

COUDENBERG SOUND BOX FEST



NEXT/GEN 2025 2-DAY TRAINING LAB PROGRAM

5 NOV

WELCOME SPEECH

MATTEO GEMOLO

10:00 AM

MASTERCLASSES

**FT. PHILIPPE PIERLOT, ANN CNOP,
SOFIE VANDEN EYNDE, KATELIJNE LANNEAU**

10:15 AM - 5:45 PM

6 NOV

WORKSHOPS & TALKS

**FT. JAN VAN DE BORRE, SERGIO ROBERTO
GRATTERI, CAMILLE DE RIJCK, EMMANUELLE
SOUPART, HUGO RODRIGUEZ, CHRISTIAN
MARTIN**

10:00 AM - 5:45 PM



**NOV
5 & 6**



Comic Art Museum, Brussels

1000, Rue des Sables 20
1000, Zandstraat 20

with the support of



WEDNESDAY 05 NOV, 2025 | THE MASTERCLASSES

10:00 — 10:15 Welcoming words - Matteo Gemolo (CSBF) @ Auditorium Bob de Moor

10:15 — 11:45 1st round of Masterclasses

@ Auditorium Bob de Moor, with Philippe Pierlot + Ann Cnop - **Ensemble Matica de Flor**

@ Salle de l'horologe, with Sophie Vanden Eynde + Kateljine Lanneau - **Xàcara Ensemble**

11:45 — 12:00 Coffee Break

12:00 — 13:30 2nd round of Masterclass

@ Auditorium Bob de Moor with Philippe Pierlot + Ann Cnop - **The Lyons Mouth**

@ Salle de l'horologe, with Sophie Vanden Eynde + Kateljine Lanneau - **Furore Ensemble feat. Mylène Kroon**

13:30 — 14:30 Lunch Break

14:30 — 16:00 3rd round of Masterclasses

@ Auditorium Bob de Moor with Sophie Vanden Eynde + Kateljine Lanneau - **Ensemble Matica de Flor**

@ Salle de l'horologe, with Philippe Pierlot + Ann Cnop - **Xàcara Ensemble**

16:00 — 16:15 Coffee Break

16:15 — 17:45 4th round of Masterclasses Sophie

@ Auditorium Bob de Moor with Sophie Vanden Eynde + Kateljine Lanneau - **The Lyons Mouth**

@ Salle de l'horologe, with Philippe Pierlot + Ann Cnop - **Furore Ensemble feat. Mylène Kroon**

THURSDAY 06 NOV, 2025 | WORKSHOPS & TALKS

10:00 — 10:15 Introduction & acknowledgments -
Matteo Gemolo @ Auditorium Bob de Moor

10:15 — 11:15 *The Right Question: From Authenticity to Connection*, Interactive workshop with Sergio Roberto Gratteri (Das Haus) @ Auditorium Bob de Moor

11:15 — 12:15 *The Brussels Conservatories Library: adventures and challenges of a golden heritage*,
Lecture followed by Q&A by Hugo Rodriguez
(Conservatoire royal de Bruxelles) @ Auditorium Bob de Moor

12:15 — 13:15 Lunch Break

13:15 — 14:15 *Reaching out to programmers and organizations*, Interactive lecture by Jan Van de Borre
(MA Festival/Klara Festival) @ Auditorium Bob de Moor

14:15 — 15:15 *Artists as a product of communication*,
Interactive workshop by Camille de Rick (Forum
Opera/Diapason) @ Auditorium Bob de Moor

15:15 — 15:45 Coffee break

15:45 — 16:45 *Musique classique et jeune public : une sensibilisation par la transmission, une vocation, une mission, une nécessité ?* Lecture followed by interviews
by Emmanuelle Soupart (Les Jeunesses Musicales) @ Auditorium Bob de Moor

16:45 — 17:30 *Les droits voisins des artistes-interprètes* by Christian Martin (PlayRight) @ Auditorium Bob de Moor

16:45 — 17:30 *"There is nothing new except what has been forgotten": a reflection on the future of Early Music* round table with Dr Matteo Gemolo @ Salle de l'horloge

PROGRAM 6-11



THE ENSEMBLES

ENSEMBLE MATICA DE FLOR (FR)



