



# POLYPHONIC KC<sup>®</sup> PERFORMANCE SPACES

**B** Koninklijk  
Conservatorium  
Brussel

KCB  
Research  
Festival

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21–29  
November  
2024

13  
December  
2024

# POLYPHONIC PERFORMANCE SPACES 2024



Every year, the Polyphonic Performance Spaces festival brings the best of artistic research to KCB. This year's edition is composed of a series of events that will take place throughout the school year. The fall semester brings an exciting line-up of researchers and musicians in the field of jazz, culturally informed performance, and a symposium dedicated to Arnold Schönberg. The opulence of the Medici court; music and literature in the modernist angst of early-twentieth century Vienna; and a "Messiaenic" take on jazz are just a few of the musical travels on offer. There is much exploring to be done. Pack your sense of adventure and join us for a series of lectures and workshops by internationally renowned performers and scholars!

**Kristin Van den Buys**  
Head of Research

**Jan D'haene**  
Director Koninklijk Conservatorium Brussel





## IMPORTANT NOTICE

📄 All programme information is available on [kcb.be/en/pps2024](https://kcb.be/en/pps2024)

📄 Unless indicated otherwise, reservations are not necessary

➔ Most live activities take place at **KCB, 1000 Brussels**

✉ In case of questions, send an e-mail to [inge.pieters@vub.be](mailto:inge.pieters@vub.be)

## LEGENDA

➤ **Concert**

■ **Lecture**

▲ **Workshop**

○ **Round Table**

★ **Book Presentation**

More details on  
📄 [pages 12-13](#)

# DAILY SCHEDULES

## Thursday 21 November & Friday 22 November

🕒 10:00–17:00 with lunch break

➔ KCB, Kleine Zavel 5, Room 140

▲ **Workshop** *Les Petits Pays Colorés*  
by *Bo van der Werf*

No registration needed for audience.

✉ Active participants (KCB students only) need to register via [matthias.heyman@ehb.be](mailto:matthias.heyman@ehb.be)



More details on  
pages 14–19

## Monday 25 November

### HIP Department online Symposium

Musical Highlights from the Years 1624–1625 & 1724–1725

📡 Online via Zoom Conference Call



🕒 16:00–17:00

#### Claudio Monteverdi's *Combattimento di Tancredi e Clorinda* (Venice, 1624)

Misconceptions and Misinterpretations

by *Tim Carter*



🕒 17:00–18:00

#### Francesca Caccini's *La liberazione di Ruggiero dall'isola d'Alcina* (1625)

Receptions of the 625 first performance at Villa Poggio Imperiale in Florence

by *Christine Fischer*



🕒 18:00–19:00

#### Giovanni Picchi's *Canzoni da sonar con ogni sorte d'istromenti* (1625)

Venetian instrumental Music in the footsteps of Giovanni Gabrieli

by *Peter Van Heyghen*

More details on  
pages 20–27

## Tuesday 26 November

### HIP Department online Symposium

Musical Highlights from the Years 1624–1625 & 1724–1725

📡 Online via Zoom Conference Call

🕒 16:00–17:00

#### Couperin's *Les goûts-réunis* (1724)

More Than Meets the Eye (and the Ear)

