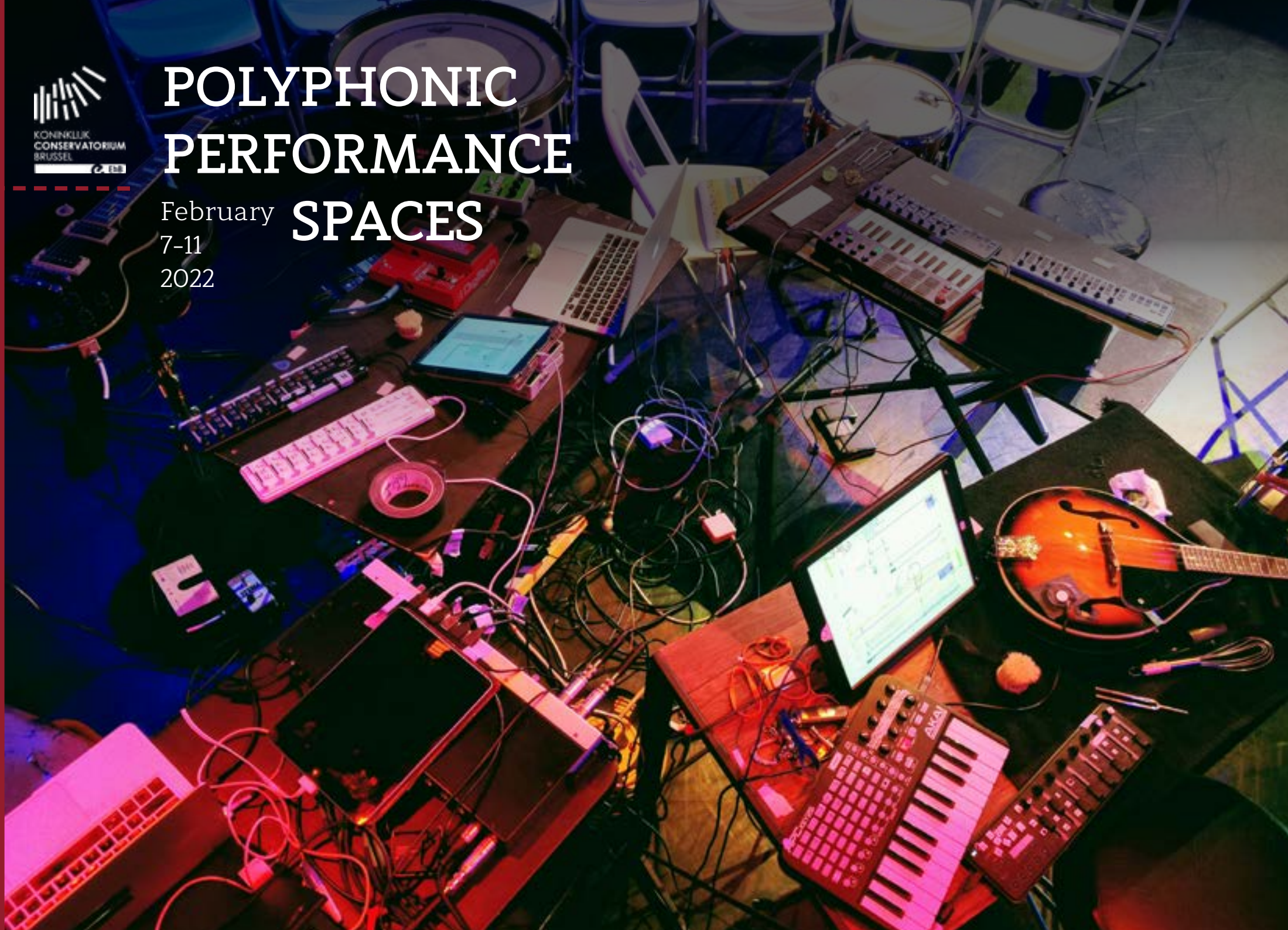




POLYPHONIC PERFORMANCE SPACES

February
7-11
2022



Polyphonic Performance Spaces 2022

For the fourth time, **Koninklijk Conservatorium Brussel** and **Brussels Arts Platform** host a full week of artistic research presentations and workshops.

Composers and performers of a kaleidoscope of musical styles will reflect on their daily practice, discuss their creative-cognitive associations and explore which efforts lead to a successful musical performance or a meaningful work of art.

Last year we were very happy to reach a large part of our audience through digital streaming and with the recent Covid developments, a large part of the presentations will again be accessible online.

To present just a small part of the rich variety of subjects: **Luc Vertommen** will explain why so much innovative music was written for wind orchestras in Belgium during the first decades of the 20th century. **Igor C. Silva** will bring us back to the present century in a presentation of his impressive composition style with electronics and new media music.

We will look over the shoulders of composers **Calliope Tsoupaki** and **Clara Iannotta** and observe their creative recipes. **Mauricio Pauly** will organize a workshop around collective creation. For the jazz lovers **Luis Mora Matus** and pianist **Piergiorgio Pirro** will show ways to expand the vocabulary of musical performance in Jazz. And during two days a team of experts will explore the magic formulas

to achieve a top-level string quartet through lectures and in workshops by **William Coleman**, **Clive Brown** and **Guy Danel**.

We will end the week with presentations of research on the music of Schumann and in a parallel online session **Peter Van Heyghen** will host several experts in the field of Cultural Informed Practice. **Job Ijzerman** will discuss more adapted music theory subjects for Early Music students, **Jed Wentz** will show that there is still a long way to go within the performance in the field of expression when it comes to early repertoire and **Peter Holman** will give a lecture on conducting technique in the baroque era.