Matica de Flor is dedicated to early and traditional music from the Mediterranean, bringing together four musicians who share the artistic direction equally. For the past three years, the ensemble has presented its work in concerts across France and abroad. Formed at the Conservatoire National Supérieur de Musique et de Danse de Lyon, the quartet initially focused on Sephardic culture—rooted in 15th-century Spain and later dispersed throughout the Mediterranean. Through a vivid dialogue between oral traditions and written sources, and guided by improvisation, Matica de Flor intertwines multiple layers of history: from 15th-century accounts and 19th-century notations of Sephardic melodies to early 20th-century recordings. At the heart of their work is the voice, which embodies the stories and highlights the poetic beauty of the texts. The singer addresses the audience in Ladino and Renaissance Spanish, while the instrumentalists also lend their voices, merging into a collective sound that conveys both the dramas of the past and the emancipatory words of women—between amorous laments and authentic historical narratives. A wide array of instruments, ranging from flutes to bowed and plucked strings, creates a distinctive palette of timbres that bridges early and traditional sonorities. The ensemble's artistic work is grounded in extensive research, including a master's thesis on Sephardic repertoires and performance practices by Emma Crumpton at the CNSMD Lyon. Matica de Flor received support from the Cité de la Voix (Vézelay) in 2024. The ensemble is also a laureate of the Fondation Société Générale 2024 and N.T. Dao 2025 grants for young musicians, and was selected for the REMarkable Programme (2025).

FURORE ENSEMBLE FEAT. MYLÈNE KROON (DE)



Founded in 2024, the Furore Ensemble quickly gained international recognition, reaching the finals of the “Á tre” and “Nuovi Talenti” competitions. The four musicians — on Baroque oboe, Baroque violin, harpsichord, and Baroque cello — first met during their studies in Ukraine and Germany, under the guidance of Richard Gwilt, Rainer Zipperling, Bettina Simon (Hochschule für Musik und Tanz Köln), and Christian Rieger (Folkwang Universität der Künste Essen). Dedicated to historically informed performance practice, the ensemble also reimagines concert formats with creativity and flair. A central focus of their work is the rediscovery of music by women composers. In 2025, they pursued this mission through “Symphony of a Shopping Cart”, an interdisciplinary project with Mylène Kroon (Live Electronics). The ensemble has also drawn inspiration from the Köthen Bach Academy, working with concert designer Folkert Uhde.

Education plays a key role in Furore’s artistic vision. In collaboration with the Zentrum für Alte Musik Köln (Zamus), they inspired young audiences as the festival ensemble of the Jugend Barock Musik Festival 2025.

Alongside her collaboration with Furore, Mylène Kroon brings a distinctive artistic voice. She studied classical singing in Zwolle (Netherlands) and completed a master’s degree in opera performance at the Hochschule für Musik Detmold. She has performed at the Bielefeld Theater and the Detmold State Theater, while also developing a solo career. Later, she turned toward jazz, writing her own lyrics and compositions. Her debut album *Nacht* was followed by the EP *Gloves & Sunglasses*, created with her double bass and vocal duo.



THE LYONS MOUTH (UK)



The Lyons Mouth is a dynamic vocal consort of young professional singers, acclaimed for its emotionally charged performances and imaginative programming. Founded in 2022 by musicians who met at the University of York under Robert Hollingworth (I Fagiolini), the ensemble was born from a shared desire to place drama and storytelling at the heart of vocal music.

Since its founding, The Lyons Mouth has quickly established a presence on both the UK and European scenes. Its members perform with renowned groups including the BBC Singers, I Fagiolini, The Swingles, Voces8, Tenebrae, Dunedin Consort, and The Norwegian Soloists' Choir. This shared experience shapes the ensemble's distinctive style — combining refinement, boldness, and expressive freedom.

Their concerts span Renaissance madrigals, Baroque masterpieces, and contemporary works, often presented with theatrical flair. Recent performances have taken place at St Martin-in-the-Fields, Manchester's Stoller Hall, St John's Waterloo, and festivals such as Stour, Brecon Baroque, and the Utrecht Early Music Fringe (2025). Upcoming engagements include appearances in Dalston (London), York, Surrey, and at the Bedford Sings Festival (2026), as well as performances at the Brighton Early Music Festival as part of its Emerging Artists programme (2025–2026).

