

## **Rediscovering Ysaÿe Ysaÿe Symposium 2020**

A long and intense history exists between Brussels and Eugène Ysaÿe. The Koninklijk Conservatorium Brussel discovered a rare forgotten sonata by Ysaÿe that sparked international attention. The Sonate posthume op 27 Bis was played for the first time by Philippe Graffin at Koninklijk Conservatorium Brussel in May 2018. More recently, Ysaÿe shines even more in our contemporary limelight due to the apparition of other rare compositions, the publication of a new extensive biography, a documentary and various festivals celebrating this larger than life personality.

This particular symposium explores the immense musicianship of Ysaÿe and offers the opportunity to violinists, music lovers and researchers to figure out where research stands in 2020. Researchers from around the world will contribute to the understanding of the evolution of Ysaÿe 's playing, compositions, and assess his legacy.

Concerts, lectures, movies: if you ever wanted to know who Ysaÿe was and what we owe him, this unique event is for you!

Philippe Graffin,  
Professor of violin at KCB, artistic director Ysaÿe Symposium 2020

### **19/02/2020 Rediscovering Ysaÿe**

KCB, Rue de la Régence 30, 1000 Brussels (room A028)

#### **19.00 Presentation 'Ysaÿe Rediscovered' by Marie Cornaz (Royal Library of Belgium)**

Eugène Ysaÿe: violonist, pedagogue, conductor, organizer of concerts and composer. His biography by Marie Cornaz was published in December 2019.

#### **20:00 Drink and opening speech**

#### **20 :30 Concert Debussy string quartet**

Philippe Graffin, Chikako Hosada, Tony Nys, Raphael Bell

#### **21:00 Film 'Ysaÿe is not dead'**

Documentary of Marc Temmerman, 2019.

(Alizé Production/ RTBF). With kind permission of Alizé Production within the context of cooperation between the Queen Elisabeth Music Chapel and Koninklijk Conservatorium Brussel.

## 20/02/2020 Where did Ysaÿe come from?

KCB, Rue de la Régence 30, 1000 Brussels (room A028)

### **18:00 Lecture 'Learning the violin at the Koninklijk Conservatorium Brussel circa 1860' by Richard Sutcliffe (KCB)**

When Joseph-François Fétis became director of the newly founded Koninklijk Conservatorium Brussel, he made a conscientious decision to make its violin classes the envy of Europe and more importantly to encourage its teachers to be innovative both in terms of musical style and violin technique. What was it like to be a violin student during this important period of development in violin playing in a school which would produce some of the greatest teachers and performers of the late 19<sup>th</sup> and early 20<sup>th</sup> century?

### **19:00 Concert by students of KCB 'Let's play Ysaÿe'**

Class of Philippe Graffin, Naaman Sluchin, Yuzuko Horigome, Yossif Ivanov  
Alex Petryakov, Andre Hoszu, extase op 21 for two violins  
Emile Daems, poème élégiaque op 12  
Feodor Ludevig, Ysaÿe sonate op 27.3 'Ballade'  
Quentin Vogel, Rêve d'Enfant op. 14  
Pierre-Alain Baron, Mazurka no. 1 "Dans le lointain"

Katsura Mizumoto (piano)

### **19 :45 Lecture by Ray Iwazumi (The Juilliard school) 'Why is sonata N°3 titled Ballade?'**

This lecture explores Ysaÿe's attention and understanding of the "ballade" as well as its musical potential. Ray Iwazumi believes that it is extremely difficult to theoretically describe what a "ballade" is as a genre, what structures it proposes, or what Chopin actually achieved in creating the "ballade." Some musicians view the ballade more as a "concept" than a form because it is not possible to create a template that can be copied (like the "sonata form"). While many composers have written works titled "ballade", few, perhaps except for Ysaÿe, have successfully created works that approach the perfection Chopin achieved in his Ballades. Ray Iwazumi will explore why Ysaÿe "got it" so well. On top of the lecture of Ray Iwazumi, a silent film in which Ysaÿe himself is playing an excerpt of his sonata will be presented.