Artistic research will never provide all the answers to the magic of creativity, but in these times when people are bombarded with such a massive amount of information every day, it seems more than ever important to develop a critical sense and pursue anything that can awaken our lucidity. In the domain of the arts the dimensions are even more subtle: every artist articulates, expresses and represents his vision of what surrounds him and not only makes the world more interesting, but hopefully succeeds in making life more bearable.

Jan De Winne
Research Coordinator



IMPORTANT NOTICE

→ Due to the evolving regulations related to the COVID-19 pandemic, changes might occur in the program. All possible changes will be indicated in this online program booklet.

📅 Reservations are required for each event, due to the COVID-19 regulations. Places for live events are also limited because of the same reason. You will find the link for registration here: kcb.be/en/pps2022. Spaces are filled on a first-come, first-served basis. For all live events, it is obliged to wear a face mask.

📶 Reservations are also required for online events, at the latest 24 hours before the start of the event. On the day of the event you will receive a link to the online event.

→ Most live activities take place at **KCB, Petit Sablon 5, 1000 Brussels**. Only the Breath Art and Culture Workshop takes place somewhere else (**Campus Kaai, room C209, Nijverheidskaai 170, 1070 Anderlecht**).

✉ For questions, please send an e-mail to inge.pieters@vub.be

LEGENDA

- **Concert**
- **Lecture**
- **Lecture-performance**
- ◆ **Masterclass**
- ▲ **Workshop**

More details on
📄 [pages 14–20](#)

Reservations required
📧 kcb.be/en/pps2022

MON
07
FEBRUARY

🕒 10:00–14:00

→ Room 140

▲ **Workshop Arduino**
by *Roel Das*

Original British and Belgian Wind Band Repertoire in the first half of the 20th Century

🕒 10:00–11:00

→ ONLINE & projection in small concert hall

■ **Lecture British Wind Band Music by Holst, Vaughan Williams and Grainger in the First Half of the 20th Century**

by *Timothy Reynish*

🕒 11:00–12:00

→ Small concert hall

■ **Lecture The Importance of Military Music and the Band of the Belgian Guides in the Period of Arthur Prevost**

by *Francis Pieters*

🕒 12:00–13:00

→ Small concert hall

■ **Lecture The Repertoire for Wind Orchestra of the Synthesists**

by *Luc Vertommen*

🕒 10:00–17:00 (also on Tuesday 8 and Wednesday 9)

→ Campus Kaai, room C209

▲ **Workshop Breath Art and Culture**
by *Maribeth Diggle, Dominic "Shodekeh" Talifero, Magdalena Góska*

🕒 15:00–16:30

→ Small concert hall

▲ **Workshop Stealing from an Artist**
by *Bart Quartier*

🕒 19:00–19:45

→ Small concert hall and live stream 📶

● **Concert Scriabin recital**
by *Nuno Cernadas*





TUE
08
FEBRUARY

Reservations required
☎ kcb.be/en/pps2022

More details on
☐ [pages 21–24](#)

🕒 10:30–11:30

→ ONLINE

■ **Lecture Follow - a Multimedia Opera for Singer, Ensemble, and Electronics**

by *Igor C. Silva*

🕒 13:30–15:30

→ ONLINE

■ **Lecture Ludified Music**

by *Marko Ciciliani*

🕒 16:00–17:00

→ Small concert hall

▲ **Workshop Electroacoustic Improvisation**

by *Benjamin Van Esser*

🕒 10:00–17:00 (also on Monday 7 and Wednesday 9)

→ Campus Kaai, room C209

▲ **Workshop Breath Art and Culture**

by *Maribeth Diggle, Dominic "Shodekeh" Talifero, Magdalena Góska*



WED
09
FEBRUARY

More details on
☐ [pages 25–28](#)

Reservations required
☎ kcb.be/en/pps2022

🕒 10:00–17:00

→ Room 140

◆ **Masterclass**

by *Marko Ciciliani*

🕒 10:00–13:00 (also on Monday 7 and Tuesday 8)

→ Campus Kaai, room C209

▲ **Workshop Breath Art and Culture**

by *Maribeth Diggle, Dominic "Shodekeh" Talifero, Magdalena Góska*

🕒 10:30–12:00

→ Small concert hall and live stream 📺

■ **Lecture and Q&A Non-Linear Composition Processes**

by *Calliope Tsoupaki*

🕒 14:00–17:00

→ Small concert hall

◆ **Masterclass**

by *Calliope Tsoupaki*



🕒 14:00–16:00

→ Room 040

▲ **Workshop Jazz Research**

by *Luis Mora Matus and Piergiorgio Pirro*





🕒 10:00–11:30

→ ONLINE

■ **Lecture** Invention Unstuck in Time

by *Clara Iannotta*

🕒 11:45–13:00 **18:00–20:00**

→ ONLINE

■ **Lecture** Iteration as a Basis
for Collective Composition

by *Mauricio Pauly*

🕒 14:00–15:30

→ ONLINE

■ **Lecture** Responsible Curation in New Music

by *Clara Iannotta*

🕒 16:00–18:00 // 18:30–20:30 **CANCELLED**

→ Room 140

▲ **Workshop** Iterative Composition
(for performers and composers)

by *Mauricio Pauly, Luca Piovesan, Maarten Stragier*



String Quartet Day I

🕒 11:00–12:00

→ Small concert hall and live stream 📺

■ **Lecture** Changing Concepts of Correct
and Beautiful Performance in Classical
and Romantic Chamber Music

by *Clive Brown*

🕒 13:00–14:00

→ Small concert hall and live stream 📺

■ **Lecture** From Craft to Art: a Pragmatic Approach
to Quartet Practice

by *Guy Danel*

🕒 14:15–15:15

→ Small concert hall and live stream 📺

■ **Lecture** The fascinating inner life
of a string quartet

by *William Coleman*

🕒 16:00–17:30

→ Small concert hall and live stream 📺

Round table discussion

with *Clive Brown, Guy Danel, William Coleman*



🕒 19:00–
20:00

→ Small
concert hall
and live
stream 📺

● **Concert**

by *Quiron
quartet*



FRI
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Reservations required
☎ kcb.be/en/pps2022