The ensemble has also produced striking performance films, including *Young Again* (a setting of John Wilbye's *Thou art but young*) and Monteverdi's *Lamento d'Arianna*, alongside their contributions to Joanna Marsh's album *A Plastic Theatre* (Signum Records, 2025). Their video of Marsh's *In Winter's House* was featured as Gramophone's "Video of the Day." A new album of Stef Conner's music is scheduled for release in 2026.

With artistry that bridges tradition and innovation, The Lyons Mouth is carving out a distinctive and compelling voice in today's choral landscape.

ENSEMBLE XÀCARA (CH)



The Xàcara Ensemble brings together five young professional musicians — occasionally joined by a guest singer — from Costa Rica, France, Hungary, Latvia, and the United States, all graduates of the Schola Cantorum Basiliensis and the Jazzcampus Basel. In search of a new, poetic, and dynamic musical identity, they arrange and compose their own music, blending early music, jazz, and other contemporary influences. In 2024, the ensemble performed at the Spiegelungen Festival at the Bird's Eye Jazz Club in Basel. Since then, they have been working on their debut album under the direction of Guillermo Klein.

Ensemble Matica de Flor

Ariane Le Fournis – mezzo-soprano and percussion

Juliette Guichard – viols and medieval fiddle

Martin Billé – early plucked strings and voice

Emma Crumpton – recorders and bansuri flute

Furore Ensemble feat. Mylène Kroon

Oksana Pinchuk – baroque violin

Sophia Hegewald – baroque oboe

Louisa Kaltenbach – baroque cello

Oksana Shnit – harpsichord

Mylène Kroon – singer, live electronics

The Lyons Mouth

Ailsa Campbell (Vg), Joy Sutcliffe, Jacob Ewens, Sam Gilliatt, Thomas Lowen (voices)

Ensemble Xàcara

Nóra Szabó – harpsichord and portative organ

Owen McCready – violone and double bass

Nelson Briceño – percussion and drums

Isabella Leitherer – violin

Camille Aubry – recorders

THE MASTERCLASSES

LED BY

PHILIPPE PIERLOT



The Belgian viola da gamba player, Philippe Pierlot, started by studying guitar and lute. Later he decided to concentrate entirely on the viola da gamba.

Philippe Pierlot directs the Ricercar Consort ensemble with whom he interprets mostly works of the 17th century, revealing unknown compositions to the public. Several contemporary pieces were written for him, and he is also one of the rare «baryton» players, very peculiar instrument for which Haydn wrote more than 150 trios and other pieces.

Among his recordings specially should be mentioned Heinrich Schütz' oratorios *Auferstehung* and *Sieben Worte*, German 17th Century Works for Viols, *Défense de la Basse de Viole*,... In 1995 he started the recording of the complete works of Marin Marais, and in 1998, he realised an adaptation for viols and plucked instruments of the opera *Ritorno d'Ulisse*, given in important European festivals with great succes (Berlin,Vienna...)

Philippe Pierlot is frequently invited to direct important works which he restores or adapts. For example, in 1999, Marais' *Sémélé*, which had not been performed for 300 years, and for which he recomposed the missing instrumental parts.

Philippe Pierlot taught at the Hochschule für Musik, Trossingen, Germany. He now teaches at the Brussels and The Hague Conservatories.

SOFIE VANDEN EYNDE



Sofie Vanden Eynde was born in Lommel, Belgium. She studied guitar from an early age and her interest in the poetic music of the Renaissance and Baroque led her to study lute and theorbo. She studied with Philippe Malfeyt at the Ghent Conservatory and graduated with honours in 2002. She then embarked on further studies with Hopkinson Smith at the Schola Cantorum in Basel.

