

GUIDE TO CONTEMPORARY MUSIC IN BELGIUM



COVER IMAGE

Blackboard, *Thomas Smetryns*

— Found Compositions #2 —

— for 5 players —

Every player selects 5 pitches without consulting his/her fellow players. The pitches should be played from the highest to the lowest.

One pitch will be played each staff except for occasional ornamentations (see below). If it's not possible to produce a sustained note, play a fast tremolo.

Every player selects 5 dynamics without consulting his/her fellow players.

The dynamics should be arranged from loud to quiet and a certain dynamic will be used for a certain staff. Every player should be really strict about the chosen dynamics. If someone appears to be a lot more quiet than the other players he/ she should not try to adjust the volume.

Occasionally the lines are interrupted. This should be interpreted as silence. If the acrylate released and formed downward lines, this should be interpreted as ornamentations/ inflections of the selected note.

The piece should be played fast, every staff should be about 15-20 seconds.

GUIDE TO
CONTEMPORARY MUSIC
IN BELGIUM

2020

GUIDE TO

CONTEMPORARY MUSIC IN

BELGIUM

PART 1 THE ARTISTS

13 COMPOSERS

ENSEMBLES

- 14 ▪ Ensembles specialised in contemporary music
- 26 ▪ Ensembles with great interest in contemporary music

SOLOISTS

- 32 ▪ Soloists specialised in contemporary music
- 39 ▪ Soloists with great interest in contemporary music

40 CONDUCTORS

46 CHOIR CONDUCTORS

48 ORCHESTRAS

50 CHOIRS

51 MUSIC THEATRE/OPERA

PART 2

ORGANISATIONS AND STRUCTURES

MUSIC ORGANISATIONS

- 60 ▪ Associations
- 62 ▪ Information/
documentation/
promotion
- 66 ▪ Laboratories for
experimental/electronic
music & research

CONCERT ORGANISATIONS

- 70 ▪ Festivals
- 76 ▪ Arts centres &
concert halls
- 82 ▪ Working spaces

85 HIGHER MUSIC EDUCATION

90 ACADEMIES & SUMMER COURSES

92 INTERNATIONAL COMPETITIONS FOR COMPOSITION

94 MEDIA

97 PUBLISHERS

98 RECORD/DISTRIBUTION COMPANIES

PART 3

CONTEXT

102 ABOUT

CULTURAL POLICY

- 103 ▪ Flanders
- 104 ▪ Wallonia-Brussels
Federation
- 105 ▪ East Belgium

106 FURTHER READING ON CONTEMPORARY MUSIC IN BELGIUM

6 BELGIUM = FLANDERS + WALLONIA + BRUSSELS

preface

Belgium is a federal state in the heart of Europe, comprising 3 regions (Flemish region, the Brussels-Capital Region and the Walloon Region), 3 communities (Flemish, French and German-speaking), and 4 language areas (Dutch, French, and German and Brussels as a bilingual area), whose boundaries overlap. Flanders is the northern, Dutch-speaking part of Belgium, and Wallonia the Southern, French- and also German-speaking part. Each community is autonomous for matters such as culture, education and media. and has its own institutions. Brussels, capital of Belgium and of Flanders as well, is home to the European Parliament and many international cultural institutions. Its cultural policy is taken in charge by the institutions of the communities.

PREFACE

7

On a map of the world Belgium looks smaller than a postage stamp. But a felicitous turn of history has made this region into a crossroads of different cultures. This is why Belgium is rich in creative talent and overflowing with cultural activities. Music thrives everywhere, what with every city boasting a diversity of concert halls or other interesting locations for concerts, festivals and many small-scale initiatives.

These initiatives have contributed to the growing maturity of the contemporary music scene in Belgium over recent years. Doors have been opened; a wind of change is blowing. The new guard refuses to be compartmentalised any longer. Thus a lively and exciting future is around the corner in this rapidly changing world.

This practical guide offers an introduction to artists and organisations that are representative of the contemporary Belgian music scene. We make no claim to be exhaustive, but an attempt has been made nonetheless to be as complete

as possible by listing those who contribute most significantly to the promotion of contemporary music, both in terms of Belgian and of international repertoire.

During the preparation of this publication we received the sad news of the sudden death of conductor Patrick Davin (09/09/2020) and the passing away of composer Frédéric Devreese (28/09/2020). Both have left an indelible mark on musical life in Belgium and deserve our deepest respect.

Stef Coninx —
Flanders Arts Institute

Fractales © Martin Michiels

Adilia Yip Fabian Coomans © PinoMontisci
Walpurgis © Stef Depover
Benjamin Clorieux



THE ARTISTS



Ictus © Christophe Urbain

Nico Couch © Bart Boodts

Tiptoe company

Down the Rabbit Hole © Vanja Babic

Nemø ensemble





Zwerm

Nemø ensemble

Daan Vandewalle



Outlines

For a comprehensive musicological survey of Flanders and new music we refer to texts by musicologists Christine Dysers and Rudy Tambuyser on classics.flandersartsinstitute.be

For more information and surveys about music in Wallonia-Brussels we refer to www.idlm.be

Biographies

Biographies of living composers can be found on the following websites:

Composers from the Flemish community:
www.matrix-new-music.be
www.flandersmusic.be

Composers from the French-speaking community:
www.compositeurs.be

Belgian composers of acousmatic music:
www.febeme-befem.be;
www.electrodoc.musiques-recherches.be

Belgian screen composers (film, documentary, series, video games):
www.screencomposers.be

Working lists

An important part of The Matrix New Music Centre database is devoted to Flemish music:
www.matrix-new-music.be/en/publications/flemish-composers-database/

The database of Forum Des Compositeurs publishes working lists of all living French speaking composers:
https://compositeurs.be/base_de_donnees

The online database of Musiques & Recherches: electrodoc is dedicated to both Belgian and international acousmatic music:
electrodoc.musiques-recherches.be

1.2.

ENSEMBLES

Besides

performance, creation and presentation of new music, often in a multidisciplinary context

LABEL New World Records

1.2.A. ENSEMBLES SPECIALISED IN CONTEMPORARY MUSIC

Since its formation in 2009, Besides uses the tradition of written music as a starting point to explore live-electronics, performance and improvisation when brainstorming for new programme concepts. The nine individual musicians each work in very different fields of the musical spectrum: ranging from rock to electronic music, from sound design to music theatre, composition and even festival organisation. This fact, together with the uncommon combination of harp, saxophone, drums, violin, cello, flute, e-guitar, piano and electronics, gives Besides its unique signature sound. The creation of new repertoire will therefore only be possible through constantly looking for collaborative ventures with composers, sound artists and specialised performers. Besides had been coached by members of Ictus and the Spectra Ensemble, and is a member of COHORT.

—

Jutta Troch, *artistic director*

jutta@ensemblebesides.be

M +32 (0)484.73.79.40

Fabian Coomans, *artistic director*

fabian@ensemblebesides.be

M +32 (0)494.11.19.03

www.ensemblebesides.be

www.cohort.be/besides

BLINDMAN Collective

*contemporary music ensemble
with a focus on multi-disciplinary
performances*

LABEL Warner Music

In 1988 Eric Sleichim founded BLINDMAN, a saxophone quartet with a traditional line-up, which develops new performance techniques and substantially expands the repertoire for the instrument by continually exploring the boundaries with other disciplines and early music. In 2008 BLINDMAN became a collective in which the stage experience accumulated by the original quartet – BLINDMAN [sax] – is shared with three young quartets: BLINDMAN [drums], BLINDMAN [vox] and BLINDMAN [strings]. In 2014 the vocal quartet was replaced by BLINDMAN [hybrid], a mixed quartet. Four quartets, countless possibilities for 'unheard of' cross-fertilisation. As always, BLINDMAN embraces other artistic disciplines, delights the eye, questions the ear and considers experiment of paramount importance.

—
Eric Sleichim,
general & artistic director
sleichim@blindman.be
+32 (0)2.201.59.47
www.blindman.be

Down the Rabbit Hole

*latest developments in musical
creation, involving new modes of
presentation (extended techniques)*

Down the Rabbit Hole is a contemporary music collective founded in 2017, based in Brussels and co-directed by clarinetist Filipa Botelho (Portugal), percussionist Kaja Farszky (Croatia) and cellist Hanna Kölbel (Germany). Hailing from throughout Europe, they are committed to the emerging scenes within contemporary music, pushing borders by building new dramaturgies for sound creations. As a music collective, they love to challenge and support fascinating creative artists to follow their ideas. To make this newness happen, they play acoustic instrument, voice, touch, light... all to spark the senses of their audiences. Since 2018, Down the Rabbit Hole is part of COHORT.

—
downthe5abbithole@gmail.com
www.dtrh-collective.com

Echo Collective

post-classical music

LABEL 7K!, Deutsche Grammophon

Founded by Neil Leiter and Margaret Hermant, the Brussels-based Echo Collective is a diverse group of classically trained musicians. They have forged an enviable reputation in the post-classical world and have lent their interpretative intuition to genres as diverse as alt.rock, synth-pop and black metal. The group has collaborated with modern composers (e.g. Joep Beving and the late J. Jóhannsson) and bands (e.g. A Winged Victory For The Sullen) on concerts, tours, film scores, recording sessions, and original compositions. In 2019 Echo Collective released Johann Jóhannsson's string quartet '12 Conversations with Thilo Heinzmann' on Deutsche Grammophon. Finally, an album of their own material, *The See Within* (2020) on 7K!, confirms Echo Collective are equally inspired creators.

—
echocollective.contact@gmail.com

PolyArts, *management &*

worldwide booking

tabitha.mcgrath@harrisonparrott.co.uk

TOUTPARTOUT, *EU booking*

daan@toutpartout.be

Mute Song, *publisher*

david.mcginis@mute.com

7K!, *label*

jarno@k7.com

www.echocollective.be

Ensemble Fractales

contemporary chamber music,

Belgian & international composers

Fractales is a Brussels-based ensemble with five core members (piano, clarinet, violin, cello, flute) and was born in 2012 from the desire to promote and explore new repertoires. Specialised in performing contemporary chamber music without conductor, Fractales plays a large variety of new music to create exciting programs, performing the music of the 20th and 21st century. Fractales is also an actor of the contemporary avant-garde, commissioning new pieces and supporting young composers with its residency program BE Connect. Young emerging ensemble of the European scene, Fractales has already been invited in many famous festivals and became the residency ensemble of the ISA contemporary masterclass in the Vienna University since 2018.

—
M +32 (0)471.79.56.25

info@ensemblefractales.com

www.ensemblefractales.com

Ensemble Hopper

*contemporary chamber music,
focussing on Belgian and French
composers*

Ensemble Hopper was formed in 2013 by a group of young musicians from the Royal Conservatory of Liège who wanted to play and spread contemporary music made by their entourage. Since 2017, the ensemble has been conducted by François Deppe and they frequently perform in Belgium and abroad. They maintain fruitful collaborations with different institutions, such as the Centre Henri Pousseur and the Forum des Compositeurs, and with talented artists and composers. Supported by the Federation of Wallonie-Bruxelles, ensemble in residence at the Conservatory of Liège since 2013 and at the Forum des Compositeurs in 2019 and 2020, Ensemble Hopper is not only saluted for its cohesion and rigour, but also for conveying the joy of playing together.

—
François Cuvreur, *artistic director*
cuvreur.frs@gmail.com
ensemble.hopper@gmail.com
www.ensemblehopper.be

Ensemble Musiques

Nouvelles

*contemporary music by Belgian and
emerging international composers*

LABEL Cypres, Sub Rosa, NEOS,
Brilliant Classics

Ever since its establishment in 1962, Musiques Nouvelles has been developing, highlighting and promoting contemporary music in all its formal, geographic and cultural diversity, and has, over the years, vastly increased its commissions and productions in Belgium and worldwide. The ensemble reinvents itself constantly around atypical projects and often multidisciplinary artistic encounters, involving music, dance, cinema, opera, theatre, poetry, spirituality and plastic arts. Since 2015, Musiques Nouvelles is artist-in-residence at listening house Arsonic, which is part of the performing arts centre Mars in Mons.

—
Jean-Paul Dessy, artistic director
jpdessy@skynet.be
+32 (0)6.573.91.02
info@musiquesnouvelles.com
www.musiquesnouvelles.com

GAME (Ghent Advanced Master Ensemble)
contemporary solo & ensemble music, mixed media & interdisciplinary

The Ghent Advanced Master Ensemble or GAME consists of the musicians and composers of the advanced master programme for contemporary music at KASK & Conservatory Ghent. The members share a desire for dialogue, creation of works, interdisciplinarity and discovery of the latest developments in contemporary music. Since 2013 they have been touring in Belgium (Q-O2, SMOG, Bijloke, Vooruit,...), UK (Southampton), Denmark (SPOR festival), Germany, Greece (Big Bang), France (Opéra de Lille) and Croatia (IZLOG festival).

—
 Joris Blanckaert, *coordinator*
joris.blanckaert@hogent.be
www.kaskcontemporarymusic.be
www.ictus.be/projects/academy
www.schoolofartsgent.be/en/education/courses/contemporary-music

HERMESensemble
repertoire/music of the 20th and 21st centuries in concerts and music theatre productions with film, video and multimedia

LABEL Harmonia Mundi distribution, Etcetera Records, Explicit!

Over the past ten years, the Antwerp based HERMESensemble has been exploring and crossing the limits of contemporary music. Apart from creating contemporary repertoire and new music, the ensemble often works with video and multimedia, and prefers researching adventurous encounters with popular music, jazz and early music. Apart from regularly performing in the most renowned Belgian theatres and festivals, HERMESensemble often performs in The Netherlands, Italy, France, Germany, United Kingdom and Austria, and has been a returning guest of the Philharmonie de Luxembourg and the Venice Biennial Festival.

—
 Koen Kessels, *artistic director*
koen.kessels@hermesensemble.be
 Kevin Voets, *general manager*
kevin.voets@hermesensemble.be
 M +32 (0)485.82.93.17
 STUDIO – Stokerijstraat 29/B22
 BE - 2110 Wijnegem
 M +32 (0)485.82.93.17
info@hermesensemble.be
www.hermesensemble.be

HYOID

new music for varying vocal line-up, multidisciplinary

HYOID is a Brussels-based group of classically trained vocal soloists specialized in new music and transdisciplinary performance. The group strives to challenge and expand the traditional concert formats, while cultivating close partnerships with composers, performers and artists of its generation. They perform a cappella as well as with instruments, tape or electronics, and adapt their line-up to each production. HYOID (/ˈhaɪɔɪd/) gets its name from the U-shaped hyoid-bone, a bone helping with diction and tongue movement, the only free-floating bone in the human body. Hyoid is part of the COHORT platform and from the season 20/21 for 3 years on, the group is artist-in-residence at Muziekcentrum De Bijloke, Gent.

—
Fabienne Séveillac & Andreas Halling,
artistic directors
info@hyoidvoices.com
www.cohort.be/hyoid

Ictus

contemporary music in all its stylistic variations

Label Cyprès, Sub Rosa

Ictus is a Brussels-based contemporary music ensemble. Since 1994, it has shared the premises of the P.A.R.T.S dance school and the Rosas company (headed by A.-T. De Keersmaecker) with which it has collaborated on fifteen productions. Ictus has also worked with other choreographers including W. Vandekeybus and M. Le Pladec. The ensemble examines formats and ways of listening and has shared current questions about the future of contemporary music. Initially led by conductor G.-E. Octors, at a time when ensembles saw themselves as mini-orchestras, Ictus mutated into an 'electric orchestra' and became a multifaceted collective of creative musicians, dedicated to experimental music in the broadest sense.

—
Gerd Van Looy, *general director*
gerd.van.looy@ictus.be
M +32 (0)497.46.21.30
Jean-Luc Plouvier, *artistic director*
plouvier@ictus.be
M +32 (0)479.55.79.79
Tom Pauwels, *artistic advisor*
pauwels@ictus.be
M +32 (0)485.18.11.38
+32 (0)2.340.03.83
www.ictus.be

Jasper & Jasper

*experimental electronics,
multidisciplinary*

Jasper & Jasper was founded in 2009 when Jasper Braet and Jasper Vanpaemel met during their sonology training in The Hague. Sharing a passion for experimentation and adventure, they started as free improvisors and evolved into performers and composers of contemporary music. Their aesthetic profile is unique: from their experience with traditional instruments they develop the physical and tangible aspects of their custom built electronic instruments. Tension, curiosity, sound, image, theater, humor, dance and movement contribute to an intense concert experience. Jasper & Jasper is also active in the field of education. In collaboration with MATRIX and Musica Impulse Centre for Music, the duo regularly organizes workshops focusing on new media and sound.

—
mail@jasperandjasper.be
www.jasperandjasper.be

Kugoni Trio

*(Belgian) contemporary music for
piano-violin-saxophone*
LABEL Etcetera

The Kugoni Trio have been highly respected guests in concert halls both in Belgium and abroad since their founding in 2010; they owe this not only to their unique blend of piano, violin and saxophone but also to their energetic performances and their passionate search for new repertoire. They are particularly interested in Belgian works and have been an active source of inspiration for Belgian contemporary composers. The Trio commissions several works each year and has already given the first performances of works by E. Desimpelaere, P. Swerts, J. d'Hoe, W. Westerlinck,... In February 2018 the Kugoni Trio was the recipient of the prestigious Fuga Trophy, awarded by the Union of Belgian Composers for the promotion of Belgian music. Their discography includes Timelapse (2016) and Essence by Kugoni Trio (2019).

—
Kurt Bertels,
saxophonist / artistic leader
M +32 (0)475.42.38.10
info@kugonitrio.be
www.kugonitrio.be

LAPS Ensemble

(amplified) instruments & electronics, Belgian contemporary composers, improvisation

LAPS, a young and original ensemble, consists of six instrumentalists and five composers/laptop artists; a 'chamber-music concept' emerging from the relation between 'acoustic' musicians and 'electronic' performers. Launched at the occasion of the Electro Night during Ars Musica 2013 on the initiative of the composers Claude Ledoux and Gilles Gobert, LAPS has for vocation to arouse a new repertoire for this original musical association. LAPS Ensemble performed at TRANSIT, SBAM, LOOP Festivals, Shanghai Electronic Music Week (China) amongst other concerts. In 2017, the ensemble was in residence at the Project(ion) room in Brussels. LAPS Ensemble is financially supported by the Federation Wallonie-Bruxelles.

—
Claude Ledoux,
conductor, general manager
M +32 (0)486.05.49.56
ledouxclaudio@yahoo.com
contact@lapsensemble.be
www.lapsensemble.be

Logos Foundation

experimental music by Flemish composers, musical robotics, audio art, multidisciplinary

LABEL Sub Rosa, (until 2017: Logos Public Domain)

Logos Foundation is Flanders' unique professional research and production center for experimental music, involved in all kinds of activities linked to contemporary music. They organise concerts, both for visiting artists and for their own productions, which consist of interactive installations, street performances and multidisciplinary stage productions. Logos' most recent installation is 'Plus-Minus' (2019): an interactive and demonstrative acoustic art project. With over 70 musical robotics, the Logos Robot Orchestra is one of the Foundation's well-known installations. Amongst their street performances are the Singing Bicycles and their upcoming stage production, 'UKIYO-E', will be a wordless experimental family performance.