### **20 :45 Lecture by Xavier Falques (Queen Elisabeth Music Chapel and ARTS<sup>2</sup> Ecole Supérieure des Arts Mons), 'Ysaÿe's concertante works'**

Nowadays, Ysaÿe's name is inseparable from his *Six Sonatas for Solo Violin*, written during the last decade of his life and considered to be the pinnacle of his musical expression. Nevertheless, during many years, Ysaÿe worked on writing a violin concerto, before he came to prefer the genre of "musical poem" for solo instrument and orchestra to this old-fashioned style of composition. Throughout this conference we'll discover what makes Ysaÿe's concertante works more than a historical testimony, and how they have become a laboratory of his personal aesthetic.

**21 :15 Listening to Ysaÿe with an introduction by Joanna Staruch-Smolec (ULB and CrB)**

Starting from recorded material, this presentation will consider what Ysaÿe's own recordings tell us about his playing and how they can be compared to the recordings of his contemporaries. An introduction by Joanna Staruch-Smolec (ULB and CrB) will be followed by a discussion with the panelists and the students.

**21/02/2020 Ysaÿe 's inspirations**

KCB, Rue de la Régence 30, 1000 Brussels (room A028 or big Concert Hall)

**17:00 Lecture by Ray Iwazumi (The Juilliard School), 'The creation of Ysaÿe, from a technical, aesthetic, and societal perspective' A028**

The lecture will explore the impact and role of Ysaÿe in the cultural and artistic environment. The development of technical knowledge, the move towards an openly sensual aesthetics, and the transfer of power from aristocrats to meritocrats all converged into the ethos of a towering titan - Ysaÿe.

**18:00 Lecture by Mélanie de Montpellier (ULB) and Joanna Staruch-Smolec (ULB and CrB) 'In the library of Ysaÿe, between music and literature'. A028**

The Curtius Museum in Liège holds in its collection the genuine office of the legendary violin master, known as "Studio Eugène Ysaÿe". Beautifully hardbacked volumes of his library can be found on the shelves which were designed and crafted especially for him. There are more than 1350 books that range across multiple domains: literature, history, music, philosophy, sociology, psychology. Among the books resides an important part of Ysaÿe's musical library, which, along with collections of the Royal Library of Brussels and the Conservatoire of Liège, amounts to nearly 2000 manuscripts and printed scores. How do these precious sources testify about Ysaÿe's artistic world? What do the various hand markings present in the volumes tell us about his violinistic expression and musical ideas?

During this lecture Joanna Staruch-Smolec (violin) and Krzysztof Potoczniak (piano) will play the Waltz op. 34 no 2 of Frédéric Chopin adapted for violin and piano by Eugène Ysaÿe.

**19:00 Film 'Ysaÿe 's secret sonata' A028**

by Philippe Graffin, KCB/ les amis du Zoute/Knokke Heist (2020)  
(30 minutes)

**20:00 Lecture by Michel Stockhem (director ARTS<sup>2</sup> Ecole Supérieure des Arts Mons) 'Ysaÿe and chamber music' BIG CONCERT HALL**

As a young boy Eugène Ysaÿe received a special music education: the Liege Conservatoire was at the forefront of chamber music education in Europe, and this had a lasting effect on the virtuoso. Even at the peak of his international career as a soloist, chamber music occupied a special place in Ysaÿe's musical practice. His legacy as an ensemble player includes an impressive array of works dedicated to him, as well as a revolutionary approach of the chamber music recital.

## 20:45 Concert

BIG CONCERT HALL

Faurè quintette n1, op 89 (dedicated to Ysaÿe)

*Daniel Blumenthal, Philippe Graffin, Chikako Hosoda, Tony Nys, Jeroen Reuling*

Chausson concert op 21. (dedicated to Ysaÿe)

*Jan Michiels, piano*

*Philippe Graffin, Marjolein Spruit, Caitlin Ensor, violins*

*Tony Nys, Viola*

*Jeroen Reuling, cello*

### Practical information:

No reservations needed. All lectures are in English.

For questions, please contact [Inge.Pieters@vub.be](mailto:Inge.Pieters@vub.be)

### Biographies

Violinist **Philippe Graffin** graduated from the Paris Conservatoire, and furthered his studies with Josef Gingold, himself a student of Ysaÿe. Further studies were with Miriam Fried and Philipp Hirschhorn. Upon hearing Philippe perform in the Fritz Kreisler competition, Lord Yehudi Menuhin invited him to make his debut-recording under his baton. He has made over 30 recordings thus far, with a very vast repertoire ranging from Mozart to new works written especially for him.