Sofie has gained an international reputation as a specialist in historical plucked instruments. She regularly performs with ensembles including Il Gardellino, Apotheosis, Apsara, A Nocte Temporis, Hathor Consort,... As a duo, she has played with Lieselot De Wilde, Deborah Cachet, Romina Lischka and Emma Kirkby,... In 2012, Sofie set up Imago Mundi, an ensemble which aims to foster encounters between different branches of the arts and kinds of music: eastern and western, old and new. Divine Madness, their first production, enjoyed national and international acclaim. In My End is My Beginning, a performance inspired by the fascinating life and myth of Mary, Queen of Scots, premiered at Operadagen Rotterdam in 2018 to rave reviews. During the 2019-2020 season Sofie worked on Murmuring Muses And Whispering Jinn, a conversation between her instrument, the lute, the oud, as played by Saad Mahmood Jawad, and the poetry of Mahmoud Jaber amongst others. She also developed A New Advent, a programme of alternative Christmas music focusing on the darker side of the season of light. Fascinating projects on burn-out (Vanishing Point - Verdwijntijd) and destruction and renaissance (T.E.N.E.B.R.A.E.) are currently in the works. Over the past few years, Sofie has performed at festivals and concert venues both in Belgium and further afield (Styriarte, Valletta Baroque, Oude Muziek Festival Utrecht, Festspiele Sanssouci Potsdam, MA-Festival, Festival van Vlaanderen Mechelen, Händel Festival Halle, BOZAR, AMUZ, Concertgebouw Brugge, Wigmore Hall, Kasteelconcerten (NL), ALBA NOVA, de Grote Post, 't Schaliken, Operadagen Rotterdam, Miry, museum Vleeshuis, MUBAFA, Dublin National Concert Hall, ...) She has recorded for RAMEE, CORO, Phaedra, CYPRES, Aeolus, Fuga Libera, Paraty, Ricercar and K617.

ANN CNOP



Ann Cnop has been passionate about music since childhood. At seven, she was already inseparable from her violin and felt completely at home on stage. She studied at the Mechelen City Conservatory, where she received violin lessons from Frans Vos and chamber music coaching from Florent Van de Vondel. During this time, she won first prize at the Willem Kerstens Chamber Music Competition and was a finalist in the Herman Krebbers Violin Competition, opportunities that also led to early appearances as a soloist with various orchestras. At seventeen, Ann began her higher studies at the Lemmens Institute in Leuven with Elisa Kawaguti, earning her Master's degree (*magna cum laude*). She continued her training in baroque violin at the Royal Conservatory of Brussels with Sigiswald Kuijken, where she again graduated *magna cum laude* and received the Ingeborg Köberle Prize, awarded to the most promising students. Today, Ann is an acclaimed soloist and chamber musician, performing internationally from Mexico to Japan. She has appeared as soloist with La Petite Bande in Bach's Violin Concertos and Mozart's Sinfonia Concertante, and with Il Fondamento in Mendelssohn's Violin Concerto. She serves as concertmaster of Concert Royal Köln and Scherzi Musicali, and performs regularly with pianist Thomas Boodts. Her ongoing research focuses on Romantic performance practice, the subject of her doctoral thesis at Ghent University: "Das Freispiel: Research on Violin Technique in the Nineteenth Century, Applied to the German Repertoire." She earned her Doctor of Arts degree in 2019. In 2020, Ann founded Le Pavillon de Musique, becoming the first female artistic and business director of an early music ensemble in Flanders. Since 2008, she has also been concertmaster of La Petite Bande, conducted by Sigiswald Kuijken. In October 2021, she curated the first Early Music Festival Mechelen. Ann is also associated with Klara as a researcher and early music specialist, frequently appearing in broadcasts and interviews.

KATELIJNE LANNEAU



Today Katelijne Lanneau is considered one of the most versatile recorder players in Belgium. She likes to be challenged by music from the Middle Ages, polyphony from the Renaissance and new compositions from the 20th and 21st century. With her strong stage presence, expressive style, refined sound and speaking articulation she fascinates her audience time and again.

In the past Katelijne often performed on stage with renowned ensembles such as baroque orchestra B'Rock (René Jacobs and others), Collegium Vocale Gent (Philippe Herreweghe) and Canto Coronato (David Catalunya). Today she mainly focuses on the realization of her own projects. As a member of the recorder consort B-Five she performs throughout Europe and regularly makes radio and CD recordings. She is also active with the ensemble for medieval music 'Il nostromo del Sogno'. She has played first performances of compositions by Frederik Neyrinck, Angélica Castello, Carl Rütti, Anna Trauffer, Frank Nuyts and others. With her passion for early and new music, Katelijne inspires musicians of all ages and levels. She is a guest lecturer at the Conservatoire Royal de Bruxelles. As a recorder teacher at the Jetse Academy, she has a lively recorder class and coordinates the early music department Early Music & beyond.