by *Don Fader*

🕒 17:00–18:00

#### Antonio Vivaldi's *Il cimento dell'Armonia e dell'Invenzione* (1725): an Essay in Italian Program Music?

by *Marc Vanscheeuwijck*

🕒 18:00–19:00

#### Gottfried Heinrich Stölzel's *Brockes Passion* (1725)

by *Axel Weidenfeld*



## Thursday 28 November

🕒 10:00–13:00

🟢 **Round Table** Transcribing the Masters

→ KCB, Kleine Zavel 5, Room 143

No registration needed



## Friday 29 November

🕒 14:00–15:30

→ KCB, Kleine Zavel 5, Small Concert Hall/0070

**André Hodeir and the wonders of written jazz**

by *Pierre Fargeton*

No registration needed





More details on  
pages 28–31

**Friday 13 December 2024**

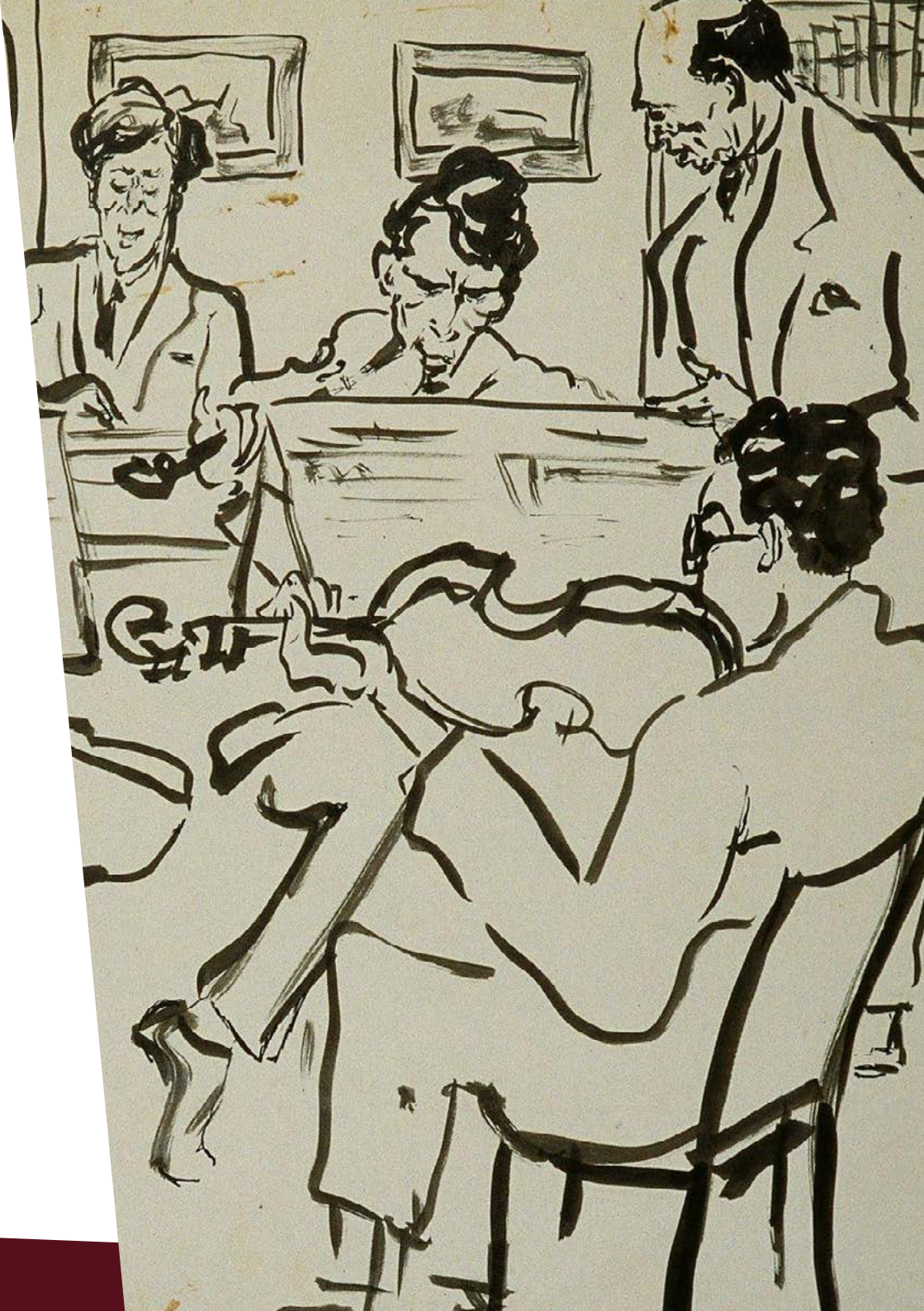
**Symposium Arnold Schönberg  
and his Wiener Kreis**

■ ★ ▢ Lectures Book Presentation Concert

🕒 10:00–16:00

→ MIM (Musical Instruments Museum),  
Hofbergstraat 2, 1000 Brussel  
No registration needed

POLYPHONIC  
PERFORMANCE  
SPACES 2024





Baritone saxophonist and composer **Bo van der Werf** is a well-established figure on the Belgian jazz scene. He is a founding member of OCTURN and was the baritone saxophonist of the Brussels Jazz Orchestra for almost three decades. He is also active in bands such as Lidlboj and composes for films, dance performances, and contemporary classical ensembles. Bo is a lecturer of music theory and analysis at the Royal Antwerp Conservatoire and has successfully defended his PhD project on applying Messiaen's musical systems in jazz last year at LUCA School of Arts – Leuven.