—
Godfried-Willem Raes,
president & general director
god@logosfoundation.org
Moniek Darge, *general director*
moniek.darge@logosfoundation.org
Laura Maes, *artistic director*
laura@logosfoundation.org
Kongostraat 35
BE - 9000 Ghent
+32 (0)9.223.80.89
info@logosfoundation.org
www.logosfoundation.org

Nadar

contemporary music, alternative concert settings, technology, digital media and multimedia

LABEL Sub Rosa, Wergo, Kairos

Since its foundation in 2006 Nadar Ensemble has become a familiar presence in the international new music circuit. Taking their name from the pseudonym of author, balloonist and photography pioneer G.-F. Tournachon, hints at a deliberate maverick attitude. Their artistic mission embraces specific aesthetic positions, involving alternative concert settings, electronics and multimedia. Three aspects identify Nadar's particular position: their aesthetic preferences, their performance practice that goes beyond each musician mastering his or her instrument, and perhaps most importantly: the way the organization of the ensemble reflects a true collective spirit. Sharing that artistic identity with younger generations of musicians has emerged as a significant part of Nadar's mission (see p.91: Nadar Summer School).

— Pieter Matthyssens, *artistic director*

pieter.matthyssens@gmail.com

M +32 (0)476.36.23.33

Stefan Prins, *artistic director*

stefan.prins@gmail.com

Rebecca Diependaele, *manager*

rebecca@matrix-new-music.be

M +32 (0)499.18.54.51

info@nadarensemble.be

www.nadarensemble.be

Nemø ensemble

contemporary, experimental music by Belgian & international composers

Nemø ensemble was founded in September 2017 and aims to connect existing repertoire with pieces by young artists that are not afraid of crossing boundaries between different genres and artistic disciplines. The group challenges the conventional concert format by exploring different forms of presentation. This gives rise to immersive performances that overcome the distance between those who listen and those who perform. Therefore, Nemø ensemble not only acts as a performer but also as a curator that frames music. In collaboration with other artists, they search to play with music, light, space and movement in their overarching performances.

—

nemo.ensemble@gmail.com

www.nemo-ensemble.com

PIANOGUIDE

*new creations for two pianos,
multidisciplinary*

PIANOGUIDE was founded by pianists Elisa Medinilla and Frederik Croene. Croene's passion for radically new recital formats and Medinilla's extensive experience and skills as a performer of the Nadar Ensemble come together in PIANOGUIDE: a visionary new piano collective. The piano duo focuses on new compositions in which images (video, choreography, gestures), concepts and/or ideas play as important a role as sounds. PIANOGUIDE advocates for a new understanding of pianistic identity by putting its own compositions on the program. PIANOGUIDE is part of COHORT - association of new music makers.

—
Frederik Croene, *piano*
info@frederikcroene.com
www.cohort.be/pianoguide
www.frederikcroene.com

SPECTRA Ensemble

*contemporary music with a special
interest in composers living in
Flanders, new presentational
formats*

LABEL Fuga Libera, Klara, Lannoo,
Be Part

SPECTRA is an ensemble, curious for new music. From 1993 onwards it developed a remarkable musical coherence and a unique, refined sound starting from a fixed nucleus. SPECTRA premieres commissioned works in a continuous dialogue with referential masterpieces from the recent past and explores a wide array of presentation forms in collaboration with theater makers, artists and writers when constructing its non-dogmatic programs, collaborating with a.o. L. Francesconi, S. Gervasoni, P. Hurel, G. Cassiers, F. Murgia, P. Verhelst. Spectra performs at festivals like Ars Musica (B), Transit (B), Festival Musica Nova (BRA), November Music Festival (N), Huddersfield Contemporary Music Festival (GB), Biennale Venezia (IT), World Music Days 2010 Sydney (AU), Musica Strasbourg (F) and Festival Internacional de Buenos Aires (ARG).

—
Filip Rathé,
artistic director & conductor
filip.rathe@spectraensemble.com
M +32 (0)477.20.32.50
Bram Bossier, *artistic promotion
& communication*
bram.bossier@spectraensemble.com
M +32 (0)475.55.00.84
info@spectraensemble.com
www.spectraensemble.com

The Third Guy

*contemporary-experimental-
improvisation music*

LABEL MICRO Records

The Third Guy is a duo based in Brussels, featuring electric guitarist Primož Sukič (Slovenia) and percussionist Rubén Orio (Spain). Although they have been playing together since 2014, their official debut dates back to January 2017, which was a result of an artistic residency at QO-2. Since then, The Third Guy has premiered more than seven new works, created by composers such as Saunders, Ciciliani, Profanter, Bonin, Lukijanov, and Maierhof. The Third Guy's musical and artistic research is based on composing works that explore and blur boundaries between improvisation, programmed computer algorithms, and composition. The duo also focuses on collaborating with other musicians and artists from other artistic fields.

—

Rubén Orio, *percussionist*

ruben.martinez.orio@gmail.com

M +32 (0)485.44.86.83

ask@thethirdguy.com

www.cohort.be/the-third-guy

Tiptoe Company

*contemporary chamber music
for surprising instrumental
combinations*

Tiptoe Company brings together 'delicate' instruments as acoustic guitar, double bass, recorder, harp and cello. 'On tiptoe' they discover musical borders – on the edge of silence, or in intense chamber music. Since 2019, visual artist A. De Causmaecker is joining the core of the ensemble. Tiptoe Company performs in major festivals and venues, but is also developing educational projects and interactive sound-installations. The ensemble works together with composers such as Alessandrini, Pisati, Mariën, Croene, Neyrinck and Cendo. Tiptoe Company is one of the COHORT ensembles and ensemble in residence at ChampdAction production platform.

—

Jona Kestelyn, *guitarist*

jonakesteleyn@hotmail.com

M +32 (0)484.60.45.33

www.tiptoecompany.com

www.cohort.be/tiptoe

Two Envelopes

1980s-2020s compositions & new creations for harpsichord-percussion (-electronics)

Formed in 2015 by harpsichordist Lisa Kokwenda Schweiger and percussionist Jacob Vanneste, Two Envelopes fuses adventurous combinations of performative elements or electronics, whilst retaining a classical core. In 2015, Two Envelopes were selected as 'International Young Artist' by Musica. The duo is part of the COHORT new music platform, based in Brussels. To widen the available repertoire aside the few pieces written in the 80s and 90s for this rare combination of harpsichord and percussion, Two Envelopes is creating new repertoire together with Belgian and international composers. Past highlights include performances at Orgelpark Amsterdam, GZM Aachen, Klangforum Heidelberg, Amuz, STUK, Les Ateliers Claus and Q-O2.

—
twoenvelopes@outlook.com
www.twoenvelopes.be
www.cohort.be/two-envelopes/

Zwerm

new music for electric guitar quartet

LABEL Time Goes By

Zwerm is an electric guitar quartet based in Belgium and founded in 2007. The group has collaborated with various composers, performers and visual artists. Dallying between pure noise-impro, English renaissance music and contemporary composed music, Zwerm has never strived for a one-sided artistic profile. The common denominator being not so much a particular stylistic view but rather a shared curiosity in all kinds of music. In 2018, the release of the album 'Badminton in Tehran' also marked the birth of Zwerm's own record Label Time Goes By. This label allows them to promote and publish their own work as well as individual projects by members of Zwerm and other collaborations that fit their general 'aesthetic'.

—
Toon Callier
tooncallier@gmail.com
M +32 (0)472.34.33.96
Kobe Van Cauwenberghe,
French contact
kobevc@gmail.com
M +32 (0)495.33.97.89
www.zwerm.be
www.cohort.be/zwerm

1.2.

ENSEMBLES

Ataneres Ensemble
string repertoire & Belgian
contemporary music
LABEL Nome d'Arte

1.2.B. **ENSEMBLES
 WITH GREAT
 INTEREST IN
 CONTEMPORARY
 MUSIC**

Ataneres is a young, professional string orchestra with roots in Leuven. In addition to the great string repertoire, the ensemble focuses on original combinations across various music and art genres. They work with renowned musicians such as Lore Binon, Yannick Van de Velde, Liebrecht Vanbeckevoort, Karel Deseure, Roeland Hendriks, Piet Swerts, Steve Willaert. Ataneres received the Fuga Trophy for its performances and recordings of Belgian contemporary music. The ensemble can also be expanded with wind instruments and/or percussion into a chamber orchestra for the accompaniment of choir and studio work.

—
 Wim Spaepen, *artistic director*
 wim@nomedarte.com
 M +32 (0)478.57.25.83
 ataneres@nomedarte.com
 www.ataneres.com

B.O.X (Baroque Orchestration X)

B.O.X is an Antwerp-based baroque band focusing on collective creation. Founded in 2010 by lute and theorbo player Pieter Theuns, B.O.X gathers some of today's finest virtuosi on antique instruments such as harpsichord, triple harp, viola da gamba, cornetto and sackbut. They collaborate with a variety of artists from the indie rock scene, creating genre-bending new sounds and building bridges between audiences.

—
Pieter Theuns

M +32 485 45 11 71

pieter@boxbaroque.com

www.boxbaroque.com

Het Collectief

*repertoire – creation – 'revisited',
traditional & 20th century
repertoire, experimental.*

LABEL Outhere Music

The Brussels chamber music group Het Collectief can be said to be unique. Working consistently from a solid nucleus of five musicians, the group has created an intriguing and idiosyncratic sound, achieved by an unfamiliar mix of strings, wind instruments and piano. As regards repertoire, Het Collectief returns to the Second Viennese School, the roots of modernism. Starting from this solid basis, Het Collectief explores important twentieth-century repertoire, including the very latest experimental trends. In addition to this, they create a furore with daring crossovers between the contemporary and the traditional repertoire, and with adaptations of ancient music.

—
Thomas Dieltjens, *artistic director*

thomas@hetcollectief.be

M +32 (0)485.44.70.47

Gerrit Ceerts, *management*

& production

gerrit@hetcollectief.be

M +32 (0)496.29.17.34

info@hetcollectief.be

www.hetcollectief.be

Ensemble 21

repertoire of different eras, focus on 20th and 21st century music & creations by Belgian composers

LABEL Sub Rosa

Ensemble 21 is a contemporary music ensemble of 21 non-permanent musicians that was founded at the beginning of the 21st century with the urge to propose an alternative to the way today's music was presented. They are convinced that contemporary music must be a living art, close to the audience. In its choice of repertoire, Ensemble 21 makes room for interaction with spatial arts and the poetic dimension of the pieces.

Since their formation in 1999, Ensemble 21 has always been noted for the rigour and alacrity of its performances. Furthermore, helping discover Belgian composers by performing creations and presenting programs that give emphasis to the connections between oeuvres from different eras are the distinctive features of today's Ensemble 21.

—

Marc Collet, *artistic director*

M +32 (0)486.91.66.69

Kaja Farszky, *coordination and communication*

ensemble21coordination@gmail.com

M +32 (0)468.08.89.75

ensemble21coordination@gmail.com

www.ensemble21.be

Goeyvaerts String Trio

20th - and 21st century music, standard string trio repertoire and creations

LABEL Challenge Records

The Goeyvaerts String Trio, founded in 1997, takes its name from the Belgian composer Karel Goeyvaerts, who played an important role in the development of new music in Europe. Not only does the ensemble perform existing works, but it also actively commissions new compositions for string trio. In its performances the trio aims for authenticity. Of their second CD entitled 'String Trios from the East' (2012), the Dutch music publication Luister wrote, 'These three musicians' performance here borders on the impossible in terms of concentration and precision.' The Goeyvaerts String Trio is an ensemble in residence at KMSKA, the Royal Museum of Fine Arts Antwerp.

—

info@stringtrio.net

M +32 (0)495.23.79.53

www.stringtrio.net

I SOLISTI - Belgian Wind

Ensemble Antwerp

*from Mozart until today, buildings
bridges towards other disciplines of
arts.*

LABEL I SOLISTI Records

Classical music with a creative twist, that is what I SOLISTI stands for. Under the leadership of artistic director and founding father Francis Pollet, the ensemble, founded over 30 years ago as a traditional wind octet, has grown into an internationally known production house. Creating opportunities to young talented artists and producing adventurous projects, creations and music theatre are part of the DNA of I SOLISTI. A permanent core of 25 musicians is expanded or restricted, depending on the project. Reflecting on 250 wind[r]evolution they make a varied and colourful spectrum of original projects, going from intimate chamber music, impressive masterpieces, creations and surprising opera- and music theatre for young and old to supporting young musicians and composers with I SOLISTI ACADEMY.

—
Francis Pollet,

artistic & general director

francis@isolisti.be

Els Weckx, *executive director*

els@isolisti.be

+32 (0)3.800.01.20

info@isolisti.be

www.isolisti.be

Odysseia Ensemble

*classical & contemporary classical
music, Belgian contemporary music*

LABEL Odysseia Ensemble

The Odysseia Ensemble was founded in 2009 by alumni and students of the Royal Conservatory Brussels, where the ensemble is also in residence. Their instrumental versatility is combined with a well-considered choice of programmes, offering a dialogue of recognized masterpieces and unknown compositions. Proud of their own roots, the Odysseia Ensemble highlights Belgian contemporary music. They perform pieces composed especially for the ensemble by (home) composer Frederick Neyrinck in addition to Belgian composers such as Luc Brewaeys, Annelies Van Parys and Daan Janssens. For Odysseia Ensemble 'unexpected' and 'classical' go hand-in-hand, e.g. their biannual promenades under the name District Walks.

—
Katrien Gaelens, artistic director

katrien@odysseiaensemble.be

Dries Tack, artistic director

dries@odysseiaensemble.be

info@odysseiaensemble.be

M +32 (0)479.60.82.01

www.odysseiaensemble.be

Oxalys

*late 19th-early 20th century
chamber music, classical repertoire
& contemporary classical*

LABEL Passacaille, Musique en
Wallonie, Fuga Libera

Oxalys was founded in 1993 by a group of ambitious students at the Brussels Conservatory and today, it has excellent (inter)national reputation. Its chore line-up of string quintet, flute, clarinet and harp is often extended, which enables the ensemble to engage in a broader oeuvre or daring projects. Chamber music from the Belle Epoque is at the very heart of Oxalys' repertoire. From that central epoch (1870-1930), the ensemble looks back and forward, thus voicing Europe's cultural history. Its varied and much-celebrated discography illustrates the ensemble's versatility, pointing out its double focus on canonical repertoire on the one hand and lesser explored oeuvres on the other.

—
Koenraad Hofman, *artistic director*
koenraad@oxalys.be
M +32 (0)486.67.72.37
Kathleen Van Schel, *general manager*
kathleen@oxalys.be
M +32 (0)478.99.84.82
+32 (0)2.503.16.02
info@oxalys.be
www.oxalys.be

Quatuor MP4

*contemporary music, new creations,
classical/romantic repertoire*

LABEL Cypres, Homerecords

The MP4 Quartet was created in 2008 by four young graduates of the Royal Conservatories of Belgium. They steer their work in supporting new creations as well as performing classical masterpieces. They gained experience and freedom of expression at the Orpheus Institute of Chent and with the Danel, Pavel Haas, Pražák and Kronos quartets. In the 2014 season, the MP4 Quartet created the 'Steve Reich project': a show around Reich's creations, alongside the choreographer Isabella Soupart. With composer P. Slinckx they created and recorded M#1 for string quartet and electronics in 2019, for which they received an 'Octave de la Musique' in the contemporary section (2020) from the Fédération Wallonie-Bruxelles.

—
M +32 (0)485.47.03.43
quatuormp4@gmail.com
www.quatuormp4.com

Revue Blanche

European chamber music from different style periods, focus on the 20th & 21st centuries, contemporary Belgian composers, multidisciplinary

LABEL Warner Music, EPR Classic

Formed in 2010, Revue Blanche is a vocal-instrumental chamber music ensemble with a richly coloured combination of soprano, viola, harp and flute. The ensemble was named 'Revue Blanche', after the French art and literary magazine published at the end of the 19th century. White is the sum of the entire colour spectrum and hints at the idea of the blank canvas, anxiously waiting for opinions and reflections to be written upon it. This influential idea segues smoothly into the aesthetics this ensemble focuses on, resulting in an ongoing search for interesting repertoire. Revue Blanche is also open to other contemporary art forms: they produce multidisciplinary programmes fusing visual arts, dance, literature and electronic music. The ensemble received the VRT-Klara Young Talent Award in 2013 and the YAMaward in 2016.

—
www.revueblanche.be
Els Moens,
artists agency Els & the Artists
+32 (0)496.81.39.97 [M]
els.moens@telenet.be
www.elsandtheartists.be

Sturm und Klang

repertoires of the 20th and 21st centuries, creations

LABEL Cypres, Musique en Wallonie, L'oiseau prophète

Sturm und Klang was founded in 2000 by Thomas Van Haeperen and, depending on the repertoire, performs either as a full orchestra (Sturm und Klang Orchestra) or as a smaller ensemble (Sturm und Klang Ensemble). By its allusion to the pre-romantic current known as Sturm und Drang, an 18th century youth-led movement whose ideals were freedom, passion and the emancipation of the individual, the ensemble claims energy, spirit and enthusiasm as its major assets. The programming of Sturm und Klang focuses on the repertoires of the 20th and 21st centuries and actively supports Belgian creations, particularly the young generation of composers (commissions, organising workshops).

—
Thomas Van Haeperen,
executive director
tvanhaeperen@sturmundklang.be
www.sturmundklang.be

1.3.

SOLOISTS1.3.A. **SOLOISTS
SPECIALISED IN
CONTEMPORARY
MUSIC****Aerts Wibert**

(1974)

VIOLIN Wibert Aerts has built up a special reputation in the modern-day repertoire for violin. He studied with A. Delcourte, P. Hirshhorn, K. Toyoda and I. Oistrakh, among others. On the occasion of his solo album 'Violin Faces' (2008) with solo works by Berio, Hartmann and Zimmermann, he has received laudatory reviews in international and national press. Since then he is regularly invited as soloist to play the world creations of violin concertos of B. van Camp, J. Tassijns, J.-P. Deleuze and new pieces for solo violin. As a member of the internationally acclaimed chamber music quintet 'Het Collectief' he has given concerts in prestigious concert halls and at important festivals.

