

POLYPHONIC PERFORMANCE

February
15-19
2021

SPACES





POLYPHONIC PERFORMANCE SPACES

In 2021 the artistic research festival Polyphonic Performance Spaces enters its third edition. An international lineup of researchers and PhD students once more descends on the Royal Conservatory of Brussels to challenge our preconceptions of musical practice. In a polyphony of partly streamed lectures, concerts, workshops, and discussions they will cover topics ranging from music in a digital reality, the reconfiguration of musical instruments, the current state of historical performance practice, and music as ‘the art of time’.

Especially this year, which has defied in so many ways our sense of normality, we hope their new perspectives can instill hope in human ingenuity and resilience.

To paraphrase Adorno, for some time now nothing concerning art has gone without saying. This, however, is not our biggest problem but our greatest strength! Our unflagging resistance to unquestionable truth can be a survival kit for difficult times, a light to reveal a path forward when everything else indicates a dead end. The universe is too complicated to be reduced to only one truth—but the real artist is wise enough to know that while he is trying to get to a result that feels true and coherent, the next day he will start his research all over again.

Jan De Winne,
Research Coordinator KCB

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.

Due to Covid-19 regulations reservations are necessary and places are limited for each event. You can register through [this link](#) for online events and live streams. For all live events, you need to send an e-mail to Inge.Pieters@vub.be
First come, first serve!

Some live events will be live streamed. In case there are no places left for the live event, you can still register to follow the event via live stream. For all online and live streamed events, the link will be sent to you on the day of the event.

From Monday 15 to Thursday 18 February the online events and the live streams can also be watched in class 71 (building KCB at Petit Sablon 5). There is a maximum of 10 people allowed in this class. No reservations can be made for this.

In some cases the speakers will only be present online, but a limited number of students will be able to follow the discussion/masterclass together at KCB.

In case you have any questions, feel free to send an email to Inge.Pieters@vub.be.

LOCATIONS

KCB - Kleine Zavel 5, 1000 Brussel




- Small Concert Hall
- Class 940 & 941



DAY 1 - 15TH OF FEBRUARY

Small concert hall + LIVE STREAM	10u00 - 11u00	Lecture: Collaborative Composition for a Black Box <i>By Luca Piovesan and Martin Loridan</i>
ONLINE	11u15 - 12u15	Lecture: Mikrophobie: Feedback as a Basis for Musical Ecosystems <i>By Andrea Mancianti</i>
ONLINE	12u15 - 13u45	Workshop <i>By Rebecca Saunders</i>
ONLINE live streamed from KCB	14u00 - 15u30	Panel debate: Not Lost in Music Through Time—On Time in Improvisation and Performance <i>Participants: Stéphane Galland, Malcolm Braff, Jan Michiels, Boyan Vodenitcharov</i>
Small concert hall	17u00 - 20u00	Workshop: Feedback Instruments Part I <i>By Andrea Mancianti and Maarten Stragier</i>






DAY 2 - 16TH OF FEBRUARY

Small concert hall	10u00 - 13u00	Workshop: Feedback Instruments Part II <i>By Andrea Mancianti and Maarten Stragier</i>
ONLINE 	14u00 - 15u30	Lecture: Lost in Music Through Time - On Proustian Time in between Improvisation and Performance <i>By Kathleen Coessens</i>
Class 940 & 941	13u30 - 18u00	Masterclass <i>By Marko Ciciliani</i>
ONLINE 	16u00 - 17u30	Lecture: Cultural Mediation <i>By Sylvie Pébrier</i> Lecture in French
ONLINE 	18u00 - 19u00	Lecture-Performance: The Steve Reich Guitar Project <i>By Pierre Bibault</i>





DAY 3 - 17TH OF FEBRUARY

ONLINE 	10u00 - 11u00	Lecture: New context_new approaches <i>By Igor C. Silva</i>
ONLINE 	11u30 - 13u00	Lecture: Interactive Audiovisual Works on the Internet <i>By Marko Ciciliani</i>
Small concert hall	14u00 - 17u00	Lecture: Expressivity and Truth in Performance: "Can We Follow Cortot?" <i>By Daniel Leech-Wilkinson</i> with pianists Marco Mantovani and Yannis Shymko playing Schumann and Chopin
Small concert hall + LIVE  STREAM	20u00 - 22u00	Concert: "In Search of Lost Time" (à la recherche de Proust) for solo piano, live video, and live electronics <i>By Jan Michiels, Lise Bruyneel, Juan Parra</i>