WORKSHOPS & TALKS

FEAUTURING

6.11 @10:15, Auditorium Bob de Moor

***THE RIGHT QUESTIONS: FROM AUTHENTICITY TO CONNECTION
(EN) SERGIO ROBERTO GRATTERI***



In this interactive session we will explore which preliminary questions we should ask ourselves before creating a musical concept, how to genuinely connect with new (and old) audiences and how we can find our own musical story to tell as a musician/ensemble. Be ready to get real and bold!

SERGIO ROBERTO GRATTERI (DAS HAUS)

Shortly after completing his studies in musicology and cultural management at the universities of Leuven (BE), Venice and Rome (IT), he further developed his professional career in the field of cultural programming and arts mediation at organizations such as the International Yehudi Menuhin Foundation, Europalia, Interpreti Veneziani (IT), De Pianofabriek and the Munt. As coordinator of Audience Engagement Music and Transversal projects at BOZAR, he developed innovative participation concepts to introduce new audiences to classical, jazz and world music in collaboration with renowned orchestras and artists, such as the Mahler Chamber Orchestra, the London Symphony Orchestra, Joyce di Donato, Fred Hersh, Ibrahim Maalouf and many others. For example, he conceived and/or co-programmed the Bozar Music Opening Night, the Big Bang Festival and the United Music of Brussels, a unique collaboration between BOZAR, the La Monnaie and the NOB.

Inspired by his strong belief that art is a powerful tool for social cohesion and change, he initiated various urban projects such as Singing Brussels, Homelands, Places of belonging and Sounds for the Soul: In 2021, he launched DAS HAUS, a new Brussels-based performance and work space for innovative classical music projects. As a freelance curator, dramaturg and facilitator, he regularly accompanies and coaches festivals, music ensembles and European cultural institutions such as Esch 2022 European Capital of Culture (LU) in defining new strategies for audience mediation and in setting up innovative models of artistic programming. Within the corporate world he curates activities and workshops on better leadership through art. In 2024, he was nominated as a fellow of AFIELD, an international network for cultural changemakers, for his achievements as founder and artistic director of DAS HAUS. Finally, he complements his activities as a panel host, keynote speaker on innovative programming and since 2022 as a guest lecturer in Cultural Mediation at the House of Training in Luxembourg.



6.11 @11:50, Auditorium Bob de Moor

THE BRUSSELS CONSERVATORIES LIBRARY: ADVENTURES AND CHALLENGES OF A GOLDEN HERITAGE (EN)

HUGO RODRIGUEZ



In the heart of Brussels, in the Sablon district, stands the historic building of the Royal Conservatory, a prestigious institution founded in 1832, just two years after the country's independence. For several decades, news reports have highlighted the dire condition of this majestic building, designed by eclecticist architect Jean-Pierre Cluysenaar. Fortunately, it has been undergoing renovation since the summer of 2024—a promise of renewal that will allow it to regain its former splendor. What is less known is that inside this building lies the largest music library in Belgium and one of the most important in Europe. Internationally renowned for its collections spanning over 7,000 meters of shelving, from medieval music to the 21st century, it preserves extraordinary documents linked to figures such as Mozart, Rossini, Massenet, Messiaen, La Malibran, Liszt, Schubert, Telemann, C.P.E. Bach, and Farinelli. It also houses extensive collections related to Belgian heritage, as well as a manuscript containing excerpts from the first opera in history.

This lecture invites you to explore the treasures of this library, as well as its eventful history from Belgium's independence to the present day. It will also be an opportunity to reflect on the challenges faced in our troubled times by a heritage institution of European significance such as this one.

HUGO RODRIGUEZ (CONSERVATOIRE ROYAL BRUXELLES)

Hugo Rodriguez is the curator of the library of the Conservatoire royal de Bruxelles (French-speaking institution). He has previously worked at the Royal Library of Belgium (KBR) and the Museum of Musical Instruments (MIM). He holds a doctorate in musicology from the Université libre de Bruxelles, where he teaches, and is the author of a PhD on the question of meaning in music, viewed from the perspective of history, philosophy and cognitive science. He is also conducting research into comedy in music and Belgian musical life. He was one of the curators of the exhibition Toots 100: The Sound of a Belgian Legend and has co-organised other projects (symposiums, conferences, concerts and publications) to mark the centenary of the birth of Toots Thielemans.