—

carigalindo@yahoo.es

Ardenois Barbara

(1986)

ACCORDEON Barbara Eva Ardenois is involved in different aspects of music making, inspired by the work of composers from the twenty-first century, by world music and modal/free improvisation. She likes the concept of 'connected borders' - music, image, word, performance, sound, nature and noise. She performed in concerts and at festivals nationally and internationally. With visual artist/performer A. De Causmaecker and with word wizard/writer Marieke De Maré, she forms the artistic collective Duobaan. They work

in and explore the fields of contemporary music, sound art, performance, visual art and spoken word.

—
M +32 (0)498.65.23.99
barbara.ardenois@gmail.com
www.barbaraardenois.com

Bertels Kurt (1989)

ALTO/TENOR/BARITONE SAXOPHONE

Enriching his performances with in-depth artistic research, dr. Kurt Bertels brings the (Belgian) repertoire for saxophone into the limelight. He is a member of the Kugoni Trio and works with pianist Bert Koch. Bertels obtained prizes at national and international competitions and was awarded with the Medal of the Union of the Belgian Composers for his interpretation of the second saxophone concerto by the Belgian composer Paul Gilson. His solo CDs include Works for Saxophone and Orchestra by Paul Gilson (2020) and The Saxophone in 19th Century Brussels (2020). Bertels works as postdoctoral researcher and professor saxophone at the LUCA School of Arts Campus Lemmens.

—
M +32 475 42 38 10
info@kurtbertels.be
www.kurtbertels.be

Caers Vincent (1986)

Vincent Caers is percussionist and electronic musician. His main interest lies in interdisciplinary projects combining percussion, live electronics and visual arts.

As an artistic researcher, he explores new formats for contemporary percussion performance. In his work, he creates unstable sonic environments wherein surprising sounds are guided in dialogue with different media, resulting in a refreshing type of immersive audiovisual chamber music.

Vincent obtained a master degree in percussion, chamber music and contemporary music performance before becoming research assistant at the LUCA School of Arts. He obtained degrees in electronic music at Ircam and Berklee College of Music. He regularly performs as a freelance musician with different ensembles and orchestras.

—
M +32 478 66 68 63
info@vincentcaers.be
www.vincentcaers.be

Coomans Fabian (1983)

PIANO Fabian Coomans is a Belgian pianist and composer principally active in the contemporary music scene. He is a member and co-founder of the contemporary music ensemble Besides. He also plays as a soloist and chamber musician with other Belgian ensembles such as Ictus, Bl!ndman, Sturm und Klang, l'Ensemble 21, Champ d'Action and Spectra ensemble. Fabian has participated in numerous creations of composers such as P. Jodlowski, J. Combier, M. Shlomowitz, L. Polansky, J.-L. Fafchamps, R. Cendo, B. de Jaer, M. Kranebitter, F. Colautti,

F. Sarhan, P. Alessandrini and many others.

—
M +32 (0)495.11.19.03
fabiancoomans@gmail.com
fabian@ensemblebesides.be
www.fabiancoomans.com

Couck Nico (1988)

GIUITAR Described by The New York Times as agile, compelling and irresistible, Antwerp-based guitarist Nico Couck obtained his Master's degree in 2013 at the Royal Conservatoire of Antwerp, under the guidance of R. Broux. Since 2010 he won several awards such as the Kranichsteiner Stipendienpreise for interpretation (IMD 2014). His repertoire varies from Baroque to contemporary music with a dedicated focus on present-day developments in music. He has collaborated with and premiered works by S. Prins, E. Reiter, S. Steen-Andersen, S. Takasugi, S. Verstockt, amongst others. Besides his activities as a soloist, Couck is a member of Nadar Ensemble, appears with Hermes Ensemble and SWR Ensemble Experimental, and is artist-in-residence at ChampdAction.

—
info@nicocouck.com
www.nicocouck.com

Croene Frederik (1973)

PIANO Frederik Croene is a classically trained pianist playing around with conceptual ideas about deconstructing the piano and its repertoire. He worked as a pianist/

performer/composer/producer in various disciplines: visual art, installation art, dance, video art, virtual instruments, intuitive music, performance art, graphic design and conceptual art. He collaborated intensively with composers as M. Beil, J. Kreidler, S. Steen-Andersen, M. Finnissey, A. Schubert and S. Prins. He is a piano teacher and leads the Vinim-atelier, a place for new music experiments. In a small venue (PostX) in Merelbeke (BE) he curates PXP, a series of concerts with experimental music.

—
M +32 (0)485.69.12.87
info@frederikcroene.com
www.frederikcroene.com

Deforce Arne (1962)

CELLO As a musician and researcher, cellist Arne Deforce is fascinated by how, at the intersection between music, art, science and technology, new concepts and relationships in music can be developed between the instrument, musical gesture and electronics. His repertoire is focused mainly on solo and chamber music, with a special interest in works by composers such as I. Xenakis, J. Cage, M. Feldman, B. Ferneyhough, J. Harvey and K. Stockhausen. His fascinating, energetic and imaginative approach to music has inspired many composers including R. Barrett, L. Brewaeys, K.-Y. Chong, R. Cendo, and A. Curran to collaborate or to write original works especially for him. His

remarkable discography has received international acclaim.

—
M +32 (0)488.80.64.60
arnedeforce@gmail.com
www.arnedeforce.be

Ginsburgh Stephane (1969)

PIANO Stephane Ginsburgh collaborated with many composers of whom he premiered works, as well as with choreographers and visual artists. He recorded Feldman, Duchamp, Satie and Fafchamps for Sub Rosa and the complete set of Prokofiev piano sonatas for Cypres. His most recent release is Piano Hero, which is included in an album dedicated to the music of S. Prins on Kairos. He has performed at numerous festivals such as Ars Musica, Darmstadt Ferienkurse, Transit Festival, Klara Festival, Festival Next Wave (NY) and Moscow Autumn Contemporary Music Festival. Ginsburgh also holds a BA in philosophy of science, a Master in Music and a PhD in the Arts from the VUB.

—
M +32 (0)474.88.93.25
stephane@ginsburgh.net
www.ginsburgh.net

Glorieux Benjamin (1979)

CELLO In recent years, Belgian cellist, composer, arranger and conductor Benjamin Glorieux has concentrated on performing contemporary classical music, working closely with composers such as Holliger, Matalon, Rivas and many others, and historically informed practices. He also plays his

own compositions, mostly pieces for cello with or without electronics, and has worked with different (jazz-)musicians. Glorieux's first CD 'En blanc et noir' (2017) includes music for cello, piano and/or electronics by Debussy, Fafchamps and D. Janssens, for which he received 5 Diapasons. With the support of the Flemish Government he is currently developing a 2-year project in association with PXL Hasselt and B-Classic around Bach's Suites for cello solo and Immersive Sound.

—
M +32 (0)472.54.98.52
benjamin.guillaume.glorieux@gmail.com
www.benjaminlorieux.com

Mekhitarian Laurence (1957)

PIANO Laurence Mekhitarian, a Belgian pianist of Swiss and Armenian origin, studied music in Belgium and perfected her skills with, among others, P. Badura-Skoda and G. Kurtág. She creates and runs contemporary music workshops in Belgium, France and Switzerland, and provides training in the field of contemporary writing for young people, based in particular on pieces written at her suggestion by Belgian composers C. Ledoux, J.L. Fafchamps, J.M. Rens, S. Orlando, J.P. Deleuze, ..., which were the subject of a 'Haut la main' edition produced by the Composers' Forum. In addition, she plays a contemporary repertoire, seeking to create links with the music of the past and encouraging the creation of

new pieces related to Armenia, a repertoire which will be recorded in 2021.

Mondelaers Els (1977)

MEZZO SOPRANO The mezzo Els Mondelaers received a master degree in Classical Singing with great distinction at the Ghent Conservatory, where she has specialized as a soloist in Contemporary Music as well. Gradually, she expanded her career to that of an all-round performer. The world of music theatre, contemporary dance and performance in addition to the contemporary concert venues became her second habitat. She is appreciated for her personal involvement in (inter)national projects and her enthusiasm to be challenged in an artistic way.

—
M +32 (0)475.52.95.77
elsamondelaers@gmail.com
www.elmondelaers.wordpress.com

Moore Thomas R. (1980)

TROMBONE Born in Easton, Pennsylvania (USA), Thomas Moore now calls Antwerp (Belgium) home. He is a conductor and trombonist with Nadar Ensemble, a member of the orchestra at Theater Des Westens (Berlin), and a regular guest with ChampdAction and Ictus Ensemble. As a soloist, he has premiered works at the World Music Days, the Darmstadt New Music Summer Course, //hcmf and Images Sonores Festiva among others. His latest premiere was Echo de Cleves E (2020), which is part of

F. Neyrinck's cycle of solo pieces composed on commission by the Festivals of Flanders for Festivals for Compassion. In 2018, Thomas began research and a doctorate at the University of Antwerp and at the Royal Conservatoire of Antwerp in an attempt to 'redefine the role of the conductor in new music.'

—
thomas@thomasmoore.co.uk
www.thomasmoore.co.uk

Vandewalle Daan (1968)

PIANO Daan Vandewalle is an internationally acclaimed pianist, known for his performances of the piano repertoire of the 20th and 21st century. He has performed solo concerts all over the world, and has performed piano concertos with orchestra at venues such as Carnegie Hall, Lincoln Center or the Berliner Festspiele. He has extensively collaborated with composers of today, resulting in world premieres of the works of A. Curran, C. Mumma, F. Rzewski, M. Sabat and B. Lang. His discography includes his debut (Ives' Concord sonata), Rzewski's The People United Will Never Be Defeated, the entire piano works of Mumma, the Skalkottas 3rd piano concerto and the soon to be released Opus Clavicembalisticum by Sorabji. As improviser he collaborated with H. Bennink, C. Cutler, F. Frith and rock band Sonic Youth.

—
daan.vandewalle@telenet.be
www.daanvandewalle.com

Van Cauwenberghe Kobe (1984)

GUITAR Kobe Van Cauwenberghe is a founding member of the electric guitar-quartet Zwerm and was part of the Nadar ensemble from 2011 to 2020. Also active as a soloist he released his first solo-album 'Give my Regards to 116th Street' on the New York label Carrier Records in february 2015. In 2017 he premiered his solo project 'No [More] Pussyfooting', with live-arrangements of music by Brian Eno and Robert Fripp with which he toured extensively since. Kobe is also active as a researcher, currently pursuing a Phd in the Arts at the conservatory of Antwerp, focussing on the music of A. Braxton. As a freelance guitarist he performed with several groups and ensembles such as the Ictus ensemble (Brussels), ensembles Multilatérale (Paris) and Wet Ink Ensemble (New York).

—
M +33 (0)495.33.97.89
kobevc@gmail.com
www.kobevancauwenberghe.com

Van Haegenborgh Heleen (1980)

PIANO The artistic ventures of pianist Heleen Van Haegenborgh can be divided in two areas: playing and composing. She has composed on commission for Logos 50 years, performing arts collective l'hommm and for festivals such as Transit Leuven and MAFestival Bruges. She also plays her own work, both solo and together with other musicians, ensembles and artists. This resulted in

recordings with Entr'acte, el Negocito Records, De Werf Records and concerts ranging from the Bach Academie Bruges to the Jazzlab Series. For her latest release 'Copper' (2017), she won the East-Flanders' New Music prize. Keywords that apply to Van Haegenborgh's music are experiment, cross-pollination and the intersection of jazz and contemporary classical music.

—
M +32 (0)485.31.60.01
heleenvanhaegenborgh@gmail.com
www.heleenvanhaegenborgh.wordpress.com

Vanoeveren Ine (1986)

FLUTE Ine Vanoeveren, flutist and Doctor of Musical Arts, is specialized in contemporary music performance. During her doctoral research, she focused on the development of new extended techniques on flute and on the music for flute solo by B. Ferneyhough. Together with ensembles such as Ictus and HERMES, she collaborated with numerous composers. In 2016 she was awarded the Kranichsteiner Stipendienpreise for Interpretation by the Internationales Musikinstitut Darmstadt. In 2018, she published her book Tomorrow's Music in Practice Today: a practical guide toward deciphering contemporary music. Vanoeveren is also a professor in contemporary music at the Royal Conservatory of Liege and at the Royal Conservatoire of Antwerp.

—
M +32 (0)473.62.76.17
inevanoeveren@gmail.com
www.inevanoeveren.com

Yip Adilia (1984)

MARIMBA/PERCUSSION Born in Hong Kong, Adilia Yip is a marimbist/percussionist based in Antwerp, Belgium. Her lyrical, unique marimba interpretation has led to various interdisciplinary music projects and collaborations with contemporary composers in Belgium, Spain and Hong Kong. She is the founder of 'The Bracket Percussion Ensemble' and 'Duo Antwerp' for marimba and bass clarinet. Active as a solo and chamber musician, she was invited by music festivals, cultural organizations, conservatories and universities internationally to present her artistic projects. Adilia holds a Doctor in arts degree with artistic research 'Inventing New Marimba Performance from the West African Balafon Practice'. She is also a docARTES alumnus of the Orpheus Institute, Ghent and is part of the CORPoREAL research group.

—
adiliayip@gmail.com
<http://www.adiliayip.com>

**1.3.B. SOLOISTS WITH
SPECIAL INTEREST
IN CONTEMPORARY
MUSIC**



A comprehensive list of soloists
can be found in the digital
version of this guide on
www.classics.flandersartsinstitute.be

1.4.

CONDUCTORS**Agsteribbe Frank**

(1968)

Frank Agsteribbe is a conductor, keyboard player, composer, and visual artist. His repertoire reaches from the 16th century until the music of our time, including opera, baroque music, and various contemporary art forms. He co-founded the B'Rock orchestra and conducted them during festivals in Belgium and abroad. As an opera conductor, his repertoire starts with early baroque operas and goes well into the 20th century with Stravinsky's 'The Rake's Progress', Janacek's 'Jenufa', 'Le Vin Herbé' by F. Martin, and G. Battistelli's 'Prova d'Orchestra'. Frank's symphonic orchestral repertoire ranges from Beethoven and Brahms to Schoenberg and Britten. Choral music also features well in his repertoire. He conducted a.o. Concerto Köln, the Luxembourg Philharmonic Orchestra, the opera orchestra of Lisbon, and the Belgian National Orchestra.

—

mail@frankagsteribbe.be
www.frankagsteribbe.be
Brossé Dirk

(1960)

Dirk Brossé, an internationally acclaimed conductor and award winning composer, is currently Music Director of the Chamber Orchestra of Philadelphia and Music Director of the Ghent Film Festival. He is also professor of composition and conducting at the School of Arts / Royal Conservatory of Music in his hometown Ghent. He has guest-conducted many top orchestras all over the world

and has made over 100 CD recordings. With a keen interest in cinematic music, he is an early advocate of bringing movie scores to orchestral venues. He has collaborated with world-class artists, directors and writers. Dirk Brossé has been awarded several titles and was elevated to Belgium's hereditary nobility in 2013.

—
dirk@dirkbrosse.be
www.dirkbrosse.be

Delanghe Michiel (1987)

Michiel Delanghe studied conducting at the Royal Conservatoire of Antwerp. As a student, he was appointed conductor of the Conservatoire's Orchestra and of the Ensemble XXI. Later, as an assistant, he worked with a.o. K. Kessels at the Flanders Opera (P. Glass's *Satyagraha*) and E. Whitacre at the Brussels Philharmonic with the Flemish Radio Choir. In 2018, Delanghe conducted the Brussels Philharmonic for its recording of *Carmen Amoris* by Belgian composer J. Van der Roost. Since September 2017, Michiel Delanghe is a guest professor in the conducting division of the Royal Conservatoire of Antwerp, for which he conducted W. Henderickx's *Tejas* in 2020.

—
M +32 (0)486.15.70.13
michiieldelanghe@icloud.com
www.michiieldelanghe.com

Dendievel Martijn (1995)

In 2010, Martijn Dendievel started his music theory and in 2012 his conducting studies

(with P. Davin) at the Royal Conservatory of Brussels. In 2014, Dendievel was the music director of a new chamber opera by B. de Jaer, which received high acclaim in both regional and national press. Later he studied conducting in Weimar, where he was the music director of the Festival for Minimal Music Weimar, with music of S. Reich. Since 2018, he has been assistant conductor with the Flanders Symphony Orchestra. He has conducted numerous composition workshops, amongst others the I SOLISTI Young Composers Lab, taking place yearly since 2018.

—
M +49 (0)174.475.1992
info@martijndendievel.com
www.martijndendievel.com

Deseure Karel (1983)

Karel Deseure has conducted extensively across Belgium and the Netherlands, regularly receiving re-invitations from orchestras such as the Brussels Philharmonic, Royal Liège Philharmonic, Antwerp Symphony and Arnhem Philharmonic orchestras. Contributing to his success were critically acclaimed tours of Bernstein's *A Quiet Place* and Verdi's *Un ballo in Maschera* with Opera Zuid, as well as performances of Britten's *The Rape of Lucretia* with the Dutch National Opera Academy. In 2018, Karel was awarded the Schaunard Award in recognition of his opera work in the Netherlands. Karel has recently made debuts with the Lucerne Symphony Orchestra,

National Orchestra of Belgium and the Württemberg Chamber Orchestra in Heilbronn.

—
www.kareldeseure.com

Véronique Jourdain,

general and artist manager

M +33 (1)46.33.62.27

veronique@veroniquejourdain.com

Dessy Jean-Paul
(1963)

Composer, conductor and cellist, Jean-Paul Dessy has conducted more than 400 contemporary music works worldwide and has recorded more than 60 CDs of classic contemporary pieces, receiving numerous awards. Since 1997, he conducts the ensemble Musiques Nouvelles, which is in residence at Mars' listening house Arsonic since 2015. This hall with exceptional acoustics was created by Dessy himself and he is still its director. Dessy's musical quest lies in the domain of the sacred: the concert as liturgy, instrumental practice as a way of meditation, composition as a place of prophecy and sound as revelation.

—
jean-paul.dessy@surmars.be

Gazon Daniel
(1955)

Daniel Gazon started his conducting studies with I. Markevitch and M. Deutsch. In 1984, he was invited by S. Ozawa at the Berkshire Music Centre (USA) to perfect his conducting technique there. His most influential encounter, however, was with S. Celibidache, with whom Gazon followed courses in musical phenomenology and

conducting. Since 1985, he has developed an international career, mastering a broad-ranging repertoire (both symphonic and operatic), which largely consists of contemporary compositions. Having been invited by major festivals such as ISCM, Melos-Ethos, Ars Musica, Düsseldorf-Kontrapunkt, Automne de Varsovie and Gaida, he has conducted numerous creations of contemporary composers. Gazon also teaches conducting at ARTS² (Mons).