Mr. Graffin's ever-questing mind brought back to our attention many forgotten masterpieces of the past, including the recently discovered *Sonate posthume* Op 27bis by Ysaÿe, which he also completed. He has performed on most of the major concert stages around the world, from New York's Alice Tully Hall, to Tokyo, St Petersburg, Johannesburg to London 's Albert Hall at the BBC Proms and Amsterdam's Concertgebouw.

In 1991, Philippe created *Consonances*, an international chamber music festival in St Nazaire, France, which he ran for 25 years. He was also the Artistic Director of various events around Eugene Ysaÿe: A week long festival at the Wigmore Hall, in 1995; in The Hague with the Residencie Orchestra in 1996; in 2017 Mr Graffin founded the festival *Ysaÿe's Knokke*, and in 2018, Ysaÿe's Japan Festival. He has recently made a documentary about Ysaÿe entitled *Ysaÿe's Secret Sonata* released in February 2020. Philippe also collaborated with actors on stage notably Marie Christine Barrault and Gerard Depardieu.

Mr. Graffin is professor at the Conservatoire National Supérieur, Paris and at the Koninklijk Conservatorium, Brussel.

**Raphael Bell** is solo cello of the Antwerp Symphony Orchestra, co-Artistic Director of La Loingtaine in Montigny-sur-Loing, France, and founder and co-Director of the Charlottesville Chamber Music Festival in Virginia which is celebrating its 20th anniversary this year. He was a member of the Mahler Chamber Orchestra for over ten years and the Lucerne Festival Orchestra. Raphael studied at The Juilliard School with Harvey Shapiro, and later with Mario Brunello, Steven Isserlis and Ferenc Rados.

American pianist, born in Germany, **Daniel Blumenthal** began his musical studies in Paris at the age of 5. He pursued his musical studies at American University in Washington, D.C., the University of

Michigan and the Juilliard School where he earned his doctorate. He then went on to study with Benjamin Kaplan in London. Between 1981 and 1983 he won many prizes in international competitions: Sydney and Leeds in 1981, Geneva and Busoni in 1982 and the Queen Elisabeth of Belgium in 1983. His abundant discography extends to over 80 CD's. He is professor of piano performance at the Royal Flemish Conservatory in Brussels.

Doctor in Musicology **Marie Cornaz** is the curator of the Music Division at the Royal Library of Belgium and lecturer at the Brussels University (ULB). She is the author of the following books: *L'édition et la diffusion de la musique à Bruxelles au xviii<sup>e</sup> siècle* (2001), *Les Princes de Chimay et la musique* (2002), *The Dukes of Arenberg and Music in the Eighteenth Century. The Story of a Music Collection* (2015), and *À la redécouverte d'Eugène Ysaÿe* (2019).

Graduated in French literature from Université libre de Bruxelles, **Mélanie de Montpellier** d'Annevoie is a PhD student in the same institution under the supervision of Valérie Dufour and Laurence Brogniez. Her researches are interdisciplinary, between music and literature : she studies the culture and the intellectual dynamics of composers through their libraries and is currently interested in libraries of d'Indy, Ravel and Poulenc.

**Caitlin Ensor** was born and raised in Amsterdam. She studied classical violin at the Royal Conservatoire in The Hague and now continues her studies at the Koninklijk Conservatorium Brussel with prof. Philippe Graffin. Caitlin participated in many international masterclasses and music festivals. She is currently a member of string orchestra Ciconia Consort and assistant leader in Kamerata Zuid.

**Xavier Falques** is a Belgian musicologist specialised in "Fin de Siècle" period. After completing his studies in ULB, he has started a PhD in UCL focusing on Eugene Ysaÿe's concertante works. His edition of Ysaÿe's violin concerto in E has been premiered and recorded in 2019. His researches and editions on Ysaÿe's other violin concertos are ongoing and has already attracted the attention of a wide public. Xavier Falques is currently working at Queen Elisabeth Music Chapel and Arts<sup>2</sup> (Royal Conservatory of Mons).