### Thursday 21 November & Friday 22 November

🕒 10:00–17:00 with lunch break  
→ KCB, Kleine Zavel 5, Room 140

\* **Workshop *Les Petits Pays Colorés***  
by *Bo van der Werf*

No registration needed for audience.

☑ Active participants (KCB students only) need to register via [matthias.heyman@ehb.be](mailto:matthias.heyman@ehb.be)

The classical composer Olivier Messiaen (1908–92) heard in colors. With his synesthetic ear, he devised an ingenious system of modes of “limited transposition” and their polymodal combinations, which he used to compose his melodies and harmonies. Messiaen's ideas have fascinated jazz performers for some time, but Bo van der Werf was the first to conduct a systematic study on how they could translate organically into jazz practice.

Being an improvising musician, his research is based on real-life situations. He developed practice-based methods for applying Messiaen's ideas and materials in a jazz context. They are accessible to all experienced improvising musicians interested in enriching their vocabulary. Last year, van der Werf presented his “Messiaenic” methods during the Jazz Research Day. This year it is time to put theory into practice.

During this two-day workshop, van der Werf will briefly present the core concepts of his research, after which he will explore them together with students on their instruments. Polymodality, disjoint subsets, axis systems, closed and open circuits, relations to the tonal system...: these terms might sound arcane now, but van der Werf will make them concrete. From theory to practice, in real-life situations. Join us and don't forget to bring your instrument (backline will be provided)!

**P.S.** Can't wait to learn all about van der Werf's research?  
Visit [bovanderwerf.be/research/](http://bovanderwerf.be/research/)





**Tim Carter** (David G. Frey Distinguished Professor Emeritus of Music, University of North Carolina at Chapel Hill) has published extensively on opera and musical theatre ranging from the late sixteenth century through Mozart to Rodgers and Hammerstein. His latest book is *Monteverdi's Voices: A Poetics of the Madrigal* (Oxford University Press, 2024); his next, *Mozart: A Tale of Two Keys*, is currently in production. He has held fellowships at the Harvard Center for Italian Renaissance Studies in Florence, the Newberry Library in Chicago, and at the National Humanities Center. In 2013 he was awarded by the American Musicological Society both the Claude Palisca Prize and the H. Colin Slim Prize for his work, respectively, on Kurt Weill and on Monteverdi. He is an honorary member of the American Musicological Society, the Royal Musical Association (U.K.), and the Society for Seventeenth-Century Music.

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**Monday 25 November**  
**HIP Department online Symposium**

Musical Highlights from the Years 1624–1625 & 1724–1725

📡 **Online via Zoom Conference Call**

Meeting ID: 970 1286 5498 | Passcode: 982872

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🕒 16:00–17:00

**Claudio Monteverdi's *Combattimento di Tancredi e Clorinda* (Venice, 1624)**

Misconceptions and Misinterpretations

by *Tim Carter*

Monteverdi was proud of his *Combattimento*, first staged during an evening's concert at the residence of Girolamo Mocenigo in Venice in Carnival 1624(–25?). In it, he said, he first developed the notion of the *concitato* (aroused) *genere* to complete the three *generi* used by the ancients, though only the *molle* (soft) and *temperato* (temperate) were currently in use by modern composers. He probably sent a manuscript copy of the work to Vienna in 1636, and he published it in his Eighth Book of madrigals, the *Madrigali guerrieri et amorosi* (1638). Its text was taken from a version of Torquato Tasso's *Gerusalemme liberata* (1581), canto 12, with additions from Tasso's revision of his epic as *Gerusalemme conquistata* (1593). The musical sources are complex, however, with interventions clearly from someone other than Monteverdi (I shall suggest who), sometimes in an effort to correct the composer's own "mistakes." There are a number of performance problems as well that need to be handled very carefully indeed. All in all, then, a work that we think we know well becomes much more challenging, and also – dare I say it – interesting.