More details on
☐ pages 39–42

Schumann Day

🕒 10:00–11:00

→ Small concert hall and live stream 📶

■ **Lecture** *Fantasia op.17*

by *Andrea Lucchesini*

🕒 11:30–12:30

→ Small concert hall and live stream 📶

■ **Lecture** *Davidsbündlertänze op.6*

by *Marco Mantovani*

🕒 13:30–14:30

→ Small concert hall and live stream 📶

□ **Lecture-performance** *Inner Voices*

by *Bobby Mitchell*

🕒 15:00–18:00

→ Small concert hall

◆ **Masterclass**

by *Andrea Lucchesini*

🕒 20:00–21:30

→ Small concert hall and live stream 📶

● **Concert**

by *Andrea Lucchesini and Marco Mantovani*



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More details on
☐ pages 43–47

Reservations required
☎ kcb.be/en/pps2022

Recent Research in Culturally Informed Performance Practice

Host: Peter Van Heyghen

🕒 10:00–11:40

→ ONLINE

■ **Lecture** *Ideas on Implementing HIP Music Theory in a Conservatory's Study Curriculum*

by *Job Ijzerman*

🕒 12:00–12:30

→ ONLINE

■ **Lecture** *"You can't get there from here" Renewing Performance through Historical Acting Techniques*

by *Jed Wentz*

🕒 13:50–15:30

→ ONLINE

■ **Lecture** *Behold I Tell You a Mystery: How Baroque Music was Directed*

by *Peter Holman*

🕒 15:50–17:30

→ ONLINE

■ **Lecture** *Ganassi and the Origins of instrumental Diminution in Renaissance Venice*

by *Dina Titan*

String Quartet Day II

🕒 9:30–12:30 / 🕒 13:30–16:30

→ Tempel, room 040, room 041

◆ **Masterclass**

by *William Coleman, Clive Brown and Guy Danel*





Program

🕒 10:00–14:00
 → Room 140
 ▲ **Workshop Arduino**
 by *Roel Das*



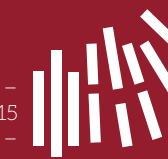
Interaction with software plays an important role in multimedia performance and installation art. An easy, popular and affordable way to implement this is using Arduino: an open-source electronics platform based on easy-to-use hardware and software. This platform was specifically designed to give artists and students access to an affordable and simple solution to interfacing problems. With Arduino you can use any electronic sensor and hook it up to your computer with minimal wiring and programming. The environment has libraries for all sorts of interfacing and has a friendly crowd support. During the workshop we will dive right in. You will install the environment on your own computer, wire up the sensors yourself and write your own code!

Original British and Belgian Wind Band Repertoire in the first half of the 20th Century

🕒 10:00–11:00
 → ONLINE & projection in small concert hall
 ■ **Lecture British Wind Band Music by Holst, Vaughan Williams and Grainger in the First Half of the 20th Century**
 by *Timothy Reynish*



Timothy Reynish has recently been appointed to the prestigious staff of the International Chamber Music Studio at the Royal Northern College of Music. In the nineties he emerged as one of the leading conductors of wind bands and wind ensembles in the world. For many years he was Principal Conductor with the Merseyside Youth Orchestra and staff conductor with the National Youth Orchestra of Great Britain. In 1975 he was invited by Sir Charles Groves to become tutor for the Postgraduate Conducting Course at the Royal Northern College of Music. Two years later he succeeded Philip Jones as Head of School of Wind & Percussion, a post he retired from after a quarter of a century. He was awarded a Churchill Travelling Fellowship in 1982 which enabled him to study the development and repertoire of the American symphonic wind band movement. In the following two decades he developed the wind orchestra and ensemble of the RNCM to become recognized as one of the best in the world. In 2010 he contributed the chapter on the wind music of Percy Grainger to The New Percy Grainger Companion.



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🕒 11:00–12:00

➔ Small concert hall

■ **Lecture The Importance of Military Music and the Band of the Belgian Guides in the Period of Arthur Prevost**

by *Francis Pieters*



Francis Pieters is an authority in the history of wind ensemble music. He was president of the World Association for Symphonic Bands and Ensembles (WASBE) and president of the International Military Music Society's (IMMS) Belgian branch. He organized the WASBE-Conference in 1985 in Kortrijk and is vice-president of the Internationale Gesellschaft zur Erforschung und Förderung der Blasmusik (IGEB) in Graz. He is the reviewer of many articles on composers and musicians in professional magazines in Belgium, the Netherlands and France. Pieters is also the author of several books and articles on wind music and wrote standard works on the history of military music in Belgium and of the Band of the Belgian Guides in particular.

The lecture will be Dutch spoken.

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🕒 12:00–13:00

➔ Small concert hall

■ **Lecture The Repertoire for Wind Orchestra of the Synthesists**

by *Luc Vertommen*



In this lecture Luc Vertommen discusses the history of the music for band written by *Les Synthétistes*. During the interbellum the wind band was an important medium for these Belgian composers. With the aid of Arthur Prevost and the Royal Symphonic Band of the Belgian Guides *Les Synthétistes* produced a significant canon of more than sixty original symphonic works for wind band. Vertommen paints the context to this repertoire, including influences such as modernist music and new art forms such as café-chantant, dance music, jazz, film, and operette. He will share his own work in data collection and identification for the creation of a comprehensive list of original works written for band by *Les Synthétistes*. Be amazed by this neglected, lost canon of original symphonic music for band, and by its international significance!