DAY 4 - 18TH OF FEBRUARY

ONLINE 	10u00 - 12u00	Lecture: New approach to Performing Classical Repertoire <i>By Daniel Leech-Wilkinson</i>
ONLINE 	10u00 - 11u00	Lecture: Introduction to Mocap and Pecap <i>By Jean Van Driessche</i> Presentation in Dutch
ONLINE 	11u00 - 12u00	Lecture: <i>Rosa</i> —Research into the Multilingual Fusion of Music and Word <i>By Koen Boesman and Peter Spaepen</i> Presentation in Dutch
ONLINE 	14u00 - 15u00	Lecture-Performance: <i>MicrO Triptych:</i> Micro-Percussion Hybridisation in a Live and Generative Electronics Framework <i>By Tom De Cock & Benjamin Van Esser</i>
Small concert hall + LIVE  STREAM	16u00 - 19u00	Lecture-Performances: Nuno Cernadas, Philippe Lamouris, Marco Mantovani
	16u00 - 16u45	Lecture-Perfomance: Scriabin's Sixth Sonata: Somber Experiments of the Octatonic Kind <i>By Nuno Cernadas</i>
	17u00 - 17u45	Lecture-Perfomance: Time, Tension, and Desire in Scriabin's <i>The Poem of Ecstasy</i> <i>By Philippe Lamouris</i>
	18u00 - 19u00	Lecture-Perfomance: Following Hoffman's Path: The Fantastic in Schumann and in Bulgakov's <i>The master and Margarita</i> <i>By Marco Mantovani</i>

DAY 5 - 19TH OF FEBRUARY

Early Music Today: Realities and Perspectives (ONLINE - whole day)		
Topic: Philosophy/Social Inclusion		
ONLINE 	10u00 - 11u15	Paper: George Orwell, Michel Onfray, and Dystopia: The Meaning of Culturally Informed Performance Practices Today <i>By Marc Vanscheeuwijck</i>
Topic: Practice/Realization		
ONLINE 	11u45 - 13u00	Lecture-demonstration: The Road from Knowledge to Practicte: Exploring the Fruits of Research and Experimentation (and the Dangers of Fetishism) <i>By Ira Givol & Joanna Huszcza</i>
Topic: Industry/Market		
ONLINE 	14u30 - 15u30	Conversation: Presenting HIP to the Market: Blessing or Curse? <i>With Bert Schreurs & Jan De Winne</i>
	15u30 - 16u00	Paper: Selling our Heritage: Europe as a Stage for "Early Music" <i>By Albert Edelman</i>
Topic: Education		
ONLINE 	16u30 - 17u30	Round table discussion: "Early Music," Historical Instruments, HIP and CIP in Education <i>Moderated by Peter Van Heyghen</i>
JAZZ (Small Concert Hall)		
Small concert hall	10u00 - 11u30	Lecture: Composition and Improvisation for Hybrid Groups <i>By Filippe Caporali</i>
	13u00 - 14u30	Lecture: Contemporary Vocal Jazz—an artistic cartography of European encounters <i>by Barbara Wiernik</i>



DAY 1 - 15TH OF FEBRUARY

Small
concert
hall +
LIVE
STREAM

10u00 -
11u00

Lecture: Collaborative Composition for a Black Box
By Luca Piovesan and Martin Loridan

The workings of the accordion are not usually found in orchestration manuals, and composers familiar with them are few and far between. In the countless works he has helped create, accordionist Luca Piovesan noticed this situation required that he became more involved in the composition process. However, he does not see this forced compositional responsibility as a handicap. On the contrary, in his research he sets out to increase it by running the sound of his instrument through a digital effects unit.

In the past year Piovesan sought out composers willing to co-create new music for his new sonic black box. The first of these collaborations was with composer Martin Loridan, who is himself a PhD candidate at the University of Leeds. In this lecture both composer and performer talk about their work together, and about why and how they prefer to co-create. They will also take time to field any questions thrown at them, from your most nitty-gritty practical concerns to your most esoteric musings.

ONLINE


12u15 -
13u45

Workshop
By Rebecca Saunders

London-born composer Rebecca Saunders lives and works in Berlin. She is one of the leading composers of her generation. She studied with Wolfgang Rihm, amongst others, and her awards include the composition prize of the ARD and the Ernst von Siemens Prize.

Her music is characterized by limited pitch material—much of Saunders' music is even based on a single pitch or set—and great timbral complexity. Her compositions focus on sculptural and spatial properties of organized sound.

For this workshop Saunders will join us via video call. In this workshop she will shed light on compositions of hers that KCB's class of contemporary music is currently working on, and she will answer questions about her work.