**Prof. Dr. Christine Fischer, M.A.** is Lise Meitner fellow at the department of musicology at Vienna University. After having studied musicology, history of art, Italian literature and ethnomusicology, she worked at University of Berne, Schola Cantorum Basiliensis, Lucerne University of Applied Sciences – Music and Ludwig-Maximilians-Universität Munich. Her research focuses on the intersection of disciplines and arts as well as, in her latest project (IMAGinations of the nation – Amy Beach’s Gaelic Symphony), on decolonial approaches to European art music.

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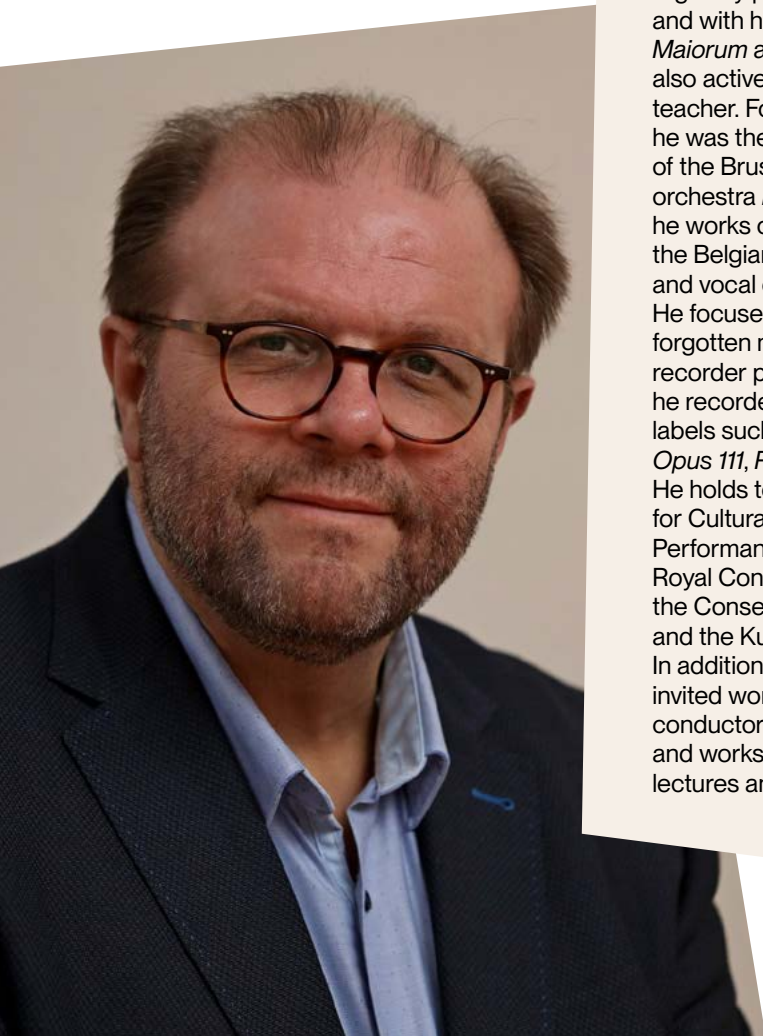
**Francesca Caccini’s *La liberazione di Ruggiero dall’isola d’Alcina* (1625)**

Receptions of the 1625 first performance at Villa Poggio Imperiale in Florence  
*by Christine Fischer*

Whether the 1625 performance of Francesca Caccini’s *La liberazione* was indeed a “musical highlight” at the Medici court of the year 1625 is hard to judge. We have very little evidence on the contemporary reception of the performance that took place at a freshly renovated villa outside Florence, the home of the two interim rulers Christine de Lorraine and Magdalene of Austria. What surely makes it a highlight from today’s perspective, is that it went into print the very year it was performed for the first time. And we can presume that the ballet opera was performed again later and also outside of Florence.

The fact that *La liberazione* went into print gave the piece and its composer a place in music history adorned by superlatives. The “first opera written by a woman composer” is the most famous among them. This paper introduces the peculiar musical, scenic and performative features of the ballet opera, and focuses on peculiar questions of performance practice and the reception of the piece – which has been treated since its first appearance as something extraordinary, opposing “normality,” and reversing common notions of music theatre.