6 NOV. @13:15, Auditorium Bob de Moor

REACHING OUT TO PROGRAMMERS AND ORGANIZATIONS (EN)

JAN VAN DE BORRE



How do you reach a programmer, organisation or festival? And how do you open the door to a conversation that will ultimately lead to dialogue, a concert and, eventually, a structural collaboration? Prepare yourself with a dossier, an online presentation, an initial email and an elevator pitch. We will then discuss all of this together based on my experience at MA Festival. The more you can present, the better. The more we can hear you play, the nicer.

JAN VAN DE BORRE (MA FESTIVAL/KLARA FESTIVAL)

Jan Van den Borre began his career as a flutist with renowned ensembles such as Collegium Vocale Gent, Vox Luminis, Il Fondamento, Gli Angeli Genève, Millenium Orchestra and Anima Eterna. With these and other companies, he made recordings and gave concerts throughout Europe, Asia, the United States and South America. In 2022, he decided to stop playing and built up a strong reputation in the cultural sector, first as artistic coordinator at Collegium Vocale Gent and then as intendant at Il Gardellino Baroque Orchestra. He is currently artistic director of MA Festival Brugge, where he combines early music with contemporary music, visual arts and literature, always with an eye for strong social relevance. He is also active as an artistic researcher at the AP University College in Antwerp. From 1 January 2026, he will become general and artistic director of Klarafestival in Brussels.



6 NOV. @14:15, Auditorium Bob de Moor

ARTISTS AS A PRODUCT OF COMMUNICATION (EN)

CAMILLE DE RIJCK



The means of communication, which are developing in an almost fractal manner, are a double-edged sword for artists. Never before have they had such a wide audience. Never before have they been subjected to such tyranny of responsiveness. How can one keep a clear head in an environment perpetually reshaped by successive crises, where populist governments – and they are not alone – threaten to reduce artists to mere entertainers while cutting subsidies? Artistic agencies are becoming scarce, fees are falling, and administrative formalities are becoming increasingly hellish. In the age of DIY, it is essential not to lose sight of the fact that an artist's primary vocation is to devote themselves to their art. Together, we will work on these issues during an interactive workshop.

CAMILLE DE RIJCK (FORUM OPERA/DIAPASON/INSTITUT ROYAL DE MUSIQUE ET DE PÉDAGOGIE)

In 1999, Camille De Rijck launched the website Forumopera.com, of which he is still the editor-in-chief today. The leading French-language media outlet dedicated to opera, the site receives around 180,000 visits per month. As co-artistic director of the Cypres label from 2006 to 2015, he served as executive producer on recordings by La Monnaie and the Paris Opera.