ONLINE
live
streamed

14u00 -
15u30

Panel Debate: Not Lost in Music Through Time—
On Time in Improvisation and Performance

*Participants: Stéphane Galland, Malcolm Braff,
Jan Michiels, Boyan Vodenitcharov*
Moderator: Kathleen Coessens

Bringing together different musicians of jazz and classical music, we want to question varying experiences and practices concerning time in music. The discussion will unfold both “vertically” and “horizontally.” In the vertical dimension we focus on the historical time of music. The horizontal dimension reveals contemporary challenges of time and multi-temporality (and polyrhythm) in musical practice. Questions and answers will explore how each musician copes with temporal aspects of performance. They will also reveal how artistic approaches concerning temporal experience differ, both from a personal and a stylistic point of view (jazz versus classical).



Andrea Mancianti

Composer, performer, and media artist Andrea Mancianti devotes his work to the relationship between real-world phenomena and digital tools. He sets up and investigates ecosystems in which the physical and the virtual entangle in interesting ways and establish complex feedback networks.

The focal point of Mancianti’s visit to the KCB will be the instrumentarium he developed, among other things, for his *Autophagy* cycle. In this cycle he turns his attention to acoustic feedback as the basis of sound production. Self-resonating tams, bass drums, guitars, and wind instruments create a musical golem that is controlled with the mundane magic of microphone gloves, volume pedals, mindful distance, and a glorious mess of rattling odds and ends.

ONLINE

11u15 -
12u15

Lecture: Mikrophobie: Feedback as a Basis for
Musical Ecosystems

By Andrea Mancianti

As a teaser for the work ahead, composer Andrea Mancianti will join us online from Helsinki. He will talk about his leveraging acoustic feedback to design self-resonating musical instruments for his *Autophagy* cycle. These instruments present those who play them with a constant stream of immensely interesting complications, and force deep changes in the structures of musical creation.

In the composer’s own words: “Feedback is a powerful yet wild sonic force, and to keep it under control is a challenging activity. Planning is difficult if not impossible. One is left to react and fight back to keep the sound from going into undesired territories. The performers are forced to be part scientists, part priests, and part adventurers who navigate on something resembling a map more than a score.”

Small
concert
hall

17u00 -
20u00

Workshop: Feedback Instruments Part I
By Andrea Mancianti and Maarten Stragier

True to his roots in free improvisation and psychedelic rock, Andrea Mancianti is most at home in collective creative environments. During two sessions, he and KCB’s Maarten Stragier will work with a group of students on creating music for a setup of feedback-driven instruments.

These sonic machines take some time to master, but the exploration is entrancing and the sonic payoff stupendous!

Max. 6 participants: composers, instrumentalists, and electronic musicians are all welcome!



DAY 2 – 16TH OF FEBRUARY


Small concert hall	10u00 - 13u00	<p>Workshop: Feedback Instruments Part II <i>By Andrea Mancianti and Maarten Stragier</i></p> <p>True to his roots in free improvisation and psychedelic rock, Andrea Mancianti is most at home in collective creative environments. In this second of two sessions, he and KCB's Maarten Stragier will work with a group of students on creating music for a setup of feedback-driven instruments.</p> <p>These sonic machines take some time to master, but the exploration is entrancing and the sonic payoff stupendous!</p> <p>Max. 6 participants: composers, instrumentalists, and electronic musicians are all welcome!</p>
ONLINE	14u00 - 15u30	<p>Lecture: Lost in Music Through Time—On Proustian Time in between Improvisation and Performance <i>By Kathleen Coessens</i></p> <p>Music is the most time-defined discipline of all arts, Time is present in all its cultural and semiotic formats and in its diverse experiences, from score to composer to interpreter, improviser, and audience. This lecture will consider two performance-based practices of music from a temporal point of view: improvisation and interpretation. We will reverse Proust's view on musical time in life, to a Proustian interpretation of time in music. Moving between late 20th century classical music and jazz influences, we will engage with the respective impact of overlapping temporal layers at different levels in music performance and improvisation. In so doing, we will juxtapose the similarities, differences and complementarities of the experience of time by artists in both disciplines.</p> <p>The focus will be on the experience and practice of temporal layers: sensorial, embodied, analytic. Examples of jazz and 20th century classical music will be given.</p>
Class 940 & 941	13u30 - 18u00	<p>Marko Ciciliani: Masterclass <i>By Marko Ciciliani</i></p>