After his training as a recorder player, **Peter Van Heyghen** developed into an internationally renowned specialist on the Performance Practice of 16<sup>th</sup>, 17<sup>th</sup> and 18<sup>th</sup> century music. He regularly performs as a soloist and with his ensembles *More Maiorum* and *Mezzaluna* and is also active as a conductor and teacher. For more than ten years he was the house conductor of the Brussels-based baroque orchestra *Les Muffatti*. Since 2016, he works on a regular basis with the Belgian baroque orchestra and vocal ensemble *Il Gardellino*. He focuses on the rediscovery of forgotten masterpieces. Both as a recorder player and a conductor he recorded numerous CDs for labels such as *Accent*, *Eufoda*, *Opus 111*, *Passacaille*, and *Ramée*. He holds teaching positions for Culturally Informed Performance Practice at the Royal Conservatory in Brussels, the Conservatory of Amsterdam, and the Kunstuniversität Graz. In addition, he is regularly invited worldwide as a guest conductor, to lead masterclasses and workshops, and to present lectures and papers.

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🕒 18:00–19:00

#### **Giovanni Picchi's *Canzoni da sonar con ogni sorte d'istromenti* (1625)**

Venetian instrumental Music in the footsteps of Giovanni Gabrieli

by *Peter Van Heyghen*

The 1625 *Canzoni da sonar* by Giovanni Matteo Picchi are less forward-looking, and therefore less famous today than the works by players of melodic instruments who were active during the early seventeenth-century in Venice, such as Dario Castello and Biagio Marini. These compositions are the last examples of canzonas and sonatas composed by a generation of Venetian organists greatly indebted to the style of Giovanni Gabrieli.

In my presentation, I will discuss Picchi's instrumental ensemble works in relation to those of his contemporaries Francesco Usper, Giovanni Battista Grillo, Giovanni Priuli, and Giovanni Battista Riccio. Special emphasis will be given to Venetian instrumentation practices during the first three decades of the seventeenth century.



**Don Fader** is Professor of Musicology at the University of Alabama and also a professional recorder player and chamber music coach. His scholarly interests take in a broad spectrum of issues in 17<sup>th</sup>- and 18<sup>th</sup>-century French and Italian music. A recipient of the Bourse Chateaubriand, the Westrup Prize, and a fellowship from the National Endowment for the Humanities, he is the author of numerous articles, essays, musical editions, and a book, *Music, Dance and Franco-Italian Cultural Exchange c. 1700: Michel Pignolet de Montéclair and the prince de Vaudémont* (Boydell & Brewer, 2021). His editions include newly discovered trios by Montéclair (AR Editions, 2024) and Antonio Biffi's *Miserere*, which received its modern premiere at the Utrecht Festival in 2013. He is currently working on three new French cantatas by Philippe II d'Orléans, which will be the subject of several articles, an edition for the Centre de musique baroque de Versailles, and a book on Philippe d'Orléans and the mixing of national styles in French court contexts, 1648-1723.

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**Tuesday 26 November**  
**HIP Department online Symposium**  
Musical Highlights from the Years 1624–1625 & 1724–1725

📡 **Online via Zoom Conference Call**  
Meeting ID: 991 1982 5424 | Passcode: 962236

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🕒 16:00–17:00

**Couperin's *Les goûts-réunis* (1724):  
More Than Meets the Eye (and the Ear)**  
*by Don Fader*

What did Couperin mean by “Les goûts-réunis”? How is this reflected in the music, and how might that manifest itself in performance? The collection, whose title is probably best translated “the national styles brought together,” consists of 14 “Concerts” plus *L'apothéose de Corelli*. Each of these pieces reflects different facets of the composer's life-long interest in combining French and Italian musical characteristics, which would, he said, achieve “the perfection of music.” These pieces bring together a kaleidoscopic diversity of musical and cultural currents whose complexity can make for a challenge to performers. An exploration of Couperin's (few but remarkable) writings and the culture of the period helps to shed light on some of the major issues in these pieces, focusing on the complex interactions between their titles/genres, affect/tempo markings, and musical language.