The lecture will be Dutch spoken.

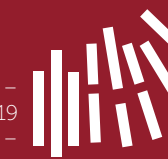
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🕒 15:00–16:30

→ Small concert hall

▲ **Workshop Stealing from an Artist**by *Bart Quartier*

The title above refers to Pablo Picasso's famous words "Art is theft." This idea served as the premise for several jazz ensemble projects developed at KCB during the last years. In these projects classical compositions by Bach, Schumann, Scriabin, Satie, and Quartier were analyzed and given a different life in the jazz idiom. In this workshop Bart Quartier continues in this vein. He will delve into transformations of works by Bach, Schumann, and himself.

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🕒 10:00–17:00 (also on Tuesday 8 and Wednesday 9)

→ Campus Kaai, room C209

▲ **Workshop Breath Art and Culture**by *Maribeth Diggle, Dominic "Shodekeh" Talifero, Magdalena Góska*

Breath training and awareness is often reserved for those who "need" it; singers, wind instruments, and the occasional noisy cellist. In other performance métiers it is an unregulated topic—if it is even discussed in any depth at all—and it is rarely defined as an art form in and of itself. However, 21st century developments have already shown us that the way we breath affects our bodies, minds, health, self-expression, and level of human equality. It can even be used as a weapon. These topics will be explored broadly during a breath culture forum given by breath artist and opera singer Maribeth Diggle, breath artist and beat boxer Shodekeh, and professor on feminist politics of breathing, Magdalena Góska.

A three-day workshop will include two days of breath art practice, definition, and application, followed by a third (half) day of lecture and exchange.

For inscriptions, preference is given to those who want and can take part in all three days. In case not all places would be taken, it will also be possible to only follow the first day. Breath art is not limited to any one artist or practice, it is accessible to anyone who would like to pursue more dynamic breath awareness in their practice and daily lives.



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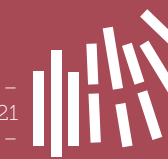
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🕒 19:00–19:45
➔ Small concert hall and live stream 📺
● **Concert Scriabin recital**
by *Nuno Cernadas*



Scriabin's last sonatas, the ninth and tenth, were composed during the years of 1912-1913, shortly before his untimely death in 1915. Although they belong to the same period and are infused with the same eschatological yearnings, they are essentially polar opposites. While the ninth sonata is dark, somber, and threatening, the tenth sonata is a statement of radiant jubilation, delirious flight, and ecstatic vibration.

Taken together, these late works affirm the holism in Scriabin's musical creation and philosophy. Nuno Cernadas plants them as contrasting pillars, each at one end of this recital. Between them he erects Scriabin's third sonata: an exemplar of the composer's early period, with a pessimist, tragic, prophetic tone that reflects the turmoil of his crumbling marriage. It is a monument belonging to a different time, and almost to a different author.



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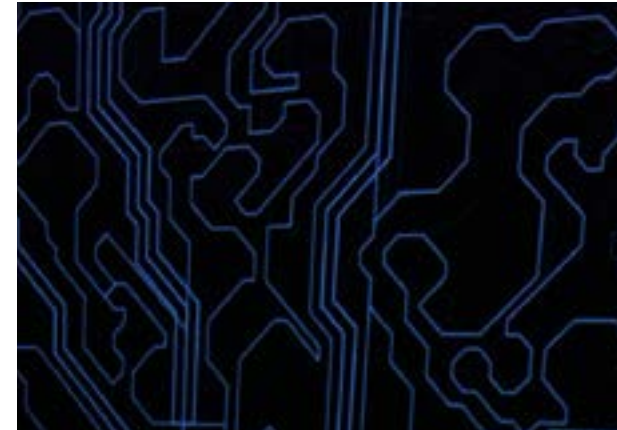
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🕒 10:30–11:30
➔ ONLINE
■ **Lecture *Follow* - a Multimedia Opera for Singer, Ensemble, and Electronics**
by *Igor C. Silva*



Who makes the news? You do that yourself. by clicking and sharing, your ones and zeros determine which stories you get to see and which you don't. But whose stories can you trust? News spreads quickly: it accelerates, goes viral and soon nobody has control over it. We swipe and follow and try to reflect on how it relates to us. How does it feel to seek a truth, find it, lose it, and end up losing yourself in the process?

In this lecture composer Igor Silva talks about *Follow*, his recent multimedia opera that explores these questions in a dizzying spectacle of ricocheting voices, light, and video.

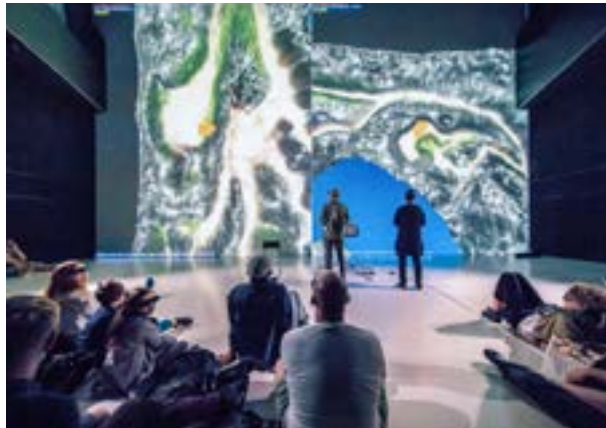


🕒 13:30–15:30

➔ ONLINE

■ **Lecture Ludified Music**

by *Marko Ciciliani*



In the past years, there has been a striking increase in the use of game engines and game mechanics in contemporary compositions and audiovisual works. In this lecture Marko Ciciliani will focus on characteristic aspects of games—with a special focus on computer games—that show strong potential for use in musical creation.