[Reservations](#) obligatory

ONLINE	16u00 - 17u30	<p>Lecture: Cultural Mediation (Lecture in French) <i>By Sylvie Pébrier</i></p> <p>Sylvie Pébrier is a music supervisor at the French Ministry of Culture and a teacher at the CNSMDP in the history of music. Her work concerns the sensitive and political issues of aesthetic experience, interpretation, the early music movement, and cultural policies. Her reports and studies focus on classical music audiences and the cultural mediation of music (in places of creation and labeled distribution, and in the training of musicians). She advises on issues related to cultural rights, festivals, evaluation, and research.</p>
ONLINE	18u00 - 19u00	<p>Lecture-Performance: The Steve Reich Guitar Project <i>By Pierre Bibault</i></p> <p>From the performer: In April 2020, during the lockdown in Paris, I felt and discovered a completely new relation to time.</p> <p>After so many years spent between continuous travels, projects, performing and teaching, I came face to face with myself. I was at home, looking through the window and seeing the same day repeating itself over and over again. Still, each day was different. It was not only Chronos, but also the experience that, for the first time in my life, I was completely free to choose what my days looked like—or at least I had the impression I did.</p> <p>Suddenly it became obvious to me: I had to play the music of Steve Reich. This music had been in the back of my mind for years and suddenly felt completely relevant to the situation: constant repetition with small, incremental variation. It allowed me to reconnect with Chronos.</p> <p>After that fateful realization I made a video of the first movement of <i>Electric Counterpoint</i>. France Musique noticed it and invited me to their festival in the summer. I then decided to record a whole CD. I contacted Reich's publisher to get all the authorizations one would need for this kind of project. I even contacted the composer himself about my transcription of <i>Different Trains</i>. This project so near and dear to me has really grown into something incredible.</p> <p>This is an experience I want to share with you today: the story of this project, how it became a CD, and how what I imagined became reality. I will illustrate my story with a performance of <i>Electric Counterpoint</i> for Solo Guitar and 12 pre-recorded guitars and bass guitar parts.</p>

DAY 3 – 17TH OF FEBRUARY

ONLINE 	10u00 - 11u00	<p>Lecture: New context_new approaches <i>By Igor C. Silva</i></p> <p>Synchronization and interaction are crucial aspects of mixed music. When two or more players coexist in the same musical context, whether human or technological, synchronization is a key factor in the performance of the work. However, unlike musicians, computers lack the ability to adapt to musical time and its inevitable fluctuations. It is necessary to create and develop strategies that enable temporal/rhythmic/gestural synchronization between computer and performer(s). This allows for instrumentalists and electronics to relate on equal footing, with balanced interdependence.</p> <p>This presentation explores synchronization and computer-performer interaction in some of the musical works I developed for my PhD project.</p>
ONLINE 	11u30 - 13u00	<p>Lecture: Interactive Audiovisual Works on the Internet—Or: How Can the Internet Offer Alternatives to Concert Cancellations During the Corona Crisis? <i>By Marko Ciciliani</i></p> <p>Not long after its invention in 1991, the World Wide Web was adopted as a new medium for artistic expression. Due to the corona crisis and the widespread cancellation of concerts, this adoption has become all the more relevant. How the internet can be used not only for documentation, but as an artistic tool, is a question that has become incredibly pertinent.</p> <p>In the first part of this talk a summary of the history of Net Art will be presented, followed by a survey of contemporary examples that emphasize musical components. The second part of the talk will explore how current frameworks and IDEs like Mozilla-Hubs, A-Frame, or Web Audio can be used to produce audiovisual artistic experiences on the World Wide Web. In this context special attention will go to creating a sense of liveness with these technologies.</p>