—
d.gazon@skynet.be
www.idlm.be/fr/profile/5345-daniel-gazon

Haemhouts Benjamin
(1972)

Benjamin Haemhouts, who began his professional career as a trombonist, has been a guest conductor with national and international orchestras. In 2008, he became the artistic director of CASCO Phil, a Belgian orchestra that emphasizes contemporary music combined with classical music. He contributes to projects for socially disadvantaged children and is a keynote speaker in orchestral workshops for companies and their management teams, making him a pioneer in alternative cultural financing in Belgium. In recent years, contemporary dance has played a more prominent role in his work as a conductor and creative mind. Since 2019, he is also artistic director of the Antwerp Spring Festival.

—
info@haemhouts.be
www.haemhouts.be

Kessels Koen

(1961)

Koen Kessels is artistic leader of HERMESensemble and music director of Birmingham Royal Ballet since 2010 and of the Royal Ballet Covent Garden from the start of the 2015/16 Season. He is a regular guest conductor for Dutch National Ballet, Vienna State Opera Ballet, Ballet Opéra National de Paris, Théâtre du Capitole and Kunliga Operan Stockholm. He conducted and collaborated with composers such as K. Sariaho, M. Richter, G. Yared, S. Reich, M. A. Turnage, N. Lens, W. Henderickx and L. Vanhove on world premieres. Kessels is an honorary professor of Birmingham University, Artistic Director of Inspiratum and president of the artistic direction team at the Royal Conservatory of Antwerp.

—
koen.kessels@hermesensemble.be
www.roh.org.uk/people/koen-kessels
www.brb.org.uk/profile/koen-kessels

Meylemans Ivan

(1971)

Ivan Meylemans is currently chief conductor of the Zeeland Orchestra in Middelburg (Netherlands) and Professor Orchestral Conducting and conductor of the Symphony Orchestra of LUCA School of Arts (Leuven). As a guest conductor, Meylemans has worked with many major orchestras in Europe, and in Asia, he conducted The Tapei Symphony Orchestra and the Seoul Philharmonic Orchestra. In 2012 he made his opera debut at Opera Zuid.

Numerous CD's as well as TV and radio recordings demonstrate Ivan Meylemans' artistic versatility. For the label Naxos, he recorded the Elements Concerti by American composer D. Winkler and E. von Dohnány's Konzertstück for Cello and Orchestra.

—
info@interartists.nl
stephan.brekelmans@interartists.nl
www.ivanmeylemans.com

Octors Georges-Elie

(1947)

Georges-Elie Octors performed as a soloist in the National Orchestra of Belgium, was a member of ensemble Musique Nouvelle from 1970 on, and was the conductor of this ensemble from 1976 until 1991. He conducted symphonic orchestras, chamber orchestras and contemporary music ensembles in Belgium and abroad. Since 1996 he is the music director of Ictus Ensemble. Octors has conducted many world creations such as Aperghis, Boesmans, De Mey, Francesconi, Harvey, Hosokawa, Jarrell, Levinas, Pousseur, Romitelli, Saariaho, Wood, etc... Furthermore, he created a music course adapted to the young dancers of PARTS/ROSAS and taught at the Brussels Royal Conservatory, the Liège Royal Conservatory, and the Escuela Superior de Musica de Catalunya.

—
www.ictus.be/octors

Ramael David (1975)

David Ramael is a Belgian orchestra conductor at the forefront of a new generation of entrepreneurial conductors. He is founder and artistic director of Boho Strings, an innovative string orchestra based in Antwerp. 'Nostalgia' – the ensemble's first CD with music by W. Henderickx – received glowing reviews in, amongst others, BBC Music Magazine, The Arts Desk and Gramophone. Known for his genuine heartfelt musicianship, David Ramael combines a clear artistic vision with a strong interest in social issues. As a result he is frequently invited as guest conductor in major concert halls and festivals in Belgium and abroad, and with orchestras such as the Belgian National Orchestra and the Orchestre Philharmonique Royal de Liège.

—
M +32 (0)468.21.83.21
david@davidramael.com
www.davidramael.com

Rathé Filip (1966)

Filip Rathé studied piano, conducting, composition and musicology. In 1993 he founded the SPECTRA ensemble. As artistic director and conductor of the ensemble he premiered more than 200 commissions by a.o. Luca Francesconi, Nicolaus A. Huber, Stefano Gervasoni and Philippe Hurel. He appeared as guest conductor with ensembles (I Solisti, Hermes Ensemble, Musiques Nouvelles, Flemish

Radio Choir) and orchestras (Brussels Philharmonic, Antwerp Symphonic, Symphony Orchestra Flanders, Lviv National Philharmonic Symphony Orchestra). At the KASK & Conservatory Ghent he teaches contemporary music and is Head of the Classical Music Department. His compositions were performed by the Neue Vokalsolisten Stuttgart, Kremerata Baltica, ASKO choir, UKHO ensemble and Exaudi.

—
M +32 (0)477.20.32.50
filip.rathe@spectraensemble.com

Siebens Etienne (1957)

The Belgian internationally acclaimed all round conductor Etienne Siebens is often asked by contemporary composers as an interpreter of their creations. In his own country he was the founder of the Prometheus Ensemble and was also the chief conductor of Symfonieorkest Vlaanderen. In the Netherlands he was very successful as the principal guest conductor of the ASKO|Schönberg Ensemble. As an opera conductor, Siebens will be remembered for the world creation of internationally acclaimed contemporary operas, of which some were co-produced by LOD and Transparant. During the last seasons, Etienne Siebens was invited by festivals all over Europe. He has repeatedly appeared at the head of the Orchestra di Padova et del Veneto and has collaborated with outstanding soloists.

—

Ariën, *Arts & Music Management:*

+32 (0)9.330.39.90

arien@proximus.be

www.arien-artists.com/

arien_artists_siebens.html

1.5.

CHOIR CONDUCTORS
Bikkembergs Kurt

(1963)

Kurt Bikkembergs studied and graduated in music pedagogy, composition, choral conducting and orchestral conducting at the Lemmens Institute in Leuven and perfected himself on international master courses in Belgium and Austria. Bikkembergs can look back on years of experience as a conductor and composer, with a great fondness for contemporary choral music. He recognizes and accepts the achievements and qualities of the past, without losing sight of the positive achievements of the present generation. He currently teaches choral conducting and composition at LUCA School of Arts and is an active member of Europa Cantat and the EMJ Neerpelt.

—

M +32 (0)497.40.60.34
montefagorum@gmail.com

Claesen Ludo

(1956)

Ludo Claesen is a conductor, composer, teacher and jury member. As guest conductor, he has performed with many Belgian and Dutch, but also German, Ukrainian and South-Korean orchestras and choirs, such as the Vlaams Radiokoor, the choir of Opera Vlaanderen and the Jeju Philharmonic Choir. Furthermore, he is the conductor of the following choirs: Hasselt's Cathedral Choir (BE), the Chamber Choir Maastricht (NL) and Cappella Concinite (BE). Currently, he is the head teacher of choral conducting and choral singing at the Conservatory of

Maastricht (NL). In recognition of his endeavours and his accomplishments in the cultural sphere, he received numerous awards in Belgium.

—
ludo.claesen@telenet.be
www.matrix-new-music.be/en/
publications/flemish-composers-
database/claesen-ludo/

Duyck Johan (1954)

Johan Duijck reveals an artistic versatility as a choir conductor, composer, pianist and teacher. He became internationally renowned as director of the Flemish Radio Choir, the Academy of St. Martin in the Fields Chorus (London), the World Youth Choir and the Ghent Madrigal Choir. Leading chamber and radio choirs throughout Europe and Latin America often invite him to be a guest-conductor. At the Royal College of Music in Ghent (B) and at the Escola Superior de Música de Catalunya in Barcelona (E), Duijck is professor of piano and choral conducting. For these two disciplines, he has also passed on artistic training to students in the Queen Elisabeth Music Chapel (B), the Dartington International Summer School (GB) and the Euskal Herriko Abesbatzen Elkarte (E).

—
secretariaat@gmk.be
www.gmk.be/item/johan-duijck-en

Van Ingelgem Maarten (1976)

While studying piano and composition at the conservatories of Brussels and

Antwerp, Maarten Van Ingelgem caught the choir bug. In 2001, he started conducting the Ghent-based chamber choir for contemporary music De 2de Adem (The Second Wind). So far, he has performed 40 premieres with them. He has accumulated years of experience as singer and conductor in choirs like Aquarius, the Brussels Chamber Choir and the Flemish Radio Choir. He shares his passion for creativity in his role as Professor of Composition at LUCA School of Arts, Leuven and is Artistic Director of the World Choir Games Flanders 2021.

—
M +32 (0)486.84.70.04
maartenvaningelgem@gmail.com
www.maartenvaningelgem.be

Van Reyn Bart

Since the 19-20 season, Bart Van Reyn is music director of the Vlaams Radiokoor. He is at home in a wide repertoire: from baroque to contemporary, both in oratorio, opera and symphonic repertoire as well as a cappella music – with the voice at the heart of it. Bart is music director of the Danish National Radio Choir since 2016, and is regularly invited for productions with internationally renowned choirs. His passionate approach and expertise make Bart the ideal match for contemporary composers, resulting in his collaborations with Steve Reich, Tan Dun, James MacMillan and Kaija Saariaho.

—
secretariaat@brusselsphilharmonic.be
+32 (0)2.627.11.60
www.vlaamsradiokoor.be

Belgium counts several symphonic orchestras subsidized by the Flemish Community, the French Community or the Federal Authority.

The Flemish symphonic landscape is serviced by three orchestras supported by the Flemish Community: the Antwerp Symphony Orchestra (Antwerp), the Flanders Symphony Orchestra/Symfonieorkest Vlaanderen (Ghent) and the Brussels Philharmonic (Brussels).

A fourth orchestra central in the Flemish cultural environment is Casco Phil (Mechelen). Unlike the three aforementioned orchestras, it is not subsidized by the Flemish Community. Still, this (chamber) orchestra gives talented young Belgian composers the opportunity to write new work under the supervision of a renowned composer.

The National Orchestra of Belgium resides in Brussels and is federally subsidized. This orchestra also commissions Flemish or French speaking composers every year.

The Liège Royal Philharmonic Orchestra, has a long experience with the contemporary repertoire. Its current composer in residence is none less than György Kurtág.

Antwerp Symphony Orchestra

—
Elim Chan, *chief conductor*
Joost Maegerman, *general director*
Ronan Tighe, *artistic director*
ronan.tighe@antwerpso.be
M +32 (0)32.13.54.09
+32 (0)32.13.54.20
info@antwerpso.be
www.antwerpsymphonyorchestra.be

Belgian National Orchestra

—
Hugh Wolff, *chief conductor*
Hans Waëge, *general director*
hans@nationalorchestra.be
+32 (0)2.552.04.60
info@nationalorchestra.be
www.nationalorchestra.be

Brussels Philharmonic

—
Stéphane Denève,
conductor & music director
Gunther Broucke, *general director*
secretariaat@brusselsphilharmonic.be
+32 (0)2.627.11.60
www.brusselsphilharmonic.be

Casco Phil

—
Benjamin Haemhouts,
conductor & artistic director
energy@cascophil.be
Pieter Lembrechts, *manager*
M +32 (0)472.38.26.82
pieter.lembrechts@cascoophil.be
www.cascophil.be

Flanders Symphony Orchestra

—
Kristiina Poska, *conductor*
Frederik Styns, *general director*
+32 (0)9.292.75.57
frederik.styns@symfonieorkest.be
+32 (0)9.292.75.60
info@symfonieorkest.be
www.symfonieorkest.be

OPRL (Orchestre Philharmonique Royal de Liège)

—
Gergely Madaras, *musical director*
Daniel Weissmann, *general director*
+32 (0)4.220.00.10
www.oprl.be

ORCW (Orchestre Royal de Chambre de Wallonie)

—
Vahan Mardirossian, *music director*
Laurent Fack, *general director*
laurent.fack@orcw.be
M +32 (0)497 038 728
www.orcw.be

1.7.

CHOIRS

De 2de Adem

*repertoire after 1950s, Flemish
music & creations*

De 2de Adem, founded in 1984 by Marc Michael De Smet, is a Ghent-based choir that focuses on the performance of contemporary music. Since October 2001 the chamber choir has been led by Maarten Van Ingelgem. The name 'De 2de Adem' - which means 'the second wind' - is cited in the opera *Aquarius* by K. Goeyvaerts (1923-'93), the most influential Belgian composer since the Flemish polyphonists. The mission of the choir is to promote contemporary choral music, with a special focus on supporting young composers with their creations. De 2de Adem has already created 40 pieces of music in the last 20 years. The choir participates in a wide range of programs: on festivals of contemporary music, in theater pieces, as part of a sound performance or in their own programs.

—
Maarten Van Ingelgem, *conductor*
M +32 (0)486.84.70.04
maartenvaningelgem@gmail.com
contact@de2deadem.info
www.de2deadem.info

Vlaams Radiokoor

20th-century Flemish repertoire

LABEL Evil Penguin Classic, Palazzetto

Bru Zane

Since 1937, the Vlaams Radiokoor has been a reference for vocal music, both in Flanders and in Europe. Since the 19-20 season, Bart Van Reyn is music director of the Radiokoor. A shared passion for contemporary repertoire, the belief that the voice is the ultimate interpreter of our emotions, and the commitment to make our vocal heritage accessible to singers and audiences alike are what binds the ensemble together. The hallmark of the Vlaams Radiokoor remains its unique flexibility, its skill in a very broad repertoire and its pioneering role as a discoverer of unusual repertoire. The Vlaams Radiokoor owes its international reputation to amongst others the many recordings it makes.

—

Bart Van Reyn, *music director*

Cunther Broucke, *general director*

secretariaat@brusselsphilharmonic.be

+32 (0)2.627.11.60

www.vlaamsradiokoor.be

1.8.

MUSIC THEATRE / OPERA

For additional information on music theatre companies in Flanders you can visit www.kunsten.be/en/publications/perspective-music-theatre for the Flanders Arts Institute's publication 'Perspective: Music Theatre' (2015)

**LOD**

LOD muziektheater is a Ghent production company for opera and music theatre, a creative base for performing artists. They work with LOD composers K. Defoort, D. Janssens, D. Pauwels, T. Smetryns and F. Neyrinck as well as LOD artists J. De Pauw, I. Goris, S. Salembier, L. Pauwels and G. Ocloo. This production company is intended to be an overarching platform for these artists, offering the resources to develop their ideas. LOD focuses resolutely on what is to come, among other things through their commitment to support young talent. At the end of the summer, they open up their rehearsal spaces to up-and-coming new talent during the Bijloke Summer Academy.

—
Hans Bruneel, *general director*
hans@lod.be
+32 (0)9.266.11.33
info@lod.be
www.lod.be

Muziektheater Transparant

Going from the artistic and social topicality, production house Muziektheater Transparant enters into an intensive dialogue with artists from various disciplines and wants to create, renew and present musical theatre in its entire diversity for a wide audience. The voice is placed firmly at the centre of the projects, and it continually blends the old and the new. Also other disciplines like visual arts, film, video, graphics are integrated in the

productions. The company pays particular attention to offering contemporary musicians and composers like W. Henderickx and A. Van Parys the chance to develop and try new work. Muziektheater Transparant is internationally active and it has performed at many festivals.

—
Cuy Coolen,
general & artistic director
info@transparant.be
Maja Lozic, *international relations & sales*
maja@transparant.be
+32 (0)3.225.17.02
info@transparant.be
www.transparant.be

WALPURGIS

WALPURGIS, founded by Judith Vindevogel and Lukas Pairon in 1987, is one of the pioneers of contemporary music theatre in Flanders. While exploring the musical power of theatre and the theatrical power of music, WALPURGIS artists create and present contemporary music theatre that reflects the society they dream of: generous, sustainable, in constant motion and not afraid of contrasts and extremes. Driven by a great curiosity regarding the unknown, and thus constantly 'learning and discovering', they like to build bridges between various artistic and non-artistic worlds and practices. The artists of WALPURGIS also run the artists residency deFENIKS in Mortsels.

—
Judith Vindevogel, *director*
vindevogel@walpurgis.be
+32 (0)3.235.66.62
info@walpurgis.be
www.walpurgis.be

Opera Vlaanderen and La Monnaie commission Belgian composers in co-production with music theatre companies or other cultural companies and arts centres.

Opera Ballet Vlaanderen

—
Jan Vandenhouwe, *artistic director*
Alejo Pérez, *music director*

—
Opera Antwerp
Van Ertbornstraat 8
BE - 2018 Antwerp

—
Opera Ghent
Schouwburgstraat 3
BE - 9000 Ghent

—
+32 (0)7.022.02.02 (Box office)
+32 (0)3.202.10.11 (Reception)
info@operaballet.be
www.operaballet.be

La Monnaie / De Munt

—
Peter De Caluwe,
general & artistic director
Alain Altinoglu, *music director*

—
La Monnaie / De Munt
23, rue Léopold
BE - 1000 Brussels
info@lamonnaie.be
www.lamonnaie.be

Opéra de Wallonie

—
Stefano Mazzonis,
general & artistic director
Speranza Scappucci, *music director*

—
Place de l'opéra
BE - 4000 Liège
+32 (0)4 221.47.22
info@operaliege.be
www.operaliege.be

Thomas Moore, HCMF
Remix Ensemble, Thomas Moore LOD studio Gent © Kurt Van der Elst



ORGANISATIONS AND STRUCTURES



Spectra © Geert Swinnen

Nadar © Daniel Pufe

Bl!ndman © Lucas Denuwelaere





Odysseia Ensemble

Muziektheater Transparant © Jan Versweyveld
LAPS © John Sellekaers





2.1.

MUSIC ORGANISATIONS**ComAV – The Flanders
Composers Archipelago**

The 'Flanders Composers Archipelago' is a group dedicated to the interests of composers active in the Flemish part of Belgium. ComAV was founded in 2003. Composers of all styles of music are eligible for membership. The aims of ComAV are to contribute to a constructive climate for musical composition in Flanders and to create favourable circumstances in which the broadest possible spectrum of composers can flourish. The name 'archipelago' is a metaphor for composers' inherent independence.

—
Pieter Schuermans, *president*
Plezantstraat 373
BE - 9100 Sint-Niklaas
+32 (0)9.223.87.50
comav.vzw@gmail.com
www.comav.be

Forum des compositeurs

Established in 2002, the Forum des Compositeurs is a non-profit organization whose main objective is to promote the works of all composers of the Wallonia-Brussels Federation and, since 2018, those of the German-speaking Community of Belgium, be it written music or electroacoustic music. The role of the FdC is also to draw up recommendations to the institutions concerned, both nationally and internationally, with a view to improving the status of the composer, as well as to act as an information centre and a hub for all those involved in contemporary

musical creation. In order to provide a showcase for composers and musicians as well as tools for exchanges with the various national and international partners, the FdC has created two alternating biennials, the Festival Loop and, in collaboration with its Flemish counterpart, the Belgian Music Days. The FdC is also active as a publisher with the specialised magazine *Les Carnets du Forum*, and scores with a pedagogical purpose. Among its other most outstanding activities are the André Souris Prize offered every two years with the help of SABAM to a young composer, residencies for musicians, workshops for composers, as well as a series of concerts and conferences in partnership with the Senghor Cultural Centre. At the international level, the Composers' Forum is a member of the International Society for Contemporary Music (ISCM), the European Composers and Songwriters Alliance (ECSA). The Forum des Compositeurs is funded by the Fédération Wallonie Bruxelles and is supported by Sabam, the Belgian Association of Authors, Composers and Publishers.