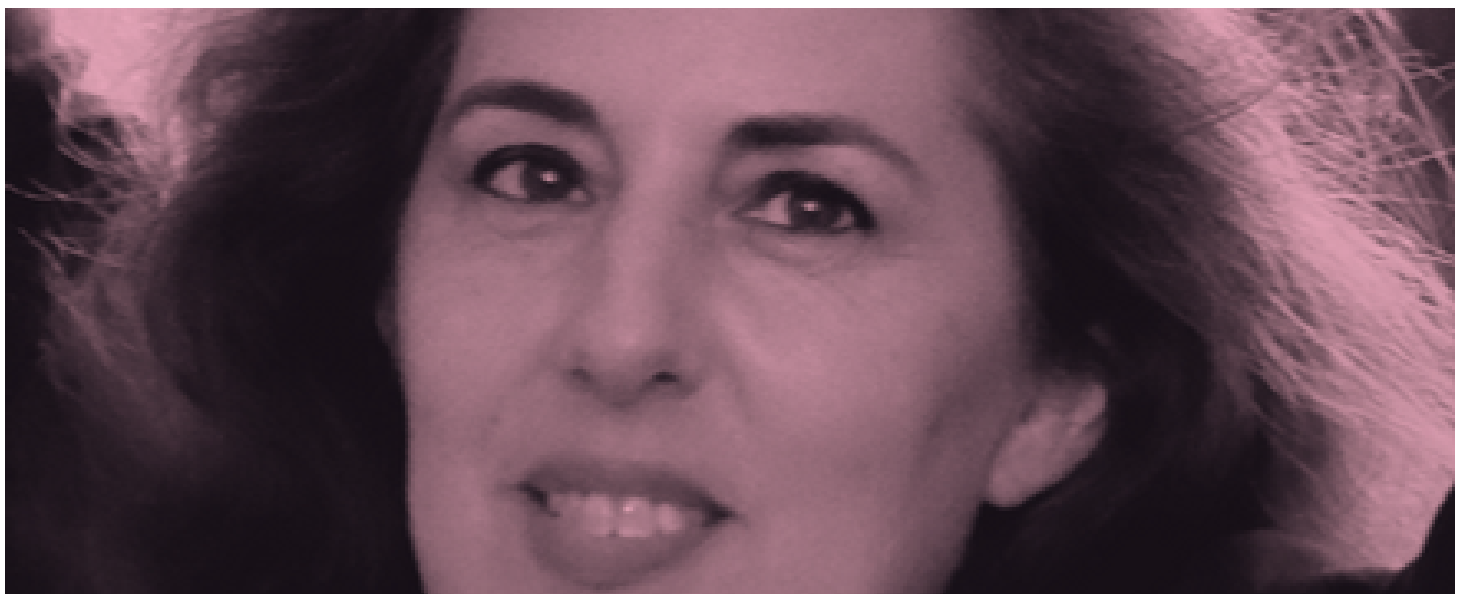
On Musiq3 he hosted daily radio shows between 2014 and 2023, including La Matinale, Demandez le programme, Chambre avec vue and La Conversation. On La Première, he was a cultural commentator on several news programmes. Between 2014 and 2019, and again in 2023, he presented the Queen Elisabeth International Music Competition on television and radio. In 2022, he joined the culture team of the daily newspaper La Libre Belgique and has been contributing to Diapason magazine since 2018. He writes articles for La Monnaie, the Opéra National de Paris, the Festival International d'Aix-en-Provence and the Britten/Pears Foundation in Aldeburgh. In 2017, he published a book of interviews with Christophe Rousset ('Pour que l'instrument chante' / Philharmonie de Paris) and, on the occasion of his 70th birthday, a book of interviews with Philippe Herreweghe (Phi). He is currently preparing a new book with pianist Pavel Kolesnikov. In 2019, he gave lectures on music journalism at the University of Bologna, the University of Geneva and the Conservatoire National Supérieur de Musique et de Danse de Paris. In 2020, he became a professor at the Royal Institute of Music and Pedagogy (Namur), where he leads a seminar class (notably on non-violent communication and burnout prevention among young artists) and, since 2023, courses in marketing and communication. He is now head of communications at the Institute. Camille De Rijck is a Chevalier des Arts et des Lettres of the French Republic.



6 NOV. @15:45, Auditorium Bob de Moor

MUSIQUE CLASSIQUE ET JEUNE PUBLIC : UNE SENSIBILISATION PAR LA TRANSMISSION, UNE VOCATION, UNE MISSION, UNE NÉCESSITÉ ? (FR + EN)

EMMANUELLE SOUPART



(FR) Comment captiver un public qui, souvent, n'a jamais entendu de musique classique ? Comment transmettre la passion d'un art exigeant à une génération bercée par l'immédiateté et le numérique ? Faire découvrir la musique classique au jeune public est un enjeu majeur pour l'avenir. Car si cette musique demeure un espace d'émotion, de liberté et de profondeur, elle ne peut exister pleinement sans partage. Communiquer, transmettre et éveiller : trois approches devenues aussi essentielles que la performance pour les artistes d'aujourd'hui. Mais comment s'y prendre ? Faut-il se réinventer pour capter l'attention, ou simplement apprendre à mieux transmettre ce que l'on aime ? Certains musiciens possèdent naturellement ce don de la transmission musicale, d'autres le développent au fil des expériences, des rencontres et du regard émerveillé des enfants. Il ne s'agit pas d'enseigner, mais d'ouvrir une porte : celle de l'émotion, de la curiosité, du dialogue. Cette rencontre nous invite à réfléchir au rôle du musicien dans notre société : artiste, interprète... mais aussi médiateur. Au travers de quelques témoignages et d'échanges avec le public, nous explorerons différentes manières d'éveiller l'attention du jeune public et de susciter chez lui l'envie et la curiosité de découvrir la musique classique autrement.