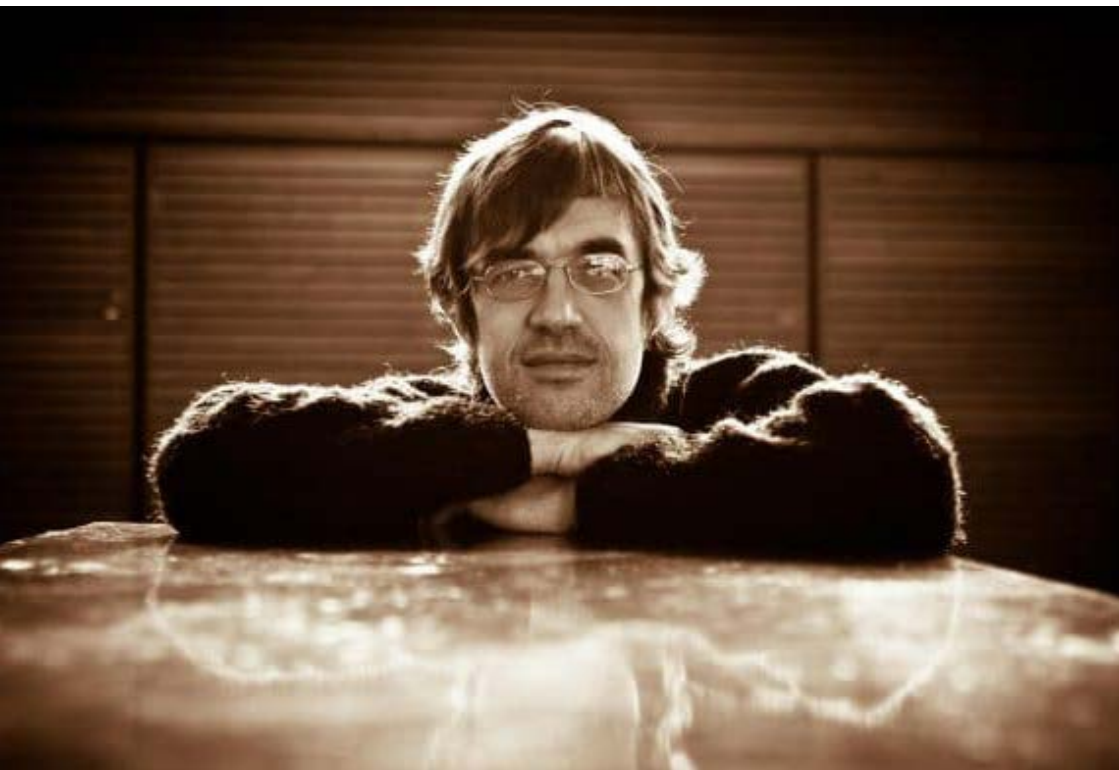
		<p>Liveness is here understood as the impression that the made experience is related to a “here and now,” that it cannot be recalled or recreated at an arbitrary moment. Social and/or interactive aspects can be key to such experiences. To which degree are the mentioned technologies capable of them?</p>
Small concert hall	14u00 - 17u00	<p>Lecture: Expressivity and Truth in Performance: “Can We Follow Cortot?” <i>By Daniel Leech-Wilkinson</i></p> <p>with pianists Marco Mantovani and Yannis Shymko playing Schumann and Chopin</p> <p>Alfred Cortot’s pianism was uniquely expressive, imaginative (creating narratives for each score), spontaneous, and human in its modelling of feelings and bodily processes (breathing, pushing, yawning, and many more). Much of this was fake, learned, and reproduced; but does that matter or is it necessary? Can we use Cortot’s performances as models for new approaches and/or for historical performances? Can Cortot widen our sense of what is possible and desirable? Can we push beyond the boundaries of current belief and taste in order to discover new musicalities? In this session we’ll look at some of the things Cortot did and at how he did them, using sound visualizations. And we’ll explore these questions, and questions brought by students, in brave, adventurous and perhaps experimental performances.</p>
Small concert hall + LIVE  STREAM	20u00 - 22u00	<p>Concert: “In Search of Lost Time” (à la recherche de Proust) for piano solo, live video and live electronics <i>By Jan Michiels, Lise Bruyneel, Juan Parra</i></p> <p>Marcel Proust once wrote that his novel <i>A la recherche du temps perdu</i> (1913-1927) was something of a cathedral. This program erects a cathedral for listening to piano music, built upon poetic associative foundations. Like the famous novel it features many characters. However, its main narrators are two of Proust’s contemporaries:</p> <ul style="list-style-type: none"> - Claude Debussy writing his <i>Préludes</i> between 1909 and 1913 - Gabriel Dupont writing his cycles <i>Les Heures Dolentes</i> (1903) and <i>La Maison dans les Dunes</i> (1910) from his sickbed—another analogy to Proust. (This great music in a way harbinger the world of Debussy and really deserves to be heard more.)

DAY 4 - 18TH OF FEBRUARY

The program also consists of many voluntary and involuntary memories (Couperin, Bach, Beethoven, Schumann, ...), of testimonies by contemporaries of the narrators (Chausson, Fauré, Busoni, Bartok), and of connections with a more recent past through the work of master temporal illusionist György Ligeti (namely with his Etudes). Ligeti was very much influenced by the scientific environment of his time (for example by fractal theory). This program takes inspiration from a contemporary scientist: Carlo Rovelli. In his acclaimed *The Order of Time* (2018) he writes touchingly and with crystal-clarity about our illusory human experience of time, an experience not really in accordance with the fundamental laws of (quantum)reality.

Here live electronics and live video enter the scene. With contemporary technology the concert hall will be transformed time and again into a unique environment in which diverse memories of sound and image surface, overlap, and disappear. The mysterious gaps in Proust's time experience will be heard and seen.