Some examples of such aspects are “spaces of possibilities,” which in musical contexts can turn into directed forms of improvisation; free navigation in 2D or 3D game spaces, which in musical contexts lead to different manifestations of open forms; or the phenomenon of emergence, which plays an important role in the enjoyment of games, and which can equally lead to valuable musical results as a bottom-up compositional approach.

Apart from discussing recent compositions that make use of game elements, Marko Ciciliani will also investigate more experimental forms of games, including “serious games” and “not-games.”

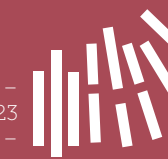
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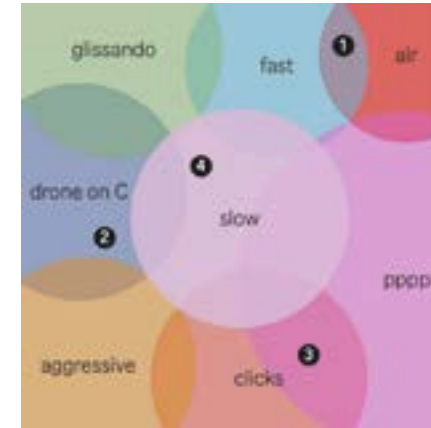


🕒 16:00–17:00

➔ Small concert hall

▲ **Workshop Electroacoustic Improvisation**

by *Benjamin Van Esser*



In this workshop, participants are introduced to Fleurie, an interactive improvisational tool. Fleurie guides the improviser(s) by proposing playing techniques, dynamics, pitches, note density levels, etc. Apart from acoustic guidance, Fleurie also interprets the input of the improvisers and generates virtual electronic performers. To spice things up even more, Fleurie allows for two ‘conductors’ to influence the development of the performance and add electronic interventions as they see fit.

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🕒 10:00–17:00 (also on Monday 7 and Wednesday 9)

➔ Campus Kaai, room C209

▲ **Workshop Breath Art and Culture***by Maribeth Diggle, Dominic "Shodekeh" Talifero, Magdalena Góska*

Breath training and awareness is often reserved for those who "need" it; singers, wind instruments, and the occasional noisy cellist. In other performance métiers it is an unregulated topic—if it is even discussed in any depth at all—and it is rarely defined as an art form in and of itself. However, 21st century developments have already shown us that the way we breath affects our bodies, minds, health, self-expression, and level of human equality. It can even be used as a weapon. These topics will be explored broadly during a breath culture forum given by breath artist and opera singer Maribeth Diggle, breath artist and beat boxer Shodekeh, and professor on feminist politics of breathing, Magdalena Góska.

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🕒 10:00–17:00

➔ Room 140

◆ **Masterclass***by Marko Ciciliani**For students Live Electronics - audience is allowed.*

🕒 10:00–13:00 (also on Monday 7 and Tuesday 8)

➔ Campus Kaai, room C209

▲ **Workshop Breath Art and Culture***by Maribeth Diggle, Dominic "Shodekeh" Talifero, Magdalena Góska**See page 24*



🕒 10:30–12:00

➔ Small concert hall and live stream 📺

**■ Lecture and Q&A Non-Linear
Composition Processes***by Calliope Tsoupaki*

Calliope Tsoupaki has always been fascinated by cyclical forms. With cyclical she means forms which do not have narrative or linear developments in time, but that develop within their own organic structure. Familiar examples of this idea are the rondo form, the “tableau” development processes in the compositions of Messiaen, or the isometric and melodic/rhythmical patterns in Guillaume de Machaut’s *Hoquetus David*. Tsoupaki has tried, very consciously, to develop a technique which allows her to expand her music from the “inside out” instead of from one point to another. This was especially the case in the composition of *Salto di Saffo*, *Liknon*, and the very recent *Odysseus* and *Capodistrias: Monodrama of a secret life*. She imagines her composition as if it is a floating form, breathing and moving, always subtly changing. She imagines herself as a hunter who tries to captivate this fantastic image, this composition to be. But it takes a large amount of work and alertness to pin it down, to give it shape, and to make it sound.

Tsoupaki has been living in the Netherlands since 1988 and teaches composition at the Royal Conservatory of The Hague. She has developed into one of the most defining composers of Dutch musical life. Her music is praised for its melodic character, warm sound, and emotional quality.

Today her oeuvre consists of more than 100 works for diverse, cross-cultural instrumentations which include, amongst others, the qanun, ney, kemençe, hurdy gurdy, vielle, viola da gamba, and pan flute. Her catalogue comprises solo and orchestral works, choral music, dance, theatre, opera, and multi-sensory projects. In 2018 she was appointed “Composer Laureate of The Netherlands” (Componist des Vaderlands) for a period of 2 years.



🕒 14:00–17:00

➔ Small concert hall

◆ Masterclass*by Calliope Tsoupaki*

Active participation is reserved for selected composition students or contemporary music ensembles. Audience is welcome, depending on availability.

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🕒 14:00–16:00

➔ Room 040

▲ **Workshop Jazz Research**by *Luis Mora Matus and Piergiorgio Pirro*

As PhD candidates at KCB, Luis Mora Matus and Piergiorgio Pirro are currently researching techniques and approaches meant to expand the vocabulary that jazz players have at their disposal for their artistic practice. Luis Mora Matus borrows practices from progressive metal to develop the idiolect of contemporary jazz drummers in new directions, while pianist Piergiorgio Pirro focuses on using techniques and methods from spectral music in jazz composition and performance.