After working as an orchestra member, **Chikako Hosoda** began her career as a quartet player in 2009. She specializes in contemporary music in addition to classical music and performs premieres in other European countries and in Latin America. Chikako Hosoda is a teacher at the violin department of the Koninklijk Conservatorium Brussel since 2015.

Violinist **Ray Iwazumi**'s musicological contributions are internationally recognized for his contributions to research, editing, and analysis of the works of the great Belgian violinist and composer, Eugène Ysaÿe. Faculty at The Juilliard School, he has written articles for journals such as *The Strad*, *Notes*, *Fontes*, *Revue belge de musicologie*, with a four-year serial in the Japanese journal, *String*. He has also edited the works of Vieuxtemps, Wieniawski, and Ysaÿe for G. Henle Verlag in Munich, Germany.

Since being a laureate in the Brussels Queen Elizabeth competition 1991 **Jan Michiels** has been known for his very personal and multi-layered approach to the piano repertoire, combining old and new in always changing perspectives. Numerous recordings testify his activity - to quote a few, 'Lost in Venice with Prometheus', 'The War of the Romantics' or 'Slavic Soul' (all published by Fuga Libera) contain music from Bach till today seen from the position of a performer composing his programs through a continuous dialogue with living music history. Jan Michiels worked indeed closely with composers such as a.o. G.Kurtág, H.Holliger, H.Lachenmann, K.Goeyvaerts, K.Huber, R. Groslot and K.Defoort. One of his main inspiration sources is Luigi Nono, who stood at the centre of his doctorate in the Arts 'Teatro dell'Ascolto' (2011).

**Tony Nys** studied at the Royal Conservatory of Music in Brussels with Clemens Quatacker and Philippe Hirshhorn. From 1998 to 2005 he played the viola with the Danel Quartet with performances at several national and international festivals. He has been Principal Viola since 2007 with the Theatre Royal de la Monnaie in Brussels. Tony Nys teaches viola at the Koninklijk Conservatorium Brussel and is a member of the Malibran String Quartet.

**Jeroen Reuling** (cello) was born into a family of musicians from Amsterdam and studied with André Navarra and Pierre Fournier. He made numerous recordings for radio and television, and in 1983 received the 'Audience Award' from the Sonesta Koepelzaal in Amsterdam. From 1983 to 2004, Jeroen Reuling was principal cellist with the Arnhem Philharmonic Orchestra, and now divides his passion for the cello between teaching and chamber music. He is Professor of Cello at the Royal Conservatoire of Brussels. Jeroen Reuling is also professor at the Queen Elisabeth Music Chapel since 2011. He regularly teaches masterclasses worldwide. He is Artistic Director of the Schiermonnikoog International Chamber Music Festival in the Netherlands.

**Marjolein Spruit** (1996) started her violin lessons at the age of four with Coosje Wijzenbeek. She graduated in 2019 at the Royal Conservatoire in The Hague where she studied with prof. Jaring Walta. Marjolein Spruit plays in the Zèta Trio, which won the 'Grote Kamermuziekprijs' in 2019 and was invited to participate in sessions from the European Chamber Music Academy. At the moment she studies at the Koninklijk Conservatorium Brussel with Philippe Graffin. She does jazz violin as a second study with Tim Kliphuis.

**Joanna Staruch-Smolec** is a PhD (*doctorat en art et sciences de l'art*) student under supervision of Valérie Dufour (ULB) as well as Véronique Bogaerts and Vincent Hepp (CrB). She works on Ysaÿe's violinistic expression exploring his musical library and analysing his sound recordings.

A musician and a musicologist, **Michel Stockhem**'s career spans over three decades. He has published several books (a.o. on Ysaÿe), has been production manager of the Liege Philharmonic, led two classical labels (Cypres, Fuga Libera) and is currently director of a School of Arts (ARTS<sup>2</sup>, including Mons Royal Conservatoire). Previously he has been teaching History of Music at the Conservatoire royal de Bruxelles from 1992 to 2012.

**Richard Sutcliffe** is research co-ordinator at the library of KCB. He is an active performer on violin and viola da gamba. In addition he teaches viola da gamba in the music academies of Bruges and Ekeren. He is currently completing a doctorate in musicology at the University of Huddersfield examining the violin classes of the Brussels Conservatory from 1834 to 1871. His research has been published in various journals and editions in the United States and Europe.