Perhaps this program should carry the subtitle "*Une Cathédrale Engloutie*" (quoting Proust and Debussy).



ONLINE
👉

10u00 -
12u00

Lecture: New Approach to Performing Classical Repertoire

By Daniel Leech-Wilkinson

Daniel Leech-Wilkinson's new online book, *Challenging Performance: Classical Music Performance Norms and How to Escape Them* (challengingperformance.com/the-book/), argues that (1) the constraints preventing innovation in classical performance are unnecessary; (2) the policing of them by teachers and critics (and many others) causes avoidable harm; (3) a much greater variety of performance styles is possible; and (4) exploring beyond the boundaries of current style and taste would be good for the profession in health and wealth. The need to keep classical music alive with Covid only strengthens the case for widening the range of performances we offer, just as we are diversifying our repertoire, venues, our media, and ourselves.

ONLINE
👉

10u00 -
11u00

Lecture: Introduction to Mocap and Pecap

By Jean Van Driessche

In the performing arts the use of technology is perfectly common. Throughout history, theatre makers have sought new forms of expression through technology.

Jean Van Driessche teaches scenography and lighting at KCB musical and is PWO (practice based scientific) researcher. He is also a graphic designer at the VRT news service where he is involved in the development of graphical AR (augmented reality) applications.

In this presentation he talks about motion capture and performance capture. In other words, he will discuss digital capture of movement, the conversion of movement into data. How can we use this data in a live performance, theatre play, musical, opera, ...? And how can theatrical creators use these Mocap and Pecap techniques in a dramaturgically responsible way? What is the impact and influence on the performance of the actor, dancer, or musician? And how does it affect the experience of a live audience?

Presentation in Dutch

ONLINE 

11u00 – 12u00

Lecture: *Rosa*—Research into the Multilingual Fusion of Music and Word

By Koen Boesman and Peter Spaepen

People express themselves in different languages—literal languages and symbolic registers. This is no different for the manners of expression on stage, which include spoken text, metaphorical layers of meaning, image, song text, music, etc. Adopting a broad perspective, TG Vagevuur and Brussels Experimental investigate the ways in which verbal and musical language can merge.

Koen Boesman (TG Purgatory) and Peter Spaepen (Brussels Experimental) set up a research project in collaboration with the Royal Conservatory of Brussels. During two days, three directors with very different backgrounds (Sybrand Van der Werf, opera; Lulu Aertgeerts, musical; Frans Van der Aa, theatre) work separately with groups of students from the musical department. They will use the same basic material: scenes and music from *Rosa*, a performance currently in development at TG Vagevuur and Brussels Experimental. Their working processes and artistic results are the point of departure for a discussion about the multilingual encounter between text and music.

The results of this experiment have a concrete and direct impact on the creative process of the performance of *Rosa*. This is the first step in a collaboration between KCB and TG Vagevuur on this topic. It is driven by an ambition to break down the barriers between various forms of musical theatre (musical, opera, music theatre, etc.).

In this session Koen Boesman and Peter Spaepen reflect on the process, the results, the impact on the final performance, and the next steps to be taken.

Presentation in Dutch

ONLINE 

14u00 – 15u00

Lecture-Performance: *Micro Triptych*: Micro-Percussion Hybridisation in a Live and Generative Electronics Framework

By Tom De Cock & Benjamin Van Esser


This research project has a precise, concrete, and ambitious goal: the creation of a new musical instrument. This instrument should have new sonic possibilities and ways of playing, and it should take the form of a micro-percussion kit, connected to an amplification system and sound treatment device.

It is De Cock's belief that the sonorous universe and experimental possibilities inherent to percussion need to be expanded, while providing musicians with a totally independent, affordable, and portable instrument. Historical precedents of the development of the electric guitar and the synthesizer, which revolutionized music in the 20th century, provided valuable sources of inspiration.

After a profound study of all the properties of the constituent acoustic elements and their possibilities in regard to sound treatment and amplification, the hybrid micro-percussion instrument saw its first artistic application in a collaboration with live electronics performer/developer Benjamin Van Esser. Van Esser's current research on live and generative electronics performance led to the development of Upshot, an extensive set of tools geared toward building generative and live performance patches in the Max programming environment. In order to match De Cock's setup, the bulk of this toolbox was converted to the Max For Live ecosystem. This collaboration led to the creation of *Micro Triptych*, a guided three-part improvisation, which explores the possibilities of the combination of both instruments.