**Marc Vanscheeuwijck** (°1962) is a Belgian baroque cellist and a professor emeritus of musicology at the University of Oregon, where he taught music history courses in the Renaissance, Baroque, and Classical periods, Performance Practice, Baroque Cello, and he co-directed the Collegium Musicum ensemble, which specializes in early music. He is currently on the faculty of early music department of the Conservatoire royal de Bruxelles. His research focuses on late 17<sup>th</sup>-century music in Bologna and on the history and repertoire of cellos and bass violins. He has written several articles for *Performance Practice Review*, *Early Music*, and elsewhere, and he has published various critical facsimiles of Bolognese 17<sup>th</sup>-century cello music (Gabrielli, Jacchini, Degli Antoni). His first book titled *The Cappella Musicale of San Petronio in Bologna under Giovanni Paolo Colonna (1674-1695): History-Organization-Repertoire* was published in 2003 by the Belgian Historical Institute in Rome. More recently, he co-edited a volume of studies on Corelli, titled *Arcomelo 2013* (Lucca: LIM, 2015) with Guido Olivieri, and published a book with 5 CDs with Bruno Cocset and les Basses Réunies, *Cello Stories. The Cello in the 17<sup>th</sup> and 18<sup>th</sup> Centuries* for Outhere (Alpha 890) in Paris. In 2020 he edited a volume of essays on *I Bononcini da Modena all'Europa (1666-1747)* for LIM in Lucca. As a Baroque cellist he regularly performs with ensembles in Europe, and North America, and has recorded CDs for Tactus, Passacaille, Ramée, Bongiovanni, Klara, Querstand, Ars Eloquens, CPO, and others.

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🕒 17:00–18:00

**Antonio Vivaldi's *Il cimento dell'Armonia e dell'Invenzione* (1725):  
an Essay in Italian Program Music?**

*by Marc Vanscheeuwijck*

Compared to England and France, but particularly to Germany, early modern instrumental music of the Italian peninsula has neither shown a great fascination for what we ended up calling program music, nor a specific interest in aesthetic reflection about instrumental music. Even the theorists of the Arcadi, in their insistence that “good taste” needed to exclude all recent “baroque” excesses, only offered occasional hints at drawing a poetics of instrumental music, though primarily through the visual arts’ approach of “Ut picture poiesis.”

Antonio Vivaldi offered the world an innovative approach to representing nature in music with the publication of his twelve concertos Op. VIII in 1725, primarily in the four concertos representing the four seasons. In this presentation I will use Vivaldi scholar Cesare Fertonani’s work as a point of departure to consider both the aesthetic context in which Vivaldi’s collection originated, and its impact and influence on music history – including the fact that the four seasons are probably Vivaldi’s best known compositions today.



Born in 1957, **Axel Weidenfeld** studied guitar in Vienna (with Karl Scheit), musicology (with Hans-Joachim Marx) and philosophy in Hamburg. After visiting seminars with Hopkinson Smith and Paul O'Dette, he is mainly active as a lutenist. Until 2023 he was Artistic lecturer at the University of Oldenburg (Germany). He taught in the areas of music theory, ensemble for Early Music, and guitar. He performed as a soloist and with various ensembles of Historical performance practice. He published texts on music history of the 18<sup>th</sup> century, music for lute and guitar, and an edition of the Brockes-Passion by Gottfried Heinrich Stölzel (Leipzig: Hoffmeister 2010).

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🕒 18:00–19:00

**Gottfried Heinrich Stölzel's *Brockes Passion* (1725)**

*by Axel Weidenfeld*

The Passion poetry by Barthold Hinrich Brockes does not contain a literal biblical text from the evangelists, but rather transforms it poetically and freely. Its numerous 18<sup>th</sup> century settings thus belong to the genre of the “Passion oratorio”. The inclusion of such works in church services and liturgy was therefore actually ruled out. The performance of the *Brockes Passion* by Gottfried Heinrich Stölzel on Good Friday 1725 in the church service at the Schlosskirche in Gotha is a special exception. The particular reasons for this will be outlined in the presentation. The sources of the work have survived thanks to a later performance in Sondershausen, but during the preparation of the edition of the Passion it became apparent that the surviving part material belonged to Stölzel's first performance in Gotha. It therefore allows numerous conclusions to be drawn about performance practice under the composer's direction.