During the current academic year, the two researchers have been organizing a monthly joint workshop open to all students and teachers, with the aim of sharing their newfound knowledge with other musicians at KCB. The workshops take the form of open ensemble lessons, for which the playground serves as a model. Each concept is introduced through instrumental practice and ensemble activities.

Piergiorgio and Luis will hold one of their inspiring sessions in the context of Polyphonic Performance Spaces. They will explain some of the key elements and techniques that emerged from their research, and put them to use with the active participation of the musicians in the classroom.

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🕒 10:00–11:30

➔ ONLINE

■ **Lecture Invention Unstuck in Time**by *Clara Iannotta*

Clara Iannotta's music travels time differently. It does not follow neat trajectories or cycles. Rather it wanders, as if studying a sonic event from different perspectives, unfolding temporality into multiple dimensions. Iannotta likes to cast such temporal spaces with unstable sounds, which is an interesting choice for a composer who likes to refer to herself as a control freak. However, her unstable sonic environments are chosen with exacting precision, and their production is meticulously prescribed. A life-long tinkerer and inventor, she even goes so far to design the instruments that produce them.

All the above forms the recipe of the spellbinding rupture of categories that makes Clara Iannotta one of today's most interesting and lauded young composers. The Ernst Von Siemens Composers' Prize, the Hindemith Prize, and the Premio Abbiati are some of the prestigious honors awarded to her, and her music is performed by the likes of Ensemble intercontemporain, JACK, Klangforum Wien, Neue Vocalsolisten, and The WDR Orchestra. In this lecture she discusses her sonic, performative, and organological invention, and its role in her musical forms marked by multidimensional time.

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🕒 11:45–13:00 **18:00–20:00**

→ ONLINE

Lecture Iteration as a Basis
for Collective Compositionby *Mauricio Pauly*

A loss in translation is a unique trace that reveals something about the translator. Composer and performer Mauricio Pauly proposes that this loss is to the translator what style is to a musician. He searches out processes of collective creation in which collaborators iterate through ideas and their permutations, each iteration a translation of sorts. The “losses” incurred in this process are not minimized or swept under the rug. They become subject of playful scrutiny, to be leveraged for musical invention. In the dynamic that ensues, traditional power structures (e.g. the imperative of the composer’s originating intentions) loosen their grip. In their stead, productive tensions between, and mutual modulations of styles take center stage.

Pauly has a long track record in collaborative composition, from his very early successes as the bass player and singer of the Costa Rican indie act Bruno Porter, to his long-time involvement with the Kranichsteiner-Prize-winning ensemble Distractfold. He was a fellow at the Radcliffe Institute at Harvard University and is currently an assistant professor in composition at Simon Fraser University’s School for Contemporary Arts (Canada), an institution where interdisciplinarity is foundational to the curriculum. In this lecture he will discuss the collaborative processes that resulted in the string trio *Charred Edifice Shining*, as well as his ongoing creative collaboration with KCB researchers Luca Piovesan and Maarten Stragier.



🕒 14:00–15:30

→ ONLINE

Lecture Responsible Curation in New Musicby *Clara Iannotta*

Clara Iannotta is not only one of today’s foremost composers. As the artistic director of Bludenzer Tage Zeitgemäßer Musik she has also made waves with her socially responsible and artistically visionary curatorship. In the past, she has not shied away from speaking out on issues such as the underrepresentation of women and lack of research in new music programming. In this lecture she talks about her vision of a creatively relevant, dynamic, and diverse concert scene; lifts the veil on some of the everyday workings of a music festival; and shares tips and advice for young artists taking their first steps onto the concert scene.

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🕒 16:00–18:00 // 18:30–20:30 **CANCELLED**

→ Room 140

▲ Workshop Iterative Composition
(for performers and composers)by *Mauricio Pauly, Luca Piovesan, Maarten Stragie*

In this workshop composer Mauricio Pauly and KCB researchers Luca Piovesan and Maarten Stragier coach KCB students on initiating a collective composition process based on iteration. They will work with two mixed groups of composers and performers on generating raw material that could serve as the basis for musical creation. The goal is not to end up with a finished product, but to introduce participants to a method that can serve as an alternative for the traditional composer-performer paradigm. As a wonderful side effect, the work done might just lay the first stones of future collaborations.

*This workshop is open to all KCB students.
Participants can enroll for one of the two sessions (16:00–18:00 or 18:30–20:30).
Each session is limited to a maximum of 6 participants.
Auditors are welcome and free to chime in.*

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FEBRUARY**String Quartet Day I**

🕒 11:00–12:00

→ Small concert hall and live stream 📺

■ Lecture Changing Concepts of Correct and Beautiful Performance in Classical and Romantic Chamber Musicby *Clive Brown*

In the late 18th century, the concept of “correct performance” and “beautiful performance” (*richtiger Vortrag, schöner Vortrag*) was developed by German musicians to describe the distinction between a technically correct performance, strictly adhering to the notated text, and a beautiful one that penetrated deeper into the composer’s conception of the emotional and expressive character of the music, which could be only approximately conveyed by notes, signs and instructions.

A host of un-notated practices were available to performers. These are mentioned in treatises, but, as the authors frequently observe, their effective application is impossible to describe adequately in words, and cannot be learned except by listening to great artists, especially great singers. For the Classical period, the finer subtleties are therefore irretrievably lost to us, but for later repertoire we have substantial evidence in early recordings by great musicians born as early as Beethoven’s lifetime.