—
Stéphane Orlando, *president*
Lorenzo Carola, *director*
39 rue Lebeau
BE – 1000 Brussels
+ 32 (0)2.550.13.35
M +32 (0)498.36.66.16
info@compositeurs.be
compositeurs.be/en

UBC – Union of Belgian Composers

Founded in 1960, the UBC aims at the promotion and advancement of Belgian Music in the context of national and international cultural life. The UBC is supported by Sabam and pursues its objectives by taking the following initiatives: lobbying to raise the visibility of Belgian music in their concerts; awarding prizes to performers with particular attention to Belgian music (FUGA), organisers or production houses who stand up for the national repertoire; bringing up to date a catalogue of Belgian works for educational purposes; an annual homage to a Belgian composer; the propagation on internet of the catalogue compiled by the UBC.

—
Carl Verbraeken, *president*
c/o SABAM
Aarlenstraat 75 - 77
BE - 1040 Brussels
+32 (0)2.286.83.87
www.ubcucb.com

2.1.

MUSIC ORGANISATIONS2.1.B. **INFORMATION/
DOCUMENTATION/
PROMOTION****CoHort**

Cohort is an association of new music makers, ensembles and chamber groups offering administrative and promotional support while stimulating artistic reflection within the field of new music. It is a pool of like-minded musicians who each in their own way move along the frontier of today's music world. Cohort offers customised support to its members both on artistic as well as administrative levels. Also, they provide a much needed platform for creative and critical exchange in the field of contemporary and experimental music through the sharing of knowledge, expertise and reflection. Cohort's members regularly question the current practices within the context of (new) music and the arts in general. Together they are active partners for developing new contexts, concepts and presentations. Residencies encouraging experimentation are offered in order to support artists who are in the early stages of the development of a new project. Cohort is originally an initiative of Ictus and hosted in its premises near the Brussels South Station.

—
Kobe Van Cauwenberghe,
artistic coordinator
kobe@cohort.be
Sebastien Paz Ceroni,
business coordinator
sebastien@cohort.be
Van Volxemlaan 164
BE - 1190 Vorst
+32 (0)2.340.03.83
www.cohort.be

Le Conseil de la musique (Music Council for the French-speaking community)

Since 1981, the Music Council organises activities in three principal fields:

- information & publication (web portal 'Intégrale de la musique' and magazine Larsen)
- production of concerts (organisation of La Fête de la Musique, concerts and artists residences in La Maison des Musiques; a French Song competition)
- education, training & research (with a support to specialised publications; training and master classes for the music sector).

—
Claire Monville, *director*
Rue Lebeau 39
BE – 1000 Brussels
+32 (0)2.550.13.20
info@conseildelamusique.be
www.conseildelamusique.be

Flanders Arts Institute (Kunstenpunt)

Flanders Arts Institute is a fusion of former support organisations for visual arts, performing arts, and music (the former Flanders Music Centre). The organisation has been established by the Flemish government to support the Flemish professional cultural sector. It promotes music from Flanders by editing publications, presence at fairs or organising showcases. Expertise is encouraged by offering advice, news and guidance for professionals about management, the music industry, government policy,

social and legal matters, artistic programmes, music and music education. Flanders Arts Institute supports research and acts as a platform for (international) exchange of ideas and knowledge. The documentation centre holds books, recordings and all other useful documentation about Flemish musical and cultural life.

—
Stef Coninx, *international relations & classical music*
stef@kunsten.be
Ravensteingalerij 38
BE - 1000 Brussels
+32 (0)2.274.17.60
www.flandersartsinstitute.be

HardScore

Vzw HardScore aims to promote musical creativity that will not be assigned to particular styles, movements or trends but instead always puts the personality of its maker first. Therefore, they engage in sustainable relationships with various partners, giving priority to the journey. HardScore also encourages creative new talent by coaching them for performances or recordings and, as an additional way to support these artists, it also publishes original, impeccable and affordable scores of contemporary composers (HRDSCR Editions).

—
Frank Nuyts, *artistic director*
frank.nuyts@hardscore.be
Jakob Heremansstraat 74
BE - 9000 Ghent
+32 (0)9.220.87.53
M +32 (0)496.53.75.53
info@hardscore.be
www.hardscore.be

MATRIX New Music Centre

MATRIX is a documentation and education centre for new music. Its library (which is embedded in the Leuven University Library) comprises a large collection of books, scores and recordings of post-war music, and information files on Flemish composers. All items are catalogued in an online database and can be consulted in the reading room. Moreover, MATRIX organises exhibitions, conducts projects regarding contemporary heritage and produces publications on relevant themes and significant composers. These publications can have the form of booklets, e-publications, websites and collections of scores. The educational staff organises workshops, classes, amateur productions, and summer schools, in close collaboration with (music) schools, festivals, ensembles, etc. MATRIX also acts as the Flemish section of ISCM.

—
Rebecca Diependaele, *coordinator*
Minderbroedersstraat 48
BE - 3000 Leuven
+32 (0)16.33.20.43
info@matrix-new-music.be
www.matrix-new-music.be

meakusma

meakusma is a platform for engaging with contemporary and electronic music, based in Eupen. It organises concerts, talks, lectures, and the annual meakusma festival, runs a label, and publishes its own half-yearly magazine. By means of these organising and

publishing activities, meakusma hopes to create a space for cultural exchange, critique and contextualisation.

—
Hillstrasse 7
BE - 4700 Eupen
info@meakusma.org
www.meakusma.org

Musica, Impulse Centre for Music

Musica inspires people to take a conscious, adventurous approach to sound and music by organising concerts, festivals, and educational projects, conducting experiments, and making publications. The centre is an experienced pioneer in arts education, contemporary approaches to musical heritage, music and sound art in public places and musical interactions with very small children. They bring participants and audiences into contact with the wealth of historical or contemporary musical cultures and challenge them to make music and listen with new ears.

—
Provinciaal Domein Dommelhof
Toekomstlaan 5 B
BE - 3910 Pelt
+32 (0)11.61.05.10
info@musica.be
www.musica.be

PointCulture

PointCulture is an important organisation in the cultural and artistic sector of the Federation Wallonia-Brussels. It provides information and advice to artists from various disciplines; promotes cultural life; transmits cultural knowhow to the public; and maintains a

rich collection of audiovisual heritage.

—
Place de l'Amitié 6
BE - 1160 Bruxelles
+32 (0)2.737.18.11
pointculture@pointculture.be
www.pointculture.be

Wallonie-Bruxelles Musiques (W.B.M.)

Wallonie-Bruxelles Musiques is a Belgian public agency specialized in supporting exports for the Wallonia-Brussels Federation's music industry.

The agency promotes musicians and supports labels, bookers and managers to foreign audiences. It takes part in international networks (ETEP, EJN, Belgium Booms, EMEE, AIECF, etc.) and is a point of contact for showcase festivals (Eurosonic, Printemps de Bourges, The Great Escape, Classical:NEXT, Womex, MaMA, etc.).

Wallonie-Bruxelles Musiques also offers assistance for the grants allocated by Wallonie-Bruxelles International (assistance with tours, international promotion, transport or marketing, showcasing abroad)

—
Julien Fournier, *director*
Alex Tabankia, *project manager*
current music
alex@wbmusiques.be
18 Place E. Flagey (Bte 10)
BE - 1050 Brussels
+ 32 (0)2.218.62.09
info@wbmusiques.be
www.wbmusiques.be

VRT/RTBF

Belgium was one of the first countries in the world to experiment with radio. In the 1930s an exceptional modern broadcasting house – the NIR- INR (National Broadcasting Institute) - was built in Brussels. The design combined architectural innovation with the strictest acoustic and technical requirements. In the 1950s international composers such as Stravinski, Bartok, Poulenc, Milhaud, Britten a.o. came to conduct or perform their works. Today this building has acquired a new role as an art centre (Flagey). Thanks to numerous distinguished radio producers (a lot of them were composers like Pierre Bartholomée, Philippe Boesmans, Karel Goeyvaerts, André Laporte, Wilfried Westerlinck, Boudewijn Buckinx, Elias Gistelink, Raymond Schroyens...) there is a marvellous archive of music recordings that is still growing through recordings of concerts and festivals.

The huge library of scores and recordings is now to be made available online.

—
Archives of VRT –
Flemish Radio & Television
www.vrt.be
Johan Favoreel
johan.favoreel@vrt.be
Archives of RTBF
Radio Télévision Belge Francophone
www.rtbf.be
Annick Van Noeyen
avn@rtbf.be

2.1.

MUSIC ORGANISATIONS**Belgian Federation for
Electroacoustic Music
(FeBeME-BeFEM)**

The Belgian Federation for Electroacoustic Music was founded in 1994 by the composers Arsène Souffreau, Joris De Laet, Patrick Lenfant, Annette Vande Corne and Todor Todoroff. It serves as the Belgian section of the International Confederation of Electroacoustic Music (ICEM), itself a member of the International Music Council (IMC) - UNESCO. The organisation unites composers active in the field of electroacoustic music from Brussels, Flanders and Wallonia. It organises and supports concerts and festivals, e.g. the Belgian Music Days and the Autumn Waves Festival, taking place in october.

—

Todor Todoroff, *president*
Rue Lebeau, 39
BE – 1000 Brussels
info@febeme-befem.be
www.febeme-befem.be

**Centre Henri Pousseur
- Musique électronique/
Musique mixte**

The Centre Henri Pousseur (formerly Centre de Recherches et de Formation Musicales de Wallonie, CRFMW) was founded in Liège in 1970 by the composers Henri Pousseur and Pierre Bartholomée. It is specialised in the realisation and the diffusion of live electronics, a tradition developed thanks to the technical and IT assistance of Patrick Delges, Gilles Doneux, and Xavier Meeüs in the course

of a long collaboration with various ensembles and performers. It welcomes projects by artists from Wallonia-Brussels, other Belgian areas, or foreign countries. The distribution of their projects is supported by the yearly organisation of the Images Sonores festival for live electronics.

—
 Stijn Boeve, *Managing Director*
 stijnb.oeve@centrehenripousseur.be
 Quai Banning, 5
 BE – 4000 Liège
 +32 (0)4.223.22.98
 info@centrehenripousseur.be
 www.centrehenripousseur.be

IPEM: Institute for Psychoacoustics and Electronic Music

IPEM is a centre of excellence on research in systematic musicology, within the Department of Art, Music and Theatre Sciences of Ghent University. IPEM provides a scientific basis for the cultural and creative sector, more specifically music, performance and multimedia arts, and does pioneering research work on the relationship between music, body movement and new technologies. Growing out of an avant-garde production centre for electro-acoustic music (1963-1987), IPEM has since 1987 been focusing on research on music information retrieval, embodied music cognition, and expressive interaction with music. Meanwhile, a team of more than 20 professors and researchers work in the centre. Based on an elaborate network of international collaboration, the institute is currently an attractive place for visiting

researchers from all over the world. In 2017, IPEM moved into the Art and Science Interaction Lab (ASIL-Krook), providing cutting-edge technologies within the domain of immersive media, artificial intelligence, and bodily-based digital interfaces. ASIL positions itself specifically as an art and science incubator in which new creative-artistic practices can be explored and developed, for both scientific purposes and innovation within the cultural-creative sector.

—
 Prof. Dr. Marc Leman,
director and head of research
 marc.leman@ugent.be
 Aagje Lachaert,
administrative coordinator
 aagje.lachaert@ugent.be
 Miriam Makebaplein 1
 BE – 9000 Ghent
 +32 (0)9.264.41.26
 www.ugent.be/lw/
 kunstwetenschappen/ipem/en

KL-EX

KL-EX (KlangExperimente) was founded in 2018 by the composers Christian Klinkenberg, Paul Pankert and Wolfgang Delnui, all from Eupen (in the German-speaking region of Belgium). The goals of this centre are the creation, production and performance of electronic, experimental and/or improvised music, mixed media, and music theatre. Most of the centre's projects are initiatives of the founding composers, but they are open for collaborations with non-affiliated artists.

—
 Lascheterweg 6
 BE – 4700, Eupen
 info@kl-ex.com
 www.kl-ex.com

Logos Foundation: centre for new and experimental music

The Logos Foundation is the brainchild of composer Godfried-Willem Raes. It is an artist-run centre for new music and audio-related art, which researches instrument and robot building and human interfaces, including real-time gesture analysis with sonar and radar. Its Logos Robot Orchestra, with 77 automated instruments, is unique in the world. It forms the basis of the Namuda gesture control system for interactive dance. Logos organises many activities, ranging from educational projects (e.g. Musica Futurista) to artistic installations (e.g. Plus-Minus). It also hosts a monthly 'Open Lab' concert in its unique Tetrahedron concert hall, along with other productions in Belgium and abroad. Recently, Logos started to maintain an online catalogue about their rich collection of experimental instruments (Logos Collection). (see p. x)

—
Godfried-Willem Raes, *president*
Kongostraat 35
BE - 9000 Ghent
+32 (0)9.223.80.89
info@logosfoundation.org
logosfoundation.org

Musiques & Recherches

Musiques & Recherches (1982) is focused on the creation, research, production and promotion of electroacoustic and more particularly acousmatic music. It organises yearly the international acousmatic festival Influx -

L'Espace du Son in Brussels, as well as a dozen of concerts in Belgium and abroad. Every two years, it coordinates the competitions Metamorphoses (acousmatic composition) and Espace Du Son (spatialisation). It welcomes composers in residence and provides summer workshops in its three studios (8.1, 5.1, and analogic). It is the publisher of the review Lien and of the CDs Metamorphoses. Its library contains an extensive number of books, CDs, DVDs, tapes and scores dedicated to electroacoustic music and music in general.

—
Annette Vande Corne, *artistic director*
avdg@musiques-recherches.be
3 Place de Ransbeck
BE - 1380 Ohain
+32 (0)2.354.43.68
info@musiques-recherches.be
www.musiques-recherches.be

One Trick Pony

One Trick Pony is a contemporary music laboratory focusing on interdisciplinary productions. Artists from different backgrounds are invited to collaborate in projects exploring various art forms, with music and sound as the central theme. The outcome of these explorations are mostly presented as music theatre performances, e.g. the creation of Court of Choice part I | PLAY during the 2019 Opera XI festival.

—
Liesa Van der Aa, *artistic leader*
Sarie Van der Aa, *business leader*
Ketsstraat 53/2
BE - 2140, Borgerhout
+32 (0)489.30.54.08
info@onetrickpony.be
www.onetrickpony.be

Orpheus Institute - Orpheus Research Centre

The Orpheus Institute for advanced studies and research in music has been providing an enriching educational and research environment for musicians since 1996. The Orpheus Research Centre, home to some 35 artist-researchers, addresses discipline-specific questions. Throughout the research centre's activities, there is a clear focus on the development of a young research discipline in the arts: one that addresses questions and topics at the heart of the artist's musical practice. The Orpheus Institute has grown into a leading European centre for artistic research in music and an influential driving force for new developments in artistic practice.

—
Peter Dejans, *director*
Jonathan Impett, *director of research*
Korte Meer 12
BE - 9000 Ghent
+32 (0)9.330.40.81
info@orpheusinstituut.be
www.orpheusinstituut.be

with the same material both for rehearsals and for concerts and an adequate recording system. Composers and performers are invited to explore new possibilities and to pursue them.

—
Serge Verstockt, *artistic director*
Ann Andries, *general manager*
deSingel / Studio 3
Jan Van Rijswijcklaan 155
BE - 2018 Antwerp
+32 (0)3.800.01.10
info@champdaction.be
www.champdaction.be

ChampdAction/Studio

The studio of ChampdAction (see p.) has a felicitous location in the former studio of Radio 2. The infrastructure has been expanded to meet contemporary developments in musical practice, accommodating the technical demands of many contemporary works, and also following closely all technological developments to enable the creation of new works. The studio boasts a mobile system that can work

2.2.

CONCERT ORGANISATIONS2.2.A. **FESTIVALS & ORGANISATIONS**

All Arias

All Arias is a music theatre biannual, which will take place for the first time in 2021. For three weeks, cultural organisations from Antwerp, Bruges and Ghent will be the platform for national and international music theatre. The new project is a cooperation of Concertgebouw Bruges, deSingel, LOD Music Theatre, Music Centre De Bijloke, Music Theatre Transparant and Opera Ballet Vlaanderen. A part of the project is 'Uit volle borst', a creation in collaboration with the inhabitants of the three hosting cities.

—

lthomas@operaballet.be

Ars Musica

November – Brussels, with activities in other cities throughout Belgium

Founded in 1989, Ars Musica has developed over the years into a benchmark European festival. Ars Musica provides a unique occasion for encounters between the cultural institutions of Brussels, Flanders, and Wallonia; it attracts and involves Belgian and international ensembles, musicians and composers in a spirit of creativity and open-mindedness, looking out to Europe and the rest of the world. Ars Musica, biennial since 2014, explores the sonic possibilities breaking through borders and dogmas to discover new horizons.

—

Claude Janssens, *president*
 Bruno Letort, *director*
 +32 (0)2.219.26.60
 info@arsmusica.be
 www.arsmusica.be

B-Classic Flanders Festival *Limburg all year round*

—
Bob Permentier, *artistic director*
bob@b-classic.be
M +32 (0)475.436.277
www.b-classic.be

Belgian Music Days

This biennial festival founded in 2018 takes place in a different city every year. Its main goal is to unite the Belgian linguistic entities around their common musical culture. The concerts present Belgian music from 1830 onwards, with a special focus on living composers. Jazz and electroacoustic music are also present in the programming.

—
info@belgianmusicdays.be
www.belgianmusicdays.be

INFLUX festival - L'espace du son *October – Brussels*

This annual festival of Musiques & Recherches focuses mainly on acousmatic music. During five days, several thematic concerts are organised, including monographic concerts of international & Belgian composers, as well as the spatialisation competition l'Espace du Son, and once every two years the competition Metamorphoses. These concerts are combined with several master classes concerning different aspects of new music.

—
Annette Vande Corne, *artistic director*
eds@musiques-recherches.be
avdg@musiques-recherches.be
www.lespaceduson.be
www.musiques-recherches.be

Flanders Festival Kortrijk *City of Kortrijk, end of February / beginning of March*

This festival presents a mixed program with a strong focus on contemporary music and sound art. Flanders Festival Kortrijk is recognised internationally for the presentation and the creation of sound art, a.o. as a key partner in the European project Sounds Now which aims to stimulate diversity in the contemporary music and sound art. With the same enthusiasm the festival defends and supports the work of contemporary composers.