Price 2/-

# Arrangements

FROM THE SCORES OF THE GREAT MASTERS,

**Pierre Fargeton** teaches at the Université Jean-Monnet (Saint-Étienne, France), and is a Researcher at IHRIM. His book *André Hodeir: le jazz et son double* (Symétrie, 2017) was awarded the Prix du Livre de jazz 2017 by the Académie du jazz. He has also published a compendium devoted to the jazz critic Hugues Panassié, *Mi-figue, mi-raisin, exégèse d'un théologien du jazz* (Outre Mesure, 2020). Together with Vincent Cotro he directed the book *À l'invisible nulle n'est tenue* (PuFR, 2023) about gender issues in jazz history, and *Quand les musiciens (s')écrivent* with Yannick Séité (Hermann, 2023), about the writings of jazz musicians.



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## Thursday 28 November

🕒 10:00–13:00

🟢 **Round Table Transcribing the Masters**

→ KCB, Kleine Zavel 5, Room 143

No registration needed

Arranging and transcribing musical masterpieces of the past is a deeply established practice in our musical world. The art of transferring a work into different performance settings is at the core of an ever-expanding musical canon. Even if specialist courses exist on this matter, good arrangements and transcriptions seem to depend considerably on personal artistic choices and preferences.

This 'round table' aims to launch a debate between teachers, external specialists, and students on the topic. It explores a wide diversity of philosophies, methodologies and pathways in arranging and transposing music of the large 19<sup>th</sup> century into different styles of modern-day musical performance. The discussion will be followed up by wider-scope study day at KCB on 27 and 28 March.

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## Friday 29 November

🕒 14:00–15:30

**André Hodeir and the wonders of written jazz**

→ KCB, Kleine Zavel 5 (small concert hall/ 0070)

No registration needed

by *Pierre Fargeton*

Though known internationally as a jazz critic, thanks to *Jazz, its Evolution and Essence* (1954/1956) and *Toward Jazz* (1962), André Hodeir considered himself first and foremost a jazz composer. He is indeed the author of numerous works in which the role of writing in jazz is radically rethought, following an often misunderstood logic that we'll be studying with scores in hand.

**Friday 13 December 2024**

## **Symposium Arnold Schönberg and his Wiener Kreis**

■ ★ ➤ **Lectures Book Presentation Concert**

🕒 10:00–16:00

➔ MIM (Musical Instruments Museum), Hofbergstraat 2, 1000 Brussel

No registration needed

This symposium will take a closer look at Arnold Schönberg's far-reaching influence in Vienna and beyond. The presentation of the rich epistolary correspondence between Theodor W. Adorno and Rudolf Kolisch will be the starting point for the first part. The second will focus on *Pierrot Lunaire*, the revolutionary work of 1912, which will be performed live, together with some other compositions that can be linked to the literary influence of the Second Viennese School (e.g., texts by Peter Altenberg).

Lectures by Giacomo Danese, Jurgen De Pillecyn and Kristin Van den Buys will discuss specific aspects of Schönberg's work and reception. Jurgen De Pillecyn and Giacomo Danese will outline the context of *Pierrot Lunaire* and the members of the Wiener Kreis, such as Adorno. Kristin Van den Buys will focus more specifically on the reception of Schönberg's work in Brussels during the interwar period (1919–1939). She will also play early recordings of performers associated with Schönberg, such as the Kolisch Quartet and pianist Eduard Steuermann, as well as the Belgian Pro Arte Quartet.



Claudia Maurer Zenck will present her book on the correspondence between two of Schönberg's greatest interpreters, Rudolf Kolisch and Theodor W. Adorno.

*Theodor W. Adorno, Rudolf Kolisch  
Briefwechsel 1926–1969  
Edited by Claudia Maurer Zenck, Suhrkamp Verlag,  
Berlin 2023, 859 pages.*

**Book Description** In March 1925, at the age of 21, Adorno moved to Vienna to continue his compositional studies with Alban Berg. Berg introduced him to the Vienna String Quartet and its 28-year-old leader Rudolf Kolisch, one of the most important interpreters of the New Music of the Schönberg School. This was the common denominator for Adorno and Kolisch, who quickly became close and loyal friends.

Composition, analysis, reproduction, and not least the joint (but never realised) project of a “theory of musical performance” were the fertile ground of their exchange. This correspondence is now available in a first edition and offers insight into a relationship that is in many ways of particular importance for the history and performance theory of New Music in the 20<sup>th</sup> century. The 286 letters and 22 documents of the final appendix contain not only details of the private lives of the two protagonists, but also additional elements for reconstructing a more articulated picture of the personal and professional upheavals of Adorno's final years.