Lecture-Performances:

Nuno Cernadas, Phippe Lamouris, Marco Mantovani
Small Concert Hall + LIVE STREAM / 16u00 – 19u00

Small concert hall + LIVE  STREAM

16u00 – 16u45

Lecture-Performance: Scriabin's Sixth Sonata: Sombre Experiments of the Octatonic Kind
By Nuno Cernadas

From the performer:

Alexander Scriabin wrote his symphonic masterpiece *Prometheus, the Poem of Fire op. 60* in 1910. This was a groundbreaking work in more ways than one. Not only was it a visionary attempt at a multimedia production, suffused with theosophical symbolism; it also opened up a stable and rewarding path away from tonality, signaling a new stage in Scriabin's harmonic evolution.

For the composition of *Prometheus* Scriabin almost exclusively relied on the "mystic chord" to provide the harmonic and melodic universe in which the piece unfolds. It is therefore remarkable that for the creation of the Sixth Sonata op. 62—mere months after *Prometheus*—Scriabin was already experimenting with another technique, the octatonic scale. The result of these experiments would be one of his darkest and most frightening works.

18th of February

This presentation will highlight relevant aspects concerning Scriabin's continually evolving language, illustrated with examples from the two previously mentioned pieces. A music and color performance of the Sixth Sonata will conclude the lecture. For this performance, I draw on analytical considerations to come to musical choices that are directly correlated with the visual experience.

Small concert hall + LIVE STREAM

17u00 - 17u45

Lecture-Performance: Time, Tension, and Desire in Scriabin's *The Poem of Ecstasy*
By Philippe Lamouris

From the performer:

There is an iconic moment in the last few minutes of Scriabin's *The Poem of Ecstasy* that never ceases to amaze me. It is the point at which the low bells and organ appear, shrouded by the whole orchestra playing tremolo's and trills—a truly majestic, energetic, and triumphant musical scene. Why and how does it have such power? How did Scriabin generate this feeling of “ecstasy?”

Examining them from a distance (as a listener or analyst), these questions may bring straightforward answers such as extreme chromaticism, specific harmonic progressions, instrumentation and playing techniques, dynamics, etc. However, performing this work (in this case, playing a piano reduction of the symphonic poem), I arrive at different, more ambiguous answers.

Playing this work gave me a different perspective on how it is constructed and how it should sound. As a performer, time works differently. I feel the tension not only in my mind but in my whole body. All those beautiful desire-filled melodies are leading me through the work, pulling me along as if by a string.

During this presentation I will describe this experience. I will discuss how it affects my role as a performer and serves as a source of inspiration for my work as a composer.



18u00 – 19u00

Lecture-Performance: Following Hoffmann's Path: The Fantastic in Schumann and in Bulgakov's *The Master and Margarita*
By *Marco Mantovani*

Schumann: *Fantasiestücke op. 12* (1837)

- Des Abends
- Aufschwung
- Warum?
- Grillen
- In Der Nacht
- Fabel
- Traumes Wirren
- Ende vom Lied

From the performer:

E.T.A. Hoffmann has a predilection for the fantastic, the grotesque, mystery, and the gothic. Moreover, in his poetic the fantastic is not strange to, but omnipresent in everyday reality. Both Schumann and 20th century Russian writer Bulgakov share Hoffmann's peculiar predilections. Perhaps they even have a similar poetic—be it in very different contexts.

In *The Master and Margarita*, Bulgakov makes explicit reference to Goethe's gothic play *Faust* right from the epigraph. Quoting Mephistopheles in a dialogue with *Faust*, he explains that he is "part of that power which eternally wills Evil and eternally produces Good." Moreover, just like Hoffmann, Bulgakov experiments with the formal device of creating a novel within the novel. In *The Master and Margarita* this novel-within-the-novel is the book of Pilate. It tells the story of the Devil's adventures in contemporary Stalinist Moscow, and of the romance between Margarita (Goethe's Gretchen) and "the master" (the fictional writer of the book of Pilate).

Novels and voices melt into a tangled whole, which Vladimir Laksin (1968) compares to the blurred voices of an enormous crowd. It is a world inhabited by a kaleidoscope of characters, where unexpected, prodigious, fantastic events occur against a most common and everyday background. This quality, also very typical of Hoffmann, makes Laksin conclude:

"Free, poetic, light but not frivolous, overflowing with copious forces, the author's creativity generates a surprising narrative flow, astonishing for its rhythm and variety."

It is a description that, in my opinion, would also fit Schumann to a tee. Why not let him and Bulgakov have a conversation?