—
Wilde Westen -
Flanders Festival Kortrijk
Patricia Vanneste, *artistic director*
Tom Vangheluwe, *general director*
+32 (0)5.637.06.44
info@wildewesten.be
www.festivalkortrijk.be

Images sonores *April/May – Liège and other cities of the Federation Wallonie- Bruxelles*

Festival of live-electronics organised by the Centre Henri Pousseur since 1999. It gives performances of commissions achieved in its computer music studio by Belgian and international composers, as well as concerts focused on the repertoire of mixed-music, i.e. works for acoustic instruments and real-time electronics, which is precisely the specific activity of the Centre Henri Pousseur. It also premieres mixed-music pieces developed and interpreted by students, as part of the close collaboration with

the Royal Conservatory of Liège (composition studios of Michel Fourgon and Gilles Gobert).

—
Stijn Boeve, *artistic director*
+32 (0)4.223.22.98
info@images-sonores.be
www.images-sonores.be
www.centrehenripousseur.be

Klara Festival

This annual festival in March is organized by Festival van Vlaanderen Brussel in partnership with the classical radio station (Klara) of the Flemish Radio and Television Broadcasting Organisation and some major Belgian cultural institutions (for example BOZAR, Flagey, deSingel and Concertgebouw Brugge). Its programming ranges from purely classical to crossovers, with a lot of attention for contemporary music. Each year, new commissions are given to young, innovative composers.

—
Festival van Vlaanderen Brussel
Joost Fonteyne, *artistic director*
joost@klarafestival.be
+32 (0)2.548.95.95
www.klarafestival.be

LOOP Festival

Brussels, last weekend of November

Initiated in 2008, LOOP - a festival of contemporary acoustic, electroacoustic and mixed music from Belgium and elsewhere - takes place every odd year at the end of November.

Its programme is intended to be representative of all the aesthetic trends of our community. As "Loop" refers to electronic music,

a non-negligible part of the programme will be devoted to music on media and mixed media as well as to revivals of existing works without closing the door to new creations. The festival also invites international ensembles, hosts conferences, exhibitions, film projections, as well as dance, music-theatre and children's projects, all on a chamber music size.

—
Lorenzo Carola, *director*
Forum des Compositeurs
lorenzo.carola@compositeurs.be
+32 (0)2.550.13.35
info@compositeurs.be
www.compositeurs.be

Musica Intima

Liège - every year in May/June and in November/December

Musica Intima is an experimental art festival dedicated to a dual objective: to engineer situations of such nature that the artist's world can be fully grasped with its roots and poetic offshoots and his vision shared; and to widen the scope of what is contemporary music: to challenge 'contempo' creation in the strict sense of the term to 'transverse creations' with gradations and nuances, inter-style migrations, and hence to further a fresh nomad's approach to soul and space, thoughts about an open world, away from terrorism of territories...

—
Jean-Pierre Peuvion, *artistic director*
jeanpierrepeuvion@skynet.be
+32 (0)4.341.42.03
event@lesalonmativa.be
www.lesalonmativa.be

OORTreders Festival

October - Dommelhof, Pelt

OORTreders Festival is a 3-day celebration of sound within the landscape of the Limburg Canal Zone. From early morning concerts to deep listening sessions; the festival explores introvert and exciting formats, on the cutting edge of sound and society. With the right amount of space for each musical impression, the programme weaves together local communities and the international scene, with the urge to create and strengthen the unknown. This year's programme changing ecologies & new narratives connects audiences and artists in minimal settings, exploring the unclassifiable relationship between humans and nature through sound.

—
OORTreders,
by Musica Impulse Centre for Music
+32 (0)11.61.05.10
info@musica.be
www.oortreders.com

Oscillation Festival

April/May - Q-O2, Brussels

Oscillation is an annual research festival situated between sound, music and experimentation. The festival occurs at the beginning of May and embraces a diverse range of formats including concerts, talks, broadcasts, installations, workshops and works in public space. It is organised by Q-O2 werkplaats in collaboration with local and international partners, and builds on the thematic and research of the year's residencies.

—
Julia Eckhardt, Caroline Profanter
and Henry Andersen,
program & production
info@q-o2.be
www.oscillation-festival.be
www.q-o2.be

OstBelgienFestival

all year around

—
Hans Reul - Artistic Director
info@obf.be
<https://www.obf.be/de/ueber-uns>

Propulse Classique

February, Flagey - Brussels

Propulse Classique is organised by music and dissemination departments of the Federation Wallonia-Brussels. It is a showcase for professionals, aiming at facilitating the international and national mobility of the performers as well as improving the functioning of the Belgian classical and contemporary music network.

—
Sophie Millecamps, *coordinator for classical and contemporary music*
sophie.millecamps@cfwb.be
Ministère de la Culture de la
Fédération Wallonie-Bruxelles,
Service des musiques classique et
contemporaine
+32 (0)2.413.21.59
www.propulsefestival.be

S M O G

S M O G is the name of a series of contemporary and non-classical music concerts held in Brussels, once per month. Taking place in chilled and lively contexts, S M O G is an opportunity to get to know people's latest works on

music composition and sound research. S M O G is a space where you can approach music without prejudices, on a regular basis.

—
Vera Cavallin, *director*
+32 (0)470.46.02.53
info@smogmusic.org
www.smogmusic.org

Sound in Motion

Sound in Motion vzw is a non-profit organisation based in Antwerp, Belgium producing and presenting concerts, events, festivals, publications and releases in genre defying improvised, experimental and adventurous music. With a vast (inter)national network and in collaboration with partners in Belgium, Europe and the U.S., Sound in Motion anticipates on artistic needs with exceptional initiatives and complementary to what the regular cultural circuit has to offer.

On the Dropa Disc record label Sound in Motion releases live recordings and publications linked to the concert series and festivals. In addition to the nomadic concert series and festivals, Sound in Motion will have its own residence for artist residencies, recording projects, tryouts and previews as of the fall of 2021.

—
info@soundinmotion.be
soundinmotion.be
dropadisc.com

Transit. The sound of tomorrow
Concerts - debate - lecture - recital - educational projects
Leuven, end of October

Transit is a three-day contemporary music event, closely connected to Festival 20-21, which focuses on the repertoire from the 20th and 21st centuries. The trademarks are a focus on premieres and a healthy mix of Flemish and international new music. The Transit programme promises exciting concerts: premieres by very young, young and somewhat less young Flemish composers, and premieres by a select company of composers from abroad. Transit presents Flemish new music to the world. Performers and composers are provided with an international forum.

—
Festival 20-21 Transit. The sound of tomorrow
Maarten Beirens, *general & artistic director*
+32 (0)16.20.05.40
info@festival2021.be
festival2021.be

The Week of Sound

The Week of Sound is an annual event which takes place in different locations in Belgium, mostly in Brussels. The goal is to highlight the value of sounds in today's society by organising lectures, installations, presentations and concerts. Alongside social topics (like hearing damage or noise pollution), composers and sound artists are invited to share their creative use

of sound with the public in
workshops and concerts.

—
Marianne Binard & Annemie De Four,
organizing team

Stephan Dunkelman, *artistic advisor*

Philippe Ohsé, *technical advisor*

M +32 (0)479.89.16.27

info@lasemaineduson.be

info@deweekvandeklank.be

www.lasemaineduson.be

www.deweekvandeklank.be

2.2.

CONCERT ORGANISATIONS2.2.B. **ARTS CENTRES &
CONCERT HALLS****AMUZ**

(Antwerp)

AMUZ is an international music centre, hosting cultural, educational and scholar activities. Its concert programme is inspired by the criteria of Historically Informed Performance (HIP): on the basis of a historically valid approach, music from the middle ages to today is presented in a creative and accessible way. Contemporary music is not the focal point of AMUZ' activities, but is regularly featured in its programme, often in a dialogue with other (historical) repertoires, other arts or multimedia.

> Capacity: 391

—

Bart Demuyt,

general & artistic director

bart.demuyt@amuz.be

Kammenstraat 81

BE - 2000 Antwerp

+32 (0)3 202.46.69

info@amuz.be

www.amuz.be

**Les Ateliers Claus
(Brussels)**

This arts centre and concert hall, named after the artist Frans Claus, focuses its activities on experiment and avant-garde. Artists active in music, dance, visual, performing and conceptual arts can reside in the centre for a short period to work on a project.

> Capacity: ground level (200),
first floor (100)

—

Crickxstraat 15

BE - 1060 Brussels

+32 (0)2.534.51.03

info@lesateliersclaus.com

www.lesateliersclaus.com

Muziekcentrum de Bijloke (Ghent)

A historic setting embraced by contemporary architecture is the material expression of what Music Centre De Bijloke stands for: a commitment towards the past and the future. The selection of music unfolds in series going from early music, chamber and symphonic repertoire to piano, vocal music and jazz. Contemporary music is strongly integrated into the regular programming: concert series, festivals (Ear To The Ground), residencies (HYOID, Nadar Ensemble...), multimedia music projects, expositions and lectures.

- > Capacity: Main Concert Hall (830), Kraakhuis (238), historical Anatomic Theatre (80), historical Cabinet (80), Suite (99), Balcony (99) and Café (200)

—
Geert Riem, *general director*
geert.riem@debijloke.be
Maarten Quanten, *programming contemporary music*
maarten.quanten@debijloke.be
Bijlokekaai 7
BE - 9000 Ghent
+32 (0)9.225.68.78
info@debijloke.be
www.bijloke.be

Bozar - Centre for Fine Arts (Brussels)

The Centre for Fine Arts designed by Victor Horta is Belgium's biggest and oldest wide-ranging culture venue. BOZAR organises concerts, international exhibitions, film screenings, theatre and dance performances, and events around literature, architecture and education. Its musical programme ranges

from classical to world, jazz and electronic music. The productions, with the highest standards and with a cosmopolitan vision, provide this site with a strong voice in the cultural ambiance of Brussels.

- > Capacity: Henry Le Bœuf concert hall (2100), chamber music hall (480), Studio (210), +...

—
Paul Dujardin, *CEO & artistic director*
Jérôme Giersé, *director Bozar music*
jerome.gierse@bozar.be
Ravensteinstraat 23
BE - 1000 Brussels
+32 (0)2.507.84.30
info@bozar.be
www.bozar.be

Concertgebouw (Bruges)

The 'Concertgebouw' was built to celebrate Bruges' turn as the cultural capital of Europe in 2002. It is an international centre for music and the performing arts. Creativity is the overriding principle. This vision is adequately translated in concrete series and festivals where contemporary music takes pride of place, including commissioned works and creations. One of their initiatives is the appointment of a season's composer, among whom have been Annelies van Parys, Daan Janssens and Wim Henderickx. The top floor of the building houses the Sound Factory, an interactive space for sound art, concurrently offering a fabulous view of the city.

- > Capacity: main concert hall (1289) and chamber music hall (340)

—
Katrien Van Eeckhoutte, *general director*

Jeroen Vanacker, *artistic director*
 Jan De Moor, *artistic coordinator of contemporary music*
 't Zand 34
 BE – 8000 Bruges
 +32 (0)50.47.69.99
 info@concertgebouw.be
 www.concertgebouw.be
 www.sound-factory.be

Le Senghor, Cultural Center (Brussels)

Though not specialised in contemporary music, le Senghor organises each year numerous concerts of new music, collaborating with the main ensembles of the community and of the country. It has hosted a series 'Focus on our composers' and is a partner of le Forum des Compositeurs for organising the LOOP Festival.

> Capacity: 230

—
 Colette Njomgang-Fonkeu, *president*
 Céline Rallet, *programming classical & contemporary music*
 Chaussée de Wavre 366
 BE – 1040 Brussels
 +32 (0)2.230.31.40
 info@senghor.be
 c.rallet@senghor.be
 www.senghor.be

Flagey (Brussels)

Flagey is a world-class centre run by both language communities devoted to music and the moving image. It is a place where different artistic disciplines can meet, exchange ideas, discover one another and work together. Jazz, world, classical and contemporary music are played here, but film and video also feature prominently, with frequent encounters between these

worlds. In its programming, Flagey wants to combine prominent international artists with younger (Belgian) talents. The acoustic qualities of the building make it a key player both in Brussels and the whole of Belgium.

> Capacity: Studio 4 (862)
 Studio 1 (156) +...

—
 Gilles Ledure, *general & artistic manager*
 Maarten Van Roussel, *artistic planning & production manager - jazz coordinator*
 maarten@flagey.be
 Rue du Belvédère 27/5
 BE - 1050 Brussels
 +32 (0)2 641.10.10
 info@flagey.be
 www.flagey.be

Handelsbeurs (Ghent)

Handelsbeurs is a music house that develops its activities in a beautiful historic monument. The programme focuses on various domains within music: jazz, pop / rock, folk and world music and the contemporary cross-variations that result from this. We present this music programme for both an adult and a young audience (a new adventurous music program is being developed for children, young people and families in collaboration with various partners).

The Handelsbeurs annually presents 120 concerts that are contained in concert series, festivals and all kinds of formats. It is also a place where we commission musicians to create new work.

> Capacity : from 100/350 seated to 800 standing

—
Wim Wabbes, *artistic director*
wim.wabbes@handelsbeurs.be
Kouter 29
BE - 9000 Ghent
+32 (0)9 265.91.60
www.handelsbeurs.be

Kaaitheater (Brussels)

Kaaitheater is a stage for dance, theatre, performance, music, and debate, rooted in Brussels but with our sights set on the world. Since 1977, it has presented and co-produced work by national and international contemporary performing artists. From 2021 Kaaitheater is guided by the question How to Be Many and makes room for a broad spectrum of stories, voices and bodies. Many artists on the programme provide experiments on stage combining music, theatre, and dance. Some evenings are centered around contemporary and experimental music.

> Capacity: main hall (694),
studio (110)

—
Barbara Van Lindt, *general and artistic coordination*
Agnes Quackels, *general and artistic coordination*
Sainctelettesquare 19
BE - 1000 Brussels
+32 (0)2.201.58.58
info@kaaitheater.be
www.kaaitheater.be

Mars –

Mons arts the la scène (Mons)

Mars (formerly le Manège Mons) was founded in 2002 by the fusion of several cultural institutions of the city. Six

main venues offer a broad spectrum of cultural events, including contemporary dance, all sorts of concerts, innovative festivals as well as thematic series: the Royal theatre for traditional forms and classical music; the 'Théâtre le Manège' for contemporary theatre and dance; the 'Carré des Arts' for Summer festivals; the 'Arbalestriers hall' for participating, new forms, residencies, seminars and the Auditorium Abel Dubois mainly dedicated to the younger audience. The main forum for contemporary music is Arsonic, which houses the ensemble Musiques Nouvelles.

> Capacity: Royal Theatre (1028);
Theatre le Manège (558 seats + 77
standing); Auditorium Abel Dubois
(290); Arbalestriers Hall (179);
Arsonic (250)

—
Philippe Degeneffe, *general director*
Jean-Paul Dessy, *artistic director*
music
106, Rue de Nimy
BE - 7000 Mons
+32 (0)65.33.55.80
public@surmars.be
www.musiquesnouvelles.com
surmars.be

MIRY Concert Hall (Ghent)

This concert hall was built in the beginning of the 20th century as a concert venue for students of the Conservatory of Ghent. It has grown into a full-fledged concert hall with an independent and adventurous concert programming focusing on contemporary and classical music. MIRY mainly supports young musicians at the start of their career, both

from home and abroad. The architectural form of the hall makes it a perfect place for chamber music and hosts many professional CD recordings.

—
 Ruben De Gheselle, *coordinator & programming chamber music*
 ruben.degheselle@hogent.be
 Toon Callier, *programming contemporary music*
 Biezekapelstraat 9
 BE – 9000 Gent
 www.miryconcertzaal.be

deSingel International Arts Campus (Antwerp)

deSingel is a vibrant campus for the arts offering a contemporary and international programme of the highest quality in the fields of theatre, dance, music theatre, music and architecture. The core task consists of showing contemporary artistic production and making it accessible for a larger public. This concerns both works by foreign artists and 'native' works that aligns itself with the international character of the centre's orientation. Presentation and production happen in coherent wholes and are justified to the public by information and education.

> Capacity: Blue Hall (940), Red Hall (800), Theatre Studio (260), Music Studio (144), Small Hall (92)

—
 Hendrik Storme,
general & artistic director
 hendrik.storme@desingel.be
 Desguinlei 25
 BE - 2018 Antwerp
 +32 (0)3.244.19.20
 info@desingel.be
 www.desingel.be

Philharmonic Hall (Liège)

Having been completely renovated in 2000, the Philharmonic Hall is administered by the Liège Royal Philharmonic Orchestra. With very good acoustics, the hall is also frequently used as a recording studio by several major companies as BIS, Universal, Deutsche Grammophon, Alpha, La Dolce Volta, etc.

> Capacity: 1122

—
 Orchestre Philharmonique Royal de Liège — Salle Philharmonique
 Daniel Weissmann, *general director*
 Gergely Madaras, *musical director*
 Boulevard Piercot, 25-27
 BE - 4000 Liège
 +32 (0)4.220.00.10
 oprl@oprl.be
 www.oprl.be

Royal Theatre (Namur)

With many creations in the theatre and dance fields, the Royal Theatre also presents a rich musical season. Managed by the Philharmonic Society, it features each year several new music works and new music ensembles.

> Capacity: 740

—
 Patrick Colpé, *general director*
 Etienne Rappe, *artistic director of Philharmonique de Namur*
 Place du Théâtre 2
 BE - 5000 Namur
 +32 (0)81.25.61.61
 M +32 (0)495.42.77.96
 info@theatredenamur.be
 philharmoniquedenamur@gmail.com
 www.theatredenamur.be

STUK - House for Dance,
Image and Sound
(Leuven)

STUK chooses for dance, image
and sound and all hybrid forms
in between.

Our balanced programme
combines international
reference work and exciting new
forms. As a house for sound,
STUK focuses on musicians and
sound artists who consciously
seek out hybridity, meandering
between various established
musical styles or across
disciplines by combining
sound with image, movement,
spatiality and context. Our 360°
perspective on sound promotes
a growing concentration
on sound art in the form of
installations, performances and
reflection. Through successful
series and festivals such as
Artefact Sound, Beyond Music,
STUK START or and& festival
they try to bring sound art and
adventurous music to a broader
audience.

—
Steven Vandervelden,
general & artistic director
steven.vandervelden@stuk.be
Naamsestraat 96
BE - 3000 Leuven
+32 (0)16.32.03.00
info@stuk.be
www.stuk.be

2.2.