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This evidence can also help us to imagine how such practices, and others that had already become unfashionable by the end of the 19th century (such as improvised ornamentation), might have been used in the time of Haydn, Mozart, and Beethoven. The most important conclusion to be drawn from the historical evidence is that, contrary to the widely-held 20th-century notion of a simplistic relationship between text and performance, the Urtext represents composers' intentions only for the notation, not their expectations for its performance. Rediscovering the improvisatory practices that were expected to be read between the lines can offer a greatly expanded repertory of expressive resources, which can be used creatively without offending in any way against the composer's intentions.

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🕒 13:00–14:00

➔ Small concert hall and live stream 📺

■ **Lecture From Craft to Art: a Pragmatic Approach to Quartet Practice**

by *Guy Danel*

The preparation of repertoire? Craft? Technology? Exploring quartet practice in a pragmatic and fundamental way: managing practice time. The goal of the four musicians of a quartet is to construct a single, 16-string instrument. Playing as a group of four is a collective learning experience during which the knowledge and expertise of each musician are combined. The contributions of the four musicians participate in a permanent development, never altered (or restrained or slowed down) by their apparent dissimilarities (or differences or divergences). This development is a process that is, by its very nature, objective, repeatable, and communicable. Through the collection of information, validation of mimicry, and harmonisation of parameters, removing emotion during the learning process encourages a detachment from the anticipated performances at the end of the process (the interpretation of the work for an audience). Moreover, it offers a better use of the necessary rehearsal time. This, in turn, makes it possible to sooner direct our attention to the two domains that offer the greatest teachings: diversity of repertoire and meeting audiences.

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🕒 14:15–15:15

➔ Small concert hall and live stream 📺

■ **Lecture** *The fascinating inner life of a string quartet*

by *William Coleman*



William Coleman will talk about the fascinating inner life of a string quartet. He will discuss a quartet's inner journey: the nature and development of interpersonal relationships (and the mistakes made on the way), as well as technical aspects of music-making and musical understanding that help unify a group. And of course, in all this the things one might not want to unify are not forgotten.

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🕒 16:00–17:30

➔ Small concert hall and live stream 📺

Round table discussion

In this round table different topics connected to **string quartet playing** will be discussed.

Tony Nys will moderate a panel with:

Clive Brown has held academic posts at Oxford and Leeds universities. He currently gives weekly classes in performing practice at the Universität für Musik und darstellende Kunst, Vienna, where he also supervises PhD students. Clive Brown has published widely on 18th- and 19th-century topics, particularly performing practice, and remains active as a concert violinist specialising in the historically informed performance of Classical and Romantic music. He is regularly invited to direct historical performance workshops and give guest lectures at universities and conservatories internationally.

William Coleman, chamber musician and soloist, and violist of the acclaimed Berlin Kuss Quartet, has performed at the Salzburg and Verbier Festivals, as well as the Berlin Philharmonie, Vienna Konzerthaus, Wigmore Hall, Theatre du Chatelet Paris, Washington's Library of Congress, and Carnegie Hall. He is professor for viola at the Mozarteum University in Salzburg, and will be a jury member of the Tokyo International Viola Competition in 2022 and of the Mozart Competition for quartet in Salzburg.

Guy Danel is a French cellist, based in Brussels. He began his studies with the famous cellist Pierre Penassou. Then he performed with various string ensembles, especially in the classical arena. He was one of the founders of the Quatuor Danel in 1991. In 2013, Guy Danel left the Danel Quartet and shared his artistic time between teaching and the joy of discovering a more independent artistic path through encounters, sometimes in unlikely places, with musicians from other horizons. Guy Danel teaches chamber music at the Conservatoire Royal de Bruxelles.

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Reservations required
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🕒 19:00–20:00

→ Small concert hall and live stream 📶

● **Concert**

by *Quiron quartet (Edgar Gomes, Ricardo Vieira, José Freitas, Maria Abeiro)*



The Quiron Quartet, a postgraduate ensemble at Koninklijk Conservatorium Brussel, will perform two of the opus 18 string quartets by Ludwig van Beethoven.

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Schumann Day

🕒 10:00–11:00

→ Small concert hall and live stream 📶

■ **Lecture Fantasie op.17**

by *Andrea Lucchesini*



Andrea Lucchesini will guide us through the discovery of Schumann's Fantasie op.17 and its romantic and passionate spirit. In this masterpiece and staple of piano literature, Schumann managed to combine a tribute to Beethoven's genius with an intense message of love for Clara, all within a new and original form that in every moment is sustained by supreme inspiration.

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🕒 11:30–12:30

→ Small concert hall and live stream 📺

■ **Lecture Davidsbündlertänze op.6**by *Marco Mantovani*

As other pieces by Schumann, Davidsbündlertänze and Fantasie share a common muse: Clara. But if the Fantasie was additionally meant to be a tribute to Beethoven, the Davidsbündlertänze op.6 might well represent an "homage" to Schubert. The noble and refined waltz and ländler, beloved by the Austrian composer, is subjected to myriad transformations and becomes the symbol of a new, intimate, and personal poetic.

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🕒 13:30–14:30

→ Small concert hall and live stream 📺

□ **Lecture-performance Inner Voices**by *Bobby Mitchell*

Robert Schumann left signs in his scores that give the impression that he was very interested in inner voices. Not only are his scores laden with layers of contrapuntal material; there are passages in many of his scores where he describes certain contents of the music that lie within. There is an "innere Stimme" in the Humoreske (which seemingly the pianist is not even supposed to play), or a "Stimme aus der Ferne" in the last of his Novelletten, just to name two examples. What might these inner voices have to do with the potential inner message the music is trying to convey? Might these inner voices be related to the inner vision that inspired the composer to write these scores in the first place? Could focusing on these inner voices be a way of showing "devotion to the text" in order to exert "constant effort to grasp that which it hides" (Adorno 1981,144)? Bobby Mitchell's discussion and musical presentation of these inner voices will be intertwined and inspired by composer Frederic Rzewski's thoughts on the subject expressed in his article "Inner Voices."