**Claudia Maurer Zenck**, born in 1948, is Professor of Historical Musicology at the University of Hamburg. She studied piano at the Musikhochschule in Freiburg i.Br. with Jürgen Klodt, as well as musicology at the University of Freiburg (H. H. Eggebrecht, R. Dammann) and from 1971 to 1974 at the Technical University of Berlin (C. Dahlhaus). She habilitated at the University of Innsbruck in 2000. From 1988 until 2001 she held the professorship for historical and critical music theory at the University of Music and Performing Arts in Graz. Maurer Zenck's research interests include 20<sup>th</sup> century music, the work of E. Křenek, exile research and music in the Third Reich. Her acclaimed standard work *Ernst Krenek - A Composer in Exile* was published in 1980. In 2020 and 2023, Suhrkamp Verlag published her editions of the correspondence between Theodor W. Adorno and Ernst Krenek (new edition) and between Adorno and Rudolf Kolisch.







Born in Hamme in 1965, **Jurgen De Pillecyn** enrolled at 1986 from KCB where he obtained several first prizes (fugue 1989). In 2000 he rounded off his studies with both a Masters Degree in Music Writing as in Composition (with Rafaël D'Haene). Together with his studies at the Conservatoire he studied Musicology at the KUL which led to a Masters Degree likewise, with a dissertation on the influence of Schumann on Brahms. He teaches at KCB since 1989 (Music Writing and Composition) and also at the Academy of Music of Schaarbeek (Music History). His compositions are

regularly performed in and outside Belgium and cover all genres: songs (in Dutch, French, German), chamber music (among them 3 string quartets and a sextuor), orchestral music (also a clarinet concerto), music for solo instruments, choir. In 2018 his Oratorio 'Letters from the soul' was performed on several occasions in Belgium and the United States. He gave masterclasses at several colleges and universities in Italy and the USA. He is member of the Robert Schumann Gesellschaft Düsseldorf and Alumnus of the Académie Royale de Belgique.



**Giacomo Danese** is Professor of Harmony and Music Analysis at the Luigi Cherubini State Conservatory in Florence. After studying music in Italy (piano diploma in 1993, composition diploma in 2000) and academic studies at the Humboldt University in Berlin (with Hermann Danuser) and the University of Roma Tre with E. Matassi (doctorate in philosophy), he taught at the Italian Conservatories of Cosenza, Milan, Pescara and Turin. In 2008 he was visiting professor at the Conservatorio Superior de Música "A. Piazzolla" of Buenos Aires, in 2010-2011 Gastwissenschaftler for a research project sponsored by the Staatliches Institut für Musikforschung in Berlin, and as of 2019 on guest professor at the Koninklijk Conservatorium Brussel. His publications on Adorno's music and aesthetic include: *Theodor Wiesengrund Adorno. Il compositore dialettico*, *Die Klavierlieder Theodor W. Adornos im Kontext der Wiener Schule*, *Theodor Wiesengrund-Adornos Klavierlieder op. 3. Echos eines Wiener Abends für Zeitgenössische Musik*.



**Kristin Van den Buys** studied musicology at Ghent University (1984) and obtained degrees in music theory, music analysis and Early Music at the Royal Conservatoire Antwerp and KU Leuven (1987-91). Between 1990 and 2000, she worked at Radio 3, formerly the classical music channel of VRT, the national Flemish broadcasting institute. Her Ph.D. (KU Leuven, 2004) focused on musical modernism in Brussels and Antwerp during the interwar period. From 2006 she is Chair of Research at the Koninklijk Conservatorium Brussel. Since 2014, she is also Professor of Music History, Campus Opera at the VUB. Van den Buys has published widely on a variety of topics relating to music life in Brussels and Belgium, more specifically on the history of the Belgian radio and its orchestras. She is editor of the volume *Het Orkest. Van het Radio-orkest tot Brussels Philharmonic in Flagey* (Lannoo Campus, 2013) (*The Orchestra. From the Radio Orchestra to Brussels Philharmonic in Flagey*).

 [kcb.be/en/pps2024](https://kcb.be/en/pps2024)