DAY 5 – 19TH OF FEBRUARY

Early Music today: Realities and Perspectives
ONLINE - whole day

Today's reality is that "early music" has become mainstream and has largely lost the overall countercultural character that typified it as a movement in earlier years. Ever more prominent nowadays is also the point of view that the historically informed approach to the performance of music from the past, generally associated with "early music," is in essence a futile attempt that distracts musicians from their principal objective: to achieve artistically persuasive performances. Nevertheless, "early music"—with or without any philosophical, methodological, or artistic claims—firmly remains a well-established separate category within the classical music scene, both on the market and in education.

The purpose of the present Study Day is to question the longevity of today's organizational, institutional, and economic realities and to investigate the artistic validity of a historically (or culturally) informed approach to the performance of music from the past. It also aims to develop some perspectives for an ideal future in which the value of caring for our cultural heritage can be harmoniously reconciled with the importance of a vibrant, rich and diversified classical music scene, full of personal, original, and contextual artistic creativity. These issues will be discussed from four different perspectives (Philosophy/ Social Inclusion; Practice/ Realization; Industry/ Market; and Education) by international specialists in their respective fields.

Participants (in alphabetic order)

Jan De Winne	Professor of transverse flute - Conservatories of Brussels (CRB) & Paris Research Coordinator - Royal Conservatory Brussels (KCB) Director of Ensemble <i>Il Gardellino</i> & CD label <i>Passacaille</i>
Albert Edelman	Artistic Coordinator - Concertgebouw Brugge President of REMA
Ira Givol	Freelance cellist and gambist Artistic Director of <i>Kölner Fest für Alte Musik</i>
Joanna Huszcza	Freelance violinist Professor of Baroque violin - Royal Conservatory Brussels (KCB)

Bert Schreurs	Cultural Consultant and Project Developer ex-Artistic Director of Belgian Music Festivals ex-General Manager of Belgian Early Music Ensembles
Peter Van Heyghen	Professor of Historical Performance Practice - Conservatories of Brussels (KCB) , Amsterdam & The Hague
Marc Vanscheeuwijck	Professor of Musicology & Artistic Director Musicking Conference - University of Oregon, School of Music and Dance (Eugene, USA) Professor of Early Music - Royal Conservatory Brussels (CRB)


Topic: Philosophy/Social Inclusion

ONLINE 	10u00 - 11u15	Paper: George Orwell, Michel Onfray, and Dystopia: The Meaning of Culturally Informed Performance Practices Today <i>By Marc Vanscheeuwijck</i>
--	---------------	---

Topic: Practice/Realization

ONLINE 	11u45 - 13u00	Lecture-demonstration: The Road from Knowledge to Practice: Exploring the Fruits of Research and Experimentation (and the Dangers of Fetishism) <i>By Ira Givol & Joanna Huszcza</i>
--	---------------	--

Topic: Industry/Market

ONLINE 	14u30 - 15u30	Conversation: Presenting HIP to the Market: Blessing or Curse? <i>With Bert Schreurs & Jan De Winne</i>
	15u30 - 16u00	Paper: Selling our Heritage: Europe as a Stage for "Early Music" <i>By Albert Edelman</i>

Topic: Education

ONLINE 	16u30 - 17u30	Round table discussion: "Early Music," Historical Instruments, HIP and CIP in Education <i>Moderated by Peter Van Heyghen</i>
--	---------------	---

JAZZ - Small Concert Hall

Small concert hall	10u00 - 11u30	Lecture: Composition and Improvisation for Hybrid Groups <i>By Philippe Caporali</i> The line that once separated jazz and classical music blurs as time goes by. Examples of cross-fertilization between these genres are many, and musicians from different traditions and backgrounds even work together to create a hybrid music. The intent of this presentation is to list and understand the most common procedures of composition used in these hybrid groups, and to observe how improvisation enables performers from different musical traditions to interact and develop musical ideas together.
--------------------	---------------	--

Small concert hall	13u00 - 14u30	Lecture: Contemporary Vocal Jazz—an artistic cartography of European encounters <i>by Barbara Wiernik</i> While American vocal jazz no longer has anything to prove, European vocal jazz still tries to find an identity distinct from the American tradition. Of course, it is impossible to escape the sway of jazz' cradle altogether. However, since the seventies the assimilation of other influences has lent ever more force to tendencies that are markedly European. Singers have found their own innovative ways of pushing the envelope: blending vocals with instruments, improvising with new sounds, singing without vibrato, etc. The aim of this lecture, together with a series of filmed interviews and podcasts I have produced during my research, is to give an introduction to the lay of vocal jazz in Europe today. I am sharing these new explorations and influences to showcase the potential for continuous innovation in our practice.
--------------------	---------------	--