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🕒 15:00–18:00
 → Small concert hall

◆ **Masterclass**
 by *Andrea Lucchesini*

The students from the piano department can work with Mr. Lucchesini on any piece by Robert Schumann.

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🕒 20:00–21:30
 → Small concert hall and live stream 📺

● **Concert**
 by *Andrea Lucchesini and Marco Mantovani*



Andrea Lucchesini and Marco Mantovani will perform the pieces presented during the lectures of the morning. They will also come together, four-handed, to play Schumann's beautiful *Pictures from the East*.

Dauidsbündlertänze op.6
 (*Marco Mantovani*)

Bilder aus Osten op.66
 (*Andrea Lucchesini & Marco Mantovani*)

Fantasie op.17
 (*Andrea Lucchesini*)

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Recent Research in Culturally Informed Performance Practice

Host: Peter Van Heyghen

🕒 10:00–11:40
 → ONLINE

■ **Lecture Ideas on Implementing HIP Music Theory in a Conservatory's Study Curriculum**
 by *Job Ijzerman (Classical and Early Music departments, Conservatory of Amsterdam)*



In many conservatories, KCB included, the early music section constitutes an integral part of the "classical" department. An important consequence of this is the fact that music theory classes in the bachelor trajectory, such as theory and ear training, rhythm and intonation, and harmony and analysis, are the same for both early music and classical students.

While the contents of these classes are indeed highly appropriate for understanding and performing 19th- and 20th-century music, early music students miss important elements in their training, such as mensural notation, solmisation, renaissance and baroque counterpoint, solfeggio, basso continuo/partimento, and improvisation. A full-fledged early music theory curriculum thus seems desirable sooner or later. Working out such a curriculum, including the number of teaching hours that ideally need to be spent on each individual component, will be the topic of this lecture. The suggestions made are based on many years of experience in this field at the Conservatory of Amsterdam.

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🕒 12:00–12:30

→ ONLINE

■ **Lecture** “You can’t get there from here”
 Renewing the Performance of Early Repertoire
 through Historical Acting Techniques

by *Jed Wentz (Academy of Creative and Performing
 Arts, Leiden University – Festival Oude Muziek
 Utrecht)*



The HIP movement has long been plagued by concerns about appropriate musical expression: are we being too expressive in our music-making? Or are we not expressive enough? How can we ensure that a performance is *personal* without it having too much (21st-century) “personality?” As audiences have grown accustomed to the *sound* of early music, some practitioners have sought to revitalize their listeners’ curiosity by heightening musical expression through crossover projects involving “folk” or “popular” music. Others have retreated into the kind of high-brow objectivity promoted by the post-war generation of HIP “pioneers.”

This talk posits that, in order to renew musical practices currently associated with well-known and dearly beloved repertoire, we should seek outside of music’s traditional domain. Here I advocate not musical crossover, but *interdisciplinarity*. We can find not only inspiration, but, more importantly, useful and relevant *techniques* for our music making in the sister discipline of acting.

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🕒 13:50–15:30

→ ONLINE

■ **Lecture** Behold I Tell You a Mystery:
 How Baroque Music was Directed

by *Peter Holman*



In the seventeenth and eighteenth centuries large-scale choral music was usually directed by someone—customarily the composer—beating time, often with a roll of paper. Alternatively, opera was directed by the *maestro al cembalo*, who led the continuo team from the harpsichord. In this seminar I explain in detail how the two systems worked.

First, I will focus on the way polychoral music was directed in Italy and Germany, using well-known title pages of collections by Michael Praetorius and Johann Hermann Schein as a starting point. I then trace time-beating in concerted music up to J.S. Bach, Handel and his contemporaries. In a second segment I discuss the direction of Italian opera, focusing on Handel and the Italian opera company in London. Finally, I explain the system Handel developed in London in the 1730s to direct his oratorios. He used a ‘long movement’ of trackers connecting his harpsichord to a large organ, enabling him to control his choir and orchestra effectively while playing rather than beating time.



🕒 15:50–17:30

➔ ONLINE

■ Lecture Ganassi and the Origins of instrumental Diminution in Renaissance Veniceby *Dina Titan (Independent researcher, Den Haag)*

By offering insight into the socio-cultural milieu of Silvestro Ganassi, the lecture “Ganassi’s *Fontegara* and the origins of Venetian diminution style” is an introduction to an entirely new interpretation of the first and most distinct diminution treatise of the sixteenth century. The lecture presents the results of recent research, which demonstrates that Ganassi’s complex and unique musical style is in fact the result of the direct emulation of two ancient Greek sources. Avoiding anachronistic comparisons to later diminution treatises, this presentation focuses on specific elements of Ganassi’s style that have direct implications for historically informed performance. To this effect, the relation between the Greek sources and *Fontegara* is gradually examined, unveiling how Ganassi applied the underlying rhythmical principles to craft his musical style. The goal of this analysis is to greatly facilitate performance of Ganassi’s diminutions and to redefine our understanding of the aims of this unparalleled Renaissance treatise (*imitar la voce humana* and *imitar il parlar*).

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FEBRUARY**String Quartet Day II**

🕒 9:30–12:30 / 🕒 13.30–16.30

➔ Tempel, room 040, room 041

◆ Masterclassby *William Coleman, Clive Brown and Guy Danel*

Only for string quartets (from B1 to M2).

✉ For registrations and more details on the schedule, contact Tony Nys at Tony.Nys@ehb.beMON
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