Joseph Van Helmont, and Pieter Van Maldere*

Performing forces: *vocal soloists, vocal ensemble, flute, oboes, bassoons, trumpets, horns, timpani, string orchestra, organ, harpsichord*



BIOGRAPHIES

Justin Bennett is an artist whose work combines sound, image, space and storytelling. He uses video, spatial sound and audio-walks for presentations in public spaces, concert venues and art spaces. His current work focuses on ecology, geology, forms of habitation and land-use. He is co-editor of the forthcoming Q-O2 / umland publication "Sounding Fields - recording, archives, ecologies". He is a member of the performance group BMB con., teaches at the Institute of Sonology, Royal Conservatoire in The Hague and is a member of Jubilee, platform for artistic research in Brussels.

Sylvain Debasieux is a Belgian saxophonist and improviser, always looking for new ways to express himself on his instrument. Sound, flow, energy and rhythm are central aspects in his playing that he develops and experiments on stage with diverse Belgium-based bands such as Pentadox, Stéphane Galland & (The Mystery of) KEM, and Lynn Cassiers' Imaginary Band.

Amalia Deorsola is an Italian pianist, composer sound-artist and published researcher based in Brussels, Belgium. With a multidisciplinary background — starting from Improvised music (BA), Philosophy (MA) and extending

into a doctoral research combining instrumental modification, gamelan and ethnomusicology (PhD, Ongoing) — Amalia connects a resolutely contemporary musical perspective with Queer and speculative philosophy under one objective: to use sound as a vehicle for intimate and collective fabulation. Most noted for her awarded piano trio Anaphora, Amalia's work takes many shapes, encompassing sound installations, instrumental modification through piano preparation and wide-ranging compositional corpus, going from Javanese Gamelan Instruments to Chamber Ensembles.

Agostino Di Scipio is a composer, sound artist, and scholar, with a PhD from the University Paris VIII with a practice – led research on the notion of "liveness" in highly mediatized performance. Since the late 1980s, his music and sound installations are presented worldwide, often exploring peculiar sound-mediated "man-machine-environment" assemblages. Formerly Edgard-Varèse-Professor at TU Berlin and guest professor at several academic institutions, professor at the Conservatory of Naples (2001-2013) and L'Aquila (2013-2026), where he chairs the Doctoral Program in Artistic Research.

Manuel Hermia is a Belgian improviser, composer and explorer of world music, who also gives free rein to his voice as a saxophonist and to his love for the bansuri. Alongside his studies in saxophone and jazz harmony at the Conservatoire, he has developed a mastery of the bansuri – the flute of North India. Besides, he has extended his knowledge of Indian and Arab music including ragas and maqams in a global thinking of music. More broadly, he gradually integrates into his musical language all the cultural elements that his journey invites him to explore.

Angelo Moustapha is a Beninese drummer, percussionist, composer, and arranger now based in Paris. He began his musical journey at the age of four in his local church and gave his first concert at seven. In 2017, he was named Africa's Best Drummer at the Festival des Meilleurs Instrumentistes d'Afrique. Moustapha has collaborated with renowned artists such as Philip Catherine and Lionel Loueke, performing across Europe. His style blends traditional African rhythms with jazz, creating a unique and dynamic sound. In addition to his personal projects (Solo, Ibewayá with Toine Thys, Joël Rabesolo, and Jeremy Debuysschere; Macondo Trio with Sylvain Debasieux and Federico Stocchi...), Angelo also plays in the Lara Rosseel Quartet.

Stijn Paredis is a musicologist, conductor, and educator. He holds a Master's degree in Percussion from the Royal Conservatoire of Antwerp and a Master's degree in Musicology from KU Leuven, where he graduated with a dissertation on the Belgian composer Lodewijk Mortelmans. In 2021, he returned to KU Leuven as a PhD candidate in Musicology and Architecture under the supervision of Prof. Dominique Bauer. Supported by an FWO fellowship, he completed his doctoral project, *En Écouter du Schumann: Aesthetic Space and Musical Experience in Fin-de-Siècle Brussels*, in June 2026. His research focuses on late nineteenth-century musical culture in Belgium, particularly within the artistic networks surrounding *Les XX* and *La Libre Esthétique*. Before embarking on his PhD research, he worked as a dramaturg at the Antwerp Symphony Orchestra (2018-2021). He currently teaches music history at the Conservatory of Hasselt and regularly presents lectures and concert introductions for major cultural institutions across Flanders.

BIOGRAPHIES

Alisa Oleva is a walking artist based in London who works within the spaces and streets of the city, exploring the politics of public space, how the city moves us and how we move it, urban choreography and urban archaeology, traces and surfaces, borders and inventories, intervals and silences, passages and cracks. She creates one-to-one and collective performances, walking scores, personal and intimate encounters, gatherings, soft parkour sessions, walkshops, soundwalks, and audiowalks.

Wajdi Riahi is a Tunisian-born, Brussels-based pianist now considered as one of the new exciting names within the Belgian jazz scene. Apart from being active as a sideman in several projects (such as Stéphane Gallands' Rhythm Hunters, Aleph Quintet, Fabrice Alleman...), the prodigious pianist is making a name for himself, both solo as with his own trio. His music samples from the multiple influences that underpin his highly personal style, imbued with gentleness and emotion. Wajdi performs music that testifies to his Arab roots, mixed with his later love of jazz and the vibrant atmosphere of Brussels.

Joanna Staruch-Smolec is a violinist-researcher. She completed her PhD in *Art et sciences de l'art* in 2025 at the Université libre de Bruxelles (ULB) and the Conservatoire royal de Bruxelles (CrB) with the support of a fellowship from the Fonds de la Recherche Scientifique (FNRS). Her research focuses on violin practices of the late nineteenth and early twentieth centuries, integrating practice-based artistic experimentation into the study of historical sources. Alongside her academic activities, Staruch-Smolec maintains an active career as a performing violinist. She is a member of *Duo Post Scriptum* with pianist Krzysztof Potoczniak.

Peter Van Heyghen, an internationally renowned specialist in the performance practice of sixteenth-, seventeenth- and eighteenth-century music, is active as a recorder player, conductor, researcher and teacher. As a recorder player, he performs as a soloist, with his own chamber ensemble *More Maiorum*, and with various other ad hoc ensembles. As a conductor, he is closely associated with the Belgian Baroque orchestra and vocal ensemble *Il Gardellino*, with whom he is dedicated to the rediscovery of forgotten masterpieces. He teaches at the

Royal Conservatoire Brussels (KCB) and the Conservatorium van Amsterdam. In addition, he is regularly invited worldwide as a guest conductor, to lead masterclasses and workshops, give lectures, and participate in panel discussions.



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