CONCERT ORGANISATIONS2.2.C. **WORKING SPACES****ChampdAction****(Antwerp)**

ChampdAction is an interdisciplinary development and production platform for creators with a focus on the creative and developmental processes of its artists in residence. These artists embody a variety of disciplines, including those of music, sound art, video art and the fine arts. Conscious of contemporary tensions between culture, technology and society, ChampdAction generates and stimulates new artistic musical responses. It takes a proactive position in the art landscape, encouraging young talent and striving for intensive interactions with both new and established artists. ChampdAction resides at arts campus deSingel in Antwerp, where it occupies ChampdAction/STUDIO. (see p.69: Studio)

—
 Serge Verstockt, *artistic director*
 serge.verstockt@champdaction.be
 Ann Andries, *general manager*
 ann.andries@champdaction.be
 M +32 (0)476.32.99.95
 ChampdAction/Studio
 Jan Van Rijswijcklaan 155
 BE - 2018 Antwerp
 +32 (0)3.800.01.10
 info@champdaction.be
 www.champdaction.be

deFENIKS Residency
(Antwerp)

deFENIKS is an artist run residency (see WALPURGIS, p.53), located close by the bustling Antwerp art scene, and a haven for the development, research, experiment, creation and presentation of

adventurous music theater. At deFENIKS artistic dialogue and cross-fertilization are stimulated, new collaborations are explored, artistic projects get the chance to mature and artistic talent can flourish.

—
Judith Vindevogel, *director*
vindevogel@walpurgis.be
Deurneleitje 6
BE - 2640 Mortsel
+32 (0)3.235.66.62
info@walpurgis.be
www.walpurgis.be

nadine

(Brussels)

nadine is an arts laboratory aimed at developing research focusing on transdisciplinary experiments in the fields of new media and live arts. nadine is a flexible and evolving project with a view to being abreast with the constantly changing needs of the artists. Since 2014 nadine organises the Wandering Arts Biennial, a platform for encounter and exchange, aimed at artists with 'nomadic practices'.

—
Loes Jacobs, *coordinator*
Nieuwbrug 3
BE - 1000 Brussels
+ 32 (0)2.513.41.04
bruna@nadine.be
www.nadine.be
www.wab.zone

toitoidROME

(Antwerp)

toitoidROME is an artist run media space and collective based in Borgerhout, Antwerp. It consists of artists Liew Niyomkarn, Inne Eysermans, Jo Caimo and Sjoerd Leijten. toitoidROME is a physical

space and headspace for experimentation and critical thinking. toitoidROME organizes concerts, performances and workshops, and welcomes artists in residence.

—
Zendelingenstraat 38
BE - 2140 Borgerhout
info@drome.wtf
www.drome.wtf

Q-O2

(Brussels)

Q-O2 is an arts laboratory for experimental music and sound art. Since 2006, the organisation has its own space in the Brussels canal zone. Here, Q-O2 organises residencies for artists, focussing on artistic research and reflection over the production of finished works. The public output of this research takes a variety of forms including showings, concerts, thematic projects, symposia, publications, workshops, and the annual festival Oscillation. Q-O2 practices collaborative and transversal methods, and it welcomes cross-overs into other disciplines, and various urban and social contexts, as well as collaborations with both local and international partners. Since 2016, the laboratory runs the publishing-house umland; an imprint for books on sonic cultures, artistic creation, and critical reflection.

—
Julia Eckhardt, *artistic coordinator*
Koolmijnenkaai 30-34
BE - 1080 Brussels
+32 (0)2.245.48.24
info@q-o2.be
www.q-o2.be

De Veerman (Antwerp)

De Veerman is an artistic place where, out of love for and belief in the arts, people are being challenged and stimulated to explore new shores. The Veerman-team throughout Flanders focuses on a variety of artistic disciplines: dance, image, theatre, media, music, literature... They work with five specific focus points: participation: to obtain and achieve responsibility and involvement; creativity: trying to find authentic solutions from a unique perspective; confrontation: the necessity to be willing to enter into adventures and to be open to discovery; tradition and innovation: growth and development starting from an existing base; sustainability: focus is on effective, long-term and re-applicable methods.

—
Tijl Bossuyt, *artistic director*
Marialei 25
BE - 2018 Antwerpen
+32 (0)3.290.69.66
info@veerman.be
www.veerman.be

concert hall. Walter unites artists driven by experiment and improvisation.

—
Van Lintstraat 43-45
BE – 1070 Anderlecht
info@werkplaatswalter.be
www.werkplaatswalter.be

Werkplaats Walter (Brussels)

Werkplaats Walter is a work and performance place for experimental and avant-garde art and music in Brussels. Walter is an initiative by musician Teun Verbruggen. In a promising building Walter invites Brussels and international visual artists and musicians in, offering workshop and rehearsal spaces, as well as possible residency and a

Antwerp Research Institute for the Arts (ARIA)

Within the University of Antwerp, ARIA (Antwerp Research Institute for the Arts) is the point of contact with the Schools of Arts of the Antwerp Association, and supports the development of artistic research. More specifically, ARIA is qualified for the doctorate in arts. ARIA also furthers the contacts between University, Schools of Arts and the artistic world.

58

—
Bart Eeckhout,
chairman steering committee
Pascal Gielen,
chairman research board
Prinsstraat 13
2000 Antwerpen
aria@uantwerpen.be
www.uantwerpen.be/en/research-
groups/aria

Artesis Plantijn University College Antwerp – Royal Conservatory of Antwerp

—
Desguinlei 25
BE – 2018 Antwerp
+32 (0)3.244.18.00
conservatorium@ap.be
www.ap-arts.be/en/royal-
conservatoire-antwerp
Stefaan De Ruyck, *head of department*
Wim Henderickx, Alain Craens, Steven
Prengels, Bram Van Camp, *professors of
composition*

Initiatives:

Ensemble XXI
as from Level 3, students
receive a thorough introduction
to the twentieth and twenty
first century and contemporary
stylistics. In the Ensemble XXI,

students study the relevant repertoire, and the specific playing techniques associated with it.

The study of this specific performance practice is complementary to the regular instrument lessons. The conducting is in the hands of stylistic experts from the RCA teaching staff, possibly reinforced by external coaches.

ARTICULATE – Research Days *October-November*

ARTICULATE, the annual research days of the Royal Academy of Fine Arts and the Royal Conservatoire Antwerp, is understood as a shared moment, as a laboratory where the researchers of the Schools of Arts open up their projects to colleagues, students and a wider audience. This is facilitated through a program of research classes, concerts, performances, lectures, presentation moments and work sessions. ARTICULATE is an open invitation to get inspired by the variety of shapes, situations and outcomes that researchers generate during their artistic process.

—
Lotte De Voeght
Royal Conservatory Antwerp
Desguinlei 25
BE - 2018 Antwerp
+32 (0)3.244.18.00
art&research@ap.be
www.ap-arts.be/articulate-research-days

BRUSSELS

Erasmus Brussels University/ Conservatory of Brussels

—
Regentschapsstraat 30
BE – 1000 Brussels
+32 (0)2.513.45.87
info@conservatoire.be
secretariat.kcb@ehb.be
www.kcb.be
Kathleen Coessens,
head of department
Jürgen De Pillecyn, Peter Swinnen,
Annelies Van Parys, *professors of*
composition

Ghent

KASK & Conservatorium, the school of arts of HOGENT and Howest

This conservatory offers a specific advanced master for soloists and ensembles in contemporary music, in collaboration with the ensembles SPECTRA and Ictus. Annually they organise workshops, master classes and collaborations with P.A.R.T.S., Bijloke Music Centre and Vooruit.

—
Jozef Kluyskensstraat 2
BE - 9000 Ghent
T:+32(0)9.243.3600
schoolofarts@hogent.be
schoolofartsgent.be
Lars Kwakkenbos, *Dean School of Arts*
Joris Blanckaert, Dirk Brossé, Daan Janssens, Dominique Pauwels, Filip Rathé, *professors of composition*
www.kaskcontemporarymusic.be

Department of Art History, Musicology and Theatre Studies, Ghent University

Ghent University offers a broad, general education in art sciences. Studies in musicology are embedded into the department of art history, musicology and theatre studies. The music major focuses on two main points: the European history of music and systematic musicology (research and fundamental questions about the meaning of music). IPEM is the research centre of the Musicology Section of the Department of Art, Music and Theatre Studies at Ghent University. IPEM provides a scientific basis for the cultural and creative sector, in case music and performance arts, and does pioneering research work on the relationship between music body movement and new technologies."

Prof. Francis Maes is responsible for historical musicology, Prof. Marc Leman and Prof. Pieter-Jan Maes lead research in systematic musicology. Researchers are among others Eva van Daele, Cornelis van Istendael, Thomas Kint, Pauline Driesen, Dirk Moelants and Edith van Dyck.

Francis Maes, *historical musicology*

Marc Leman & Pieter-Jan Maes,
systematic musicology
francis.maes@ugent.be

Marleen Fornier, *secretariat*
marleen.fornier@ugent.be
Sint-Pietersnieuwstraat 41

BE- 9000 Gent

+32 (0)92.64.39.43

www.ugent.be/lw/

kunstwetenschappen/en

(for contact info of IPEM see page 67)

Orpheus Institute

The Orpheus Institute for advanced studies and research in music has been providing an enriching educational and research environment for musicians since 1996. In 2004 it introduced the first doctoral programme 'docARTES' for performers and composers in collaboration with Flemish and Dutch partner institutions. docARTES provides a 4-year doctoral curriculum, consisting of research and training. It allows doctoral students to develop their artistic qualities, broaden their academic knowledge and expand their methodological skills. docARTES is now one of Europe's leading doctoral schools in music. The institute also offers other smaller educational programmes: the laureate programme, the advanced chamber music course, and the online course (MOOC) 'Artistic Research in Music – an Introduction.'

—

Peter Dejans, *director*

Joost Vanmaele & Lucia D'Errico,
coordinators docARTES

Korte Meer 12

BE – 9000 Ghent

+32 9 330 40 81

info@orpheusinstituut.be

www.orpheusinstituut.be

LEUVEN

Department of Musicology, University of Leuven

The University of Leuven offers Bachelors, Masters and PhD degrees in Musicology. Research is focused on the

history and analysis of classical music from the middle ages until today. There is a strong focus on contemporary music, including new music from Flanders (e.g. the music of Karel Goeyvaerts, publication of his correspondence with Stockhausen). Fourteen PhD studies on contemporary (Flemish) music have been completed. Recent research projects include early serialism, tempo and time in contemporary music, music and gender, radio music, or noise music. The Musicology Department edits the international scholarly book series *Analysis in Context. Leuven Studies in Musicology* (www.arts.kuleuven.be/musicology/analysis-in-context-leuven-studies-in-musicology).

Prof. Dr. Mark Delaere, *coordinator new music research group*
mark.delaere@kuleuven.be
Musicology, University of Leuven
Blijde Inkomststraat 21/3313
B - 3000 Leuven
www.arts.kuleuven.be/musicology

LUCA School of Arts – Campus Leuven Lemmens

Lemmensberg 3
BE – 3000 Leuven
+32 (0)2.447.15.00
info.lemmens@luca-arts.be
www.luca-arts.be/nl/campus-leuven-lemmens
Simon Van Damme, *general director and dean* — *head of department*
Kurt Bikkembergs, Jeroen D'Hoe,
Pieter Schuermans, Piet Swerts,
Maarten Van Ingelgem, *professors of composition*

LIÈGE

Royal Conservatory of Liège

—
14, Rue Forgeur
BE - 4000 Liège
+32 (0)4.222.03.06
info@crlg.be
www.crlg.be
NN., *head of department*
Michel Fourgon, Gilles Gobert,
Jean-Yves Colmant, Franck Bovet,
Marc Collet, Gilles Doneux, Stefan
Hejdrowski, Alithéa Ripoll,
professors of composition

Department of Historical Sciences, University of Liège

—
Quai Roosevelt, 1b (Bât. A4)
BE - 4000 Liège
+32 (0)4.366.53.41
jderullieur@uliege.be
[www.schist.uliege.be/](http://www.schist.uliege.be/cms/c_4220008/fr/schist)
cms/c_4220008/fr/schist

MONS

ARTS² (Arts au carré) - Mons Academy of Arts

—
7, rue de Nimy
BE - 7000 Mons
+32 (0)65.34.73.77
info@artsaucarre.be
www.artsaucarre.be
Michel Stockhem, *head of department*
Claude Ledoux, Gilles Gobert
(lecturer), Geoffrey François
(assistant), *professors of composition*
Régis Renouard-Larivière, Philippe
Mion, *professors of acousmatic composition*
Denis Pousseur, Jean-Luc Fafchamps,
professors of applied and interactive composition

—
This conservatory has a
unique section dedicated to
electroacoustic composition.
www.electroacoustique.be

NAMUR

IMEP – Institut Supérieur de
Musique et Pédagogie Namur

—

28, rue Juppín
BE – 5000 Namur
info@imep.be
www.imep.be

+32 (0)81.73.64.37

Guido Jardon, *head of department*
& *general director*

Jean-Michel Gillard, Michel Lambert,
Philippe Preudhomme, *professor of*
music writing

2.4.

**ACADEMIES &
SUMMER COURSES****Bijloke Summer Academy**

This 10-day residency is directed to young artists who are interested in creating a contemporary music theatre project and/or transmedial performance. Bijloke Summer Academy provides coaching by highly renowned artists/dramaturges, a professional new music ensemble, two lectures/masterclasses and technical and logistic support of a well-equipped production house and music venue.

Bijloke Summer Academy is an initiative by five partners on the Bijlokesite: LOD music theatre (production house), Music Centre De Bijloke (venue), SPECTRA (contemporary music ensemble), International Opera Academy & KASK Royal Conservatory Ghent (School of Arts)

—

rozemarijn@lod.be
www.bijlokesummeracademy.be

ChampdAction.LAbO

This international interdisciplinary arts project takes place every year in August. It is aimed at students and young professionals in various art disciplines: dance, music, fine arts, and others. With the support of their coaches and encouraged by workshops and lectures on various subjects, the participants can leave their comfort zone and create together across the art disciplines.

—

Marko Ciciliani - artistic director
ChampdAction.LAbO
Jan Van Rijswijcklaan 155
BE - 2018 Antwerpen

labo@champdaction.be
www.champdactionlabo.be

I Solisti Composers Lab

The summer course of the wind ensemble I Solisti gives young composers (composition students or composers who are active for less than five years) the chance to experiment with writing music for visual media. During the course, the composers are guided by professional composers, their works are rehearsed by the ensemble and, in the end, created in a public concert and recorded.

—
Lauranne Nédée, *communication and academy coordinator*
lauranne@isolisti.be
Jan Van Rijswijcklaan 155
BE – 2018 Antwerpen
+32 (0)3.800.01.20
en.isolisti.be/composers-lab-english

Nadar Summer School for Young Composers and Sound Artists

Every two years, Nadar Ensemble organizes an international summer school for composers and sound artists in the early stage of their career at, and in collaboration with International Art Campus deSingel. The selected composers get to work for a week in a fully equipped concert hall with Nadar's team (musicians, artistic direction, production manager, scenographer and sound engineer), who will challenge them to think further on the music, electronics, sound, light, video etc. in their

scores. After a first successful collaboration with Caudeamus Muziekweek in 2019, the course will be further intensified and internationalized. For the 2022 and 2024 editions Nadar and deSingel will collaborate with Caudeamus Muziekweek, Huddersfield Contemporary Music Festival and Warsaw Autumn.

—
Pieter Matthyssens, *artistic leader*
Nadar Ensemble
+32 (0)476.36.23.33
info@nadarensemble.be
www.nadarensemble.be/academy

Soundmine

Soundmine is an international composition course organised by Musica Impulse Centre for Music. In this course, young and beginning artists, selected by their motivation, previous works and potential, are coached intensively by established composers for five days. At the end of the week, their creations/works-in-progress are presented by an ensemble or orchestra.

(In collaboration with Landcommanderij Alden Biesen)

—
www.musica.be/en/formats/soundmine

The Times & The Times Academy

THE TIMES is a unique project is a collaboration of the musicians of the HERMESensemble, de Veerman and AMUZ. Young composers (aged 12-20) are invited to compose a maximum of five minutes a work. During several rehearsals with the HERMESensemble, the young

composers get the chance to experiment with sound, coached by professional composers. The project is not a competition: only when the number of compositions sent is too large, a selection has to be made. In the end, the pieces are performed in concert and recorded.

THE TIMES ACADEMY is a separate trajectory for composition students, consisting of five sessions, spread over a period of five months. In this course, composers create a new composition in close collaboration with the HERMESensemble and composer Wim Henderickx. The goal is to give composers the chance to develop their ideas over a long-term period.

—
Stokerijstraat 29/B22 bus 6
2110 Wijnegem
sarah.vermeyen@hermesensemble.be
www.hermesensemble-thetimes.com

2.4.

INTERNATIONAL COMPETITIONS FOR COMPOSITION

International Composition Contest Harelbeke

The aim of this triennial competition is to encourage talented composers to integrate the achievements of contemporary music and current composition techniques into wind orchestra compositions. Contemporary music, more specifically in the sector of music for wind and percussion instruments, deserves permanent backing. As town council, our aim is to motivate composers and performers and to provide a window onto the world. Building a musical bridge between international communities is essential for the future of mankind. This competition contributes to this goal. A unique feature of this competition is that the works of the three finalists will be performed live by the wind orchestra Koninklijk Harmonieorkest Vooruit Harelbeke.

—
Cultureel Centrum Het SPOOR
Eilandstraat 6
BE - 8530 Harelbeke
+32 (0)5.673.34.20
www.icch.be

['tactus] – Young composers' Forum

Since 2004, 'Tactus organises every two years an international call for works, specifically for orchestral scores by composers under 35. One of the main goals is to give beginning composers the chance to develop their knowledge of writing music for large orchestra. The selected

composers attend a one-week workshop with the composers who made the selection and a professional orchestra, during which open rehearsals and sessions take place. The laureates then have their work performed on a tour by several partner orchestras and recorded on a CD. Further information on www.tactus.be

—
Gilles Ledure
40 avenue Alexandre Bertrand
BE - 1190 Brussels
info@tactus.be
www.tactus.be

Métamorphoses

Biennal acousmatic competition organised by Musiques & Recherches. (Acousmatic = pre-recorded work composed in studio, diffused on loudspeakers in concert without the intervention of live sound sources). The finalists' compositions are performed at the L'Espace du Son festival, the recordings of these pieces are published on CD. More info on www.musiques-recherches.be

—
Annette Vande Corne, *artistic director*
avdg@musiques-recherches.be
3 Place de Ransbeck
BE - 1380 Ohain
+32 (0)2.354.43.68
info@musiques-recherches.be
www.musiques-recherches.be

2.5.
MEDIA**Public Broadcasting Companies**

In 1960, the Belgian national radio NIR-INR split into linguistic identities: the VRT, the RTB(F) and BRF, which are since then the public broadcasting companies respectively for the Flemish-, the French- and German-speaking communities, and members of the European Broadcasting Union.

BRF - Belgischer Rundfunk

Belgischer Rundfunk (BRF) (Belgian Broadcasting) is based in Eupen and produces one television and three radio channels. BRF1 is the speech and entertainment network with a specialist programme covering classical music (Klassikzeit).

—

Belgisches Rundfunk-
und Fernsehzentrum der
Deutschsprachigen Gemeinschaft
Kehrweg 11
BE - 4700 Eupen
+32 (0)87/59.11.11
www.brf.be

RTBF – Belgian French-speaking radio and television

Musiq'3 is the cultural channel of RTBF. Among other programmes dedicated to classical music, jazz, world music, Musiq'3 has a special contemporary music programme (Présent composé) and organises two festivals (Festival Musiq3 Brussels & Festival Musiq3 Brabant Wallon) in Belgium.

—

Eve Marie Vaes, *editorial chief Musiq'3*
Christine Cyselings, *contemporary music*
Boulevard Auguste Reyers, 52
BE - 1044 Brussels
+32 (0)2.737.21.11
cgy@rtbf.be
www.rtbf.be/musiq3

VRT – Flemish Radio and Television

Klara is the cultural radio channel of VRT. It offers classical, jazz, and world music as well as cultural information. The programmes include live

regional concerts and concerts originating from the EBU. Klara has its own CD label, organises concerts and awards for the best artists of the year, and makes podcasts about music or other types of culture. Their annual Klara festival presents a wide range of classical music, including contemporary repertoire and new creations. TV channel Canvas is the ideal guide for those who foster broad interests and are keen to stay informed about current affairs, science, history, culture, fiction, humour, and sports.

—
Chantal Pattyn, *manager Klara*
Oliver Goris, *manager Canvas*
Auguste Reyerslaan 52 B
BE - 1043 Brussels
www.vrt.be

Crescendo-Magazine

Founded in 1993, Crescendo-Magazine is now a full digital media dedicated to classical and contemporary music that brings together 50,000 visitors each month in Belgium, France, Switzerland and around the world. Crescendo Magazine's "Joker" awards are given to the best audio, video, book and sheet music releases. Crescendo Magazine is co-founder and vice-president of the jury of the International Classical Music Awards. (French).

—
Pierre-Jean Tribot, *editor in chief*
+32 (0)2.375.94.44
crescendo.mus@skynet.be
www.crescendo-magazine.be

Forum+

FORUM+ is a quarterly, peer reviewed journal for research and arts in Belgium and the Netherlands. The journal explores the latest trends in research in the fields of music, theatre, dance and visual arts, which is gaining importance in higher arts education in Flanders and the Netherlands. FORUM+ stimulates the dialogue between research in the arts, critical reflection and the social context in which it is established: this way the journal offers a platform for creative approaches and critical reflections on our world. The journal is published for free online, but a printed version can also be purchased.

—
Nele Wynants, *chief editor*
+32 (0)3.244.18.29
art&research@ap.be
www.forum-online.be

Les cahiers de l'ACME

ACME stands for 'Atelier Créatif de Musique Électroacoustique' (Creative Workshop for Electroacoustic Music). Between 1981 and 2016, the famous ACME « cahiers » (notebooks) and their supplement « Audio Pro » have been serving French speaking populations worldwide, reflecting the latest news on professional sound and music creation technologies and techniques, and its users. Today, all of their 35 years of investigation is stored in ACME's technical archives and are available to its members: manufacturers brochures, instruction manuals, service manuals,

interviews, etc., together with a huge collection of technical books from French and English publishers! Since 1989, ACME also edits its didactic « Dossiers de l'ACME », a collection of popular booklets (mostly in French) dedicated to the creative musician interested in taking advantage of the growing possibilities offered by today's cutting-edge technologies.

—
Paul Snaps
M +32 (0)475.78.44.38
CahiersACME@yahoo.fr
www.cahiersacme.com

Les carnets du Forum

In 2006 'le Forum des Compositeurs' initiated a new publication: les Carnets du Forum. This review is issued every two years and aims at giving composers, performers and other 'music thinkers' a place for debate and free expression, as well as for broadening the spectrum of their activities. This publication benefits from the support of 'Le Conseil de la Musique'. (in French)

—
Lorenzo Carola, *editor*
(*Forum des Compositeurs*)
lorenzo.carola@compositeurs.be
M : +32 (0)498.36.66.16
www.compositeurs.be



Unfortunately, Flanders cannot pride itself any longer on a periodical of its own for classical and contemporary music. Fortunately the most important newspapers and weeklies (De Tijd, De Morgen, De Standaard, Knack) still employ a number of competent journalists.

—
A survey is available on www.flandersmusic.be



Furthermore, The Avant-Guardian is a free mini-periodical about avant-garde composers and art with an agenda for underground music in the Netherlands and Belgium, interviews, reviews and cartoons issued by KRAAK

—
www.kraak.net

PUBLISHERS



A number of Belgian and international music collections are represented in Belgium through SEMU - Music Publishers

—
for more information
about their services:
<http://semu.be/en/indexen.htm>



Many composers choose to make their scores available on their own websites. It is therefore advisable to contact the composer directly when looking for scores of a certain work.

New Consonant Music

Digital music publisher

—
info@newconsonantmusic.com
www.newconsonantmusic.com

Koor & Stem

—
Pater Pirestraat 50
BE - 2018 Antwerp
+32 (0)3.237.96.43
info@koorenstem.be
www.koorenstem.be

Digital Music Print

—
De Waghemakerstraat 14
BE - 2060 Antwerp
+32 (0)3.232.21.51
info@dmp.be
www.dmp.be
(distr. ummpstore.com)

Euprint

—
Parkbosstraat 3
BE - 3001 Heverlee
+32 (0)16.40.40.49
info@euprint.be
www.euprint.be

Golden River Music

—
Korte Haagstraat 13
BE - 9200 Dendermonde
+32 (0)52.22.11.87
info@goldenrivermusic.be
www.goldenrivermusic.eu

HRDSCR Editions

—
Jakob Heremansstraat 74
BE - 9000 Ghent
+32 (0)9.220.87.53
M +32 (0)496.53.75.53
info@hardscore.be
www.hardscore.be

Lantro Music Belgium

—

Brusselsesteenweg 21
BE - 1850 Grimbergen
+32 (0)2.270.43.13
info@lantromusic.be
www.lantromusic.be

2.7.

RECORD/DISTRIBUTION COMPANIES

Metropolis Music Publishers

—

Kloosterstraat 2
BE - 2870 Ruisbroek-Puurs
+32 (0)3.486.20.88.42
office@metropolis-music.com
www.metropolis-music.com
(distr. ummpstore.com)

Percussion Music Europe

—

Langveld 6
BE - 3300 Tienen
+32 (0)16.88.37.54
sales@pmeurope.com
www.pmeurope.com

XXI Music Publishing

—

Gemeenteplein 13 / Box 2
BE - 1630 Linkebeek
sales@21-music.be
www.21music-publishing.com

Ypress Digital Music Editions

—

Brugseweg 117
BE - 8900, Ieper
info@ypress.eu
www.ypress.eu

Zodiac Editions

—

Works of Flemish Composer Piet
Swerts
zodiaceditions@gmail.com
www.zodiaceditions.com

Aeon

—
(Outhere Music Label)
Outhere SA
Spaarstraat 29
BE - 1000 Brussels
+32 (0)2.373.82.00
info@outhere-music.com
outhere-music.com

Alpha Classics

—
(Outhere Music Label)
See above

Cypres Records

—
(AMG distr.)
Cypres - Kastafior
39 Rue Lebeau
1000 Bruxelles
+32 (0)2.550 13.36
info@cypres-records.com
www.cypres-records.com
labelcypres.com

Etcetera Records

—
Larenstraat 58
BE-3586 Lummen
+ 32 (13) 298 752
dirk.degreef@etcetera-records.com
www.etcetera-records.com

Fuga Libera

—
(Outhere Music Label)
See above

I Solisti Records

—
I Solisti del Vento vzw
Jan Van Rijswijcklaan 155
BE - 2018 Antwerpen
+32 (0)3.800.01.20
info@isolisti.be
www.isolisti.be

Klara

—
classical radio station from Flemish
public broadcaster
in collaboration with other labels
Stijn.Verbruggen@vrt.be
https://klara.be/tag/eigen-klara-c
See Media p. XXX

Megadisc Classics Belgium

—
contact@megadisc-classics.com
www.megadisc-classics.com

Metaphon

—
Voortstraat 111
BE - 3550 Heusden-Zolder
+32 (0)11.45.27.37
metaphon.be

Pavane Records

—
Division of La Boîte à Musique SA
Coudenberg 74
BE - 1000 Brussels
+32 (0)2.513.09.65
info@laboiteamusique.eu
www.pavane.com

Phaedra

—
(Dutch Music Works Label)
Bakkerstraat 39
Valkenswaard, 5554 ED Nederland
+32 (0)3.755.40.37
info@phaedracd.com
phaedra-contemporary.bandcamp.
com

Sub Rosa

—
Vonckstraat 66
BE - 1030 Brussels
info@subrosa.net
www.subrosa.net

Time Goes By

—
(Record label of Zwerm)
tooncallier@gmail.com
+32 (0)472.34.33.96
www.timegoesby.be

CONTEXT

3.1.

ABOUT CULTURAL POLICY

Since the 1980's, in Belgium the culture policy belongs to the competence of the communities. This means that the country no longer has one Federal Ministry of Culture, but three, respectively for the Flemish and German communities, and the Federation Wallonia-Brussels. Each Ministry of Culture has its own Agency for the carrying out of its policies. In Flanders it is the 'Department of Culture, Youth and Media'. For the Wallonia-Brussels Federation, it is the 'General Culture Agency – General Service for Artistic Creation' and 'Wallonia-Brussels International'.

Flanders

Rules for subsidies have been subsumed under one single decree for the arts that is valid for all disciplines of the fine arts, except literature and single-screen audiovisual arts.

Even foreign organisers/producers can apply for subsidies. Here follows a short survey of the most important subsidies for international collaboration:

Projects

The concept of a 'project' can refer to the following activities: international tours, co-productions, commissioning new works, exchanges, etc. Evidently it is important for the project to be significantly embedded in the Flemish context.

Work visits: residencies

By work visits are meant (long-term) visits of Flemish artists or members of arts organisations abroad to work with (prominent) arts institutions or under the guidance of prominent foreign artists.

Contributions towards travel, accommodation and transport costs from and to foreign countries:

By these contributions are meant: allowances for travel, accommodation or transport costs. The main concern is the active participation of artists, critics, curators, mediators and organisations from Flanders in small-scale initiatives abroad.

Exceptionally, an allowance can also be granted to foreign guests who have been invited to Flanders.

International network organisations

By these are meant organisations that unite members around a certain topic or sector. Members are recruited internationally. The aim of these networks is (1) to exchange and build up know-how around a certain topic or sector and on the basis of that (2) to contribute to influencing an international cultural policy. These networks shall be eligible for subsidisation depending on the added value they provide for Flemish members and on the support and impact they may have at international fora.

Network organisations that are currently being supported are IETM (International Network for Contemporary Performing Arts) and EFA (European Festival Association).

Further information:

—
Department of Culture,
Youth and Media
Arenbergstraat 9
BE - 1000 BRUSSEL
+32 (0)553.69.77
departement.cjm@vlaanderen.be
kunsten@vlaanderen.be
www.vlaanderen.be/cjm

Wallonia-Brussels Federation

The Classical and contemporary music service

One of the sectors under the control of the General Service of Artistic Creation, the Classical & Contemporary Music service's mission is to promote, sustain and develop the mobility of professional ensembles and performers, and to develop the musical contemporary creation in the Wallonia-Brussels Federation. It is done in particular by according grants to the institutions, organisations, composers and performers and by supporting the production of CD recordings.

—
carine.rouyr@cfwb.be
www.creationartistique.cfwb.be

Wallonia-Brussels International (W.B.I.)

WBI is the public administration in charge of the international relations of Wallonia-Brussels. It is the tool of international politics managed by Wallonia, the Wallonia-Brussels Federation and the French Community Commission of the Brussels-Capital Region. The department specialised in the field of music is 'Wallonie-Bruxelles Musiques' (WBM). (see p. 65)

W.B.I. supports Belgian music sector professionals from the Wallonia-Brussels Federation in the following ways:

- Mobility: payment or contribution to the travel costs of artists/lecturers;
- Promotion of sound material: financial contribution to press expenses;
- Financial support of a promotional tour of a performer/group;
- Financial contribution for external markets prospecting travels;
- First showcase support for abroad premieres of new material;

W.B.I. supports the organisation of international events in Wallonia and Brussels the following ways:

- Financial contribution to the hosting of foreign producers;
- Financial support to the hosting and/or the payment of artists in the frame of the organization of international festivals.
- For concert producers, financial contribution to a tour of foreign artists.

Further information:

—
Wallonia-Brussels International
2, Place Saintelette
BE - 1080 Brussels
+32 (0)2.421.82.11
wbi@wbi.be
www.wbi.be

Wallonia-Brussels Music

see p. 65

The German-speaking Community (named Ostbelgien)

The German-speaking Community exercises its powers in the communes of the province of Liège and the German-speaking area. In the German-speaking Community, the legislative power is exercised by a Parliament and a Government. The Parliament of the German-speaking Community consists of 25 members. One of them has a seat in the federal Senate. The Parliament of the German-speaking Community is directly elected. So it consists exclusively of directly elected members.

Just like the Parliaments of the Flemish Community and the French-speaking Community, the Parliament of the German-speaking Community votes on decrees.

The executive power is exercised by the Government of the German-speaking Community. This consists of a Minister-President and three Ministers.

Both the Council and the Ministry of the German-speaking Community have their own information service and an official web site.

For information on culture:

<https://www.ostbelgienlive.be>

3.2.

FURTHER READING ON CONTEMPORARY MUSIC IN BELGIUM

Buckinx, B.: *De kleine pomo of de muziekgeschiedenis van het postmodernisme*, Alamire, Peer, 1994

Christenhusz, J.: *Componisten van Babel. Veelstemmigheid in de gecomponeerde muziek van nu in Nederland en Vlaanderen*, ArtEZ Press, Arnhem, 2016

Defoort, A. (red): *Lexicon van de Muziek in West-Vlaanderen*, 7 dln + 4cd, Brugge 2000-2006

Delaere M. (red.): *Een kleine muziekgeschiedenis van hier en nu - Nieuwe esthetische tendensen in de Westerse klassieke muziek sinds 1950*, Pelckmans Pro, Antwerpen, 2020.

Delaere, M – Knockaert Y. & Sabbe H.: *Nieuwe Muziek in Vlaanderen*, Stichting Kunstboek, Brugge, 1998

Delaere M. & Beirens M.: *'Minimal Music in the Low Countries'*, in Tijdschrift van de Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis, 2004, nr. 1, pp. 31-78

Delaere M. & Compeers J. (ed.): *Contemporary Music in Flanders*, MATRIX, Leuven, I. *Flemish String Quartets since 1950* (2004); II. *Flemish Piano Music since 1950* (2005); III. *Flemish Symphonic Music since 1950* (2006); IV. *Flemish Ensemble Music since 1950* (2007); V. *Flemish Music Theatre since 1950* (2008); VI. *Flemish Tape Music since 1950* (2010); VII. *Flemish Chamber Music since 1950* (2011). Series of publications with a

historical introduction, articles on selected Works, an inventory and a CD with listening samples. Available at Matrix or at Flanders Music Centre.
www.matrix-new-music.be/en/publications/publications/contemporary-music-in-flanders-series/

Delaere M. & Wennekens E.: *Contemporary Music in the Low Countries*, Ons Erfdeel, 2006 (Available in six languages: Dutch, French, German, English, Spanish on http://www.onserfdeel.be/en/uit_boeken.asp)

Fourgon M.: *Les carnets du Forum*, vol. 1, Forum des compositeurs, 2008

Fourgon M.: *Les carnets du Forum*, vol. 2, Forum des compositeurs, 2010

Franck, P. & Dessy J-P.: *Sons en mutation*, Editions « La Lettre Volée », 2003

Grijp L.P. e.a. (red.): *Een muziekgeschiedenis der Nederlanden*, Amsterdam University Press, Amsterdam, 2001.

Jacobs, G. & Moers, J (red.): *IPEM – Institute for Psychoacoustics and Electronic Music. 50 years of electronic and electroacoustic music at the Ghent University*, IPEM, Gent, 2013

Janssens J., Olaerts A., De Moor M. (ed.): *Music Theatre in Flanders, Perspectives on the landscape*, VTI/Flanders Music Centre, 2009.

Knockaert Y.: *Vlaanderen en de nieuwe muziek*, in Gids Kunst in Vlaanderen, suppl. 2008, Kluwer, Mechelen.

Text can be consulted at www.flandersmusic.be

Levaux T. (red): *Dictionnaire des compositeurs de Belgique du moyen âge à nos jours*, Editions art in Belgium, 2006.

Leirens C.: *Belgian Music*, New York, 1963

Maes, L.: *Audioframes 2002-2007*, Happy New Ears vzw & Bazar, Kortrijk, 2007

Martin S.: *Ars musica, 20 ans d'aventures musicales*, Mardaga, 2009

Oosterlynck, B. (red.): *Documenta Belgicae 2*, SEM – Studio voor Experimentele Muziek, Wilrijk, 1985

Pirenne C.: *Les musiques nouvelles en Wallonie et à Bruxelles*, Mardaga, 2004

Raes, G.: *Logos @ 50, het kloppend hart van de avant-garde muziek in Vlaanderen*, Stichting Kunstboek, Oostkamp, 2018

Roquet F.: *Lexicon Vlaamse componisten geboren na 1800*, Roularta Books, 2007

Robijns J. & Zijlstra M.: *Algemene Muziekencyclopedie*, 10 delen, Haarlem, 1979-1984



This guide is published by
Flanders Arts Institute

**FLANDERS
ARTS INSTITUTE**

Amira El-Belasi, Robbe Beheydt,
Stef Coninx, *editors*
Anneliese Geerts, *editing*
Princen + De Roy, *design*

108

With the support of



Vlaanderen
verbeelding werkt

—
Publisher
Ann Overbergh
Flanders Arts Institute
1000 Brussels

—
November 2020

—
© This work is licensed under a
Creative Commons
Attribution-NonCommercial-
NoDerivatives 4.0
International License —

FLANDERS ARTS INSTITUTE

is an interface organisation and expertise centre for the arts from Flanders and Brussels. The organisation caters to both national and international professional arts audiences. The institute is the contact point for foreign art professionals in search of information on visual and performing arts and on music in Flanders. To increase the awareness and visibility of the Flemish arts scene on an international level we stimulate and help develop international collaboration, communication and exchange between artists, art professionals and policy-makers. With this, we are aiming to build sustainable international relations and to encourage and support exchange and cooperation on an international scale.

FLANDERS
ARTS
INSTITUTE