(EN) How can we engage an audience that has often never heard classical music? How can we convey the passion for a demanding art form to a generation steeped in immediacy and digital technology? Raising awareness of classical music among young audiences is a major challenge for the future. While this music remains a realm of emotion, freedom, and depth, it cannot fully exist without sharing. Communicating, transmitting, and awakening: three approaches that have become as essential as performance for today's artists. But how do we go about it? Do we need to reinvent ourselves to capture attention, or simply learn to better convey what we love? Some musicians naturally possess this talent for musical transmission, while others develop it through experiences, encounters, and the wonder-filled gaze of children. It's not about teaching, but about opening a door: that of emotion, curiosity, and dialogue. This meeting invites us to reflect on the role of the musician in our society: artist, performer... but also mediator. Through a few testimonies and discussions with the audience, we will explore different ways to awaken the attention of young audiences and arouse in them the desire and curiosity to discover classical music in a different way.

EMMANUELLE SOUPART (LES JEUNESSES MUSICALES)

Coming from a family with a turbulent history, she was raised with strong humanist values by young artists immersed in the world of art and culture. From an early age, she was nourished by literature, cinema, museums, and all forms of music — classical, world, pop-rock, chanson, and jazz. She studied at a music academy, practicing piano, singing, dance, and harmony, before graduating in Art History and Archaeology with a specialization in Musicology from the Université Libre de Bruxelles. She later attended the Institut des Arts de Diffusion in Louvain-la-Neuve, focusing on film and music editing. After early experiences in film editing and museum work, she took on the artistic direction of Jeunesses Musicales francophones de Belgique, a position she has held for over thirty years. There, she has led numerous national and international projects and represented the organization across a wide range of cultural contexts. She serves as an expert member of the Music Commission of the Wallonia-Brussels Federation, the Sabam Culture Commission, and the boards of IGLOO/Sowarex, Belgium Worldwide Music Network, and Homerecords. President of the non-profit Made in Brussels, she actively supports the work of choreographer and actress Isabella Soupарт. Her artistic insight and expertise are regularly sought by cultural institutions.



6 NOV. @16:45, AUDITORIUM BOB DE MOOR
**LES DROITS VOISINS DES ARTISTES-INTERPRÈTE ET
PRÉSENTATION DE PLAYRIGHT (FR)**
CHRISTIAN MARTIN



PlayRight est la seule société belge de gestion collective chargée de la gestion des droits voisins des artistes-interprètes tels que les musiciens, comédiens, danseurs et artistes de variétés ou de cirque. Créée par les artistes eux-mêmes, PlayRight veille à ce que ceux-ci reçoivent une rémunération équitable lorsque leurs prestations sont exploitées, que ce soit à la radio, à la télévision, sur les plateformes de streaming ou à travers la reproduction de leurs œuvres. Lorsqu'un artiste-interprète participe à un enregistrement, des droits voisins naissent automatiquement. Ces droits constituent une forme de protection complémentaire au droit d'auteur et garantissent qu'au-delà de l'auteur, l'interprète soit également rémunéré pour l'utilisation de son travail. PlayRight collecte ces rémunérations en Belgique et, grâce à des accords de réciprocité avec des sociétés sœurs à l'étranger, également à l'international. Les sommes perçues sont ensuite redistribuées à ses membres affiliés. En plus de sa mission principale de gestion des droits, PlayRight soutient les artistes à travers son initiative PlayRight+, qui encourage et finance des projets à portée sociale, culturelle et éducative. L'organisation défend activement les intérêts des artistes-interprètes, notamment en ce qui concerne la réglementation de l'exploitation numérique et des services de streaming, afin de garantir une juste rémunération à l'ère digitale. L'affiliation à PlayRight est gratuite. Les membres disposent d'un portail en ligne personnel leur permettant de déclarer et de gérer leur répertoire ainsi que de suivre leurs revenus. En somme, PlayRight est un partenaire incontournable pour toute personne qui contribue à la création artistique et souhaite s'assurer d'une rémunération équitable, en Belgique comme à l'étranger.



6 NOV. @16:45, SALLE DE L'HOROLOGE
**"THERE IS NOTHING NEW EXCEPT WHAT HAS BEEN
FORGOTTEN": A REFLECTION ON THE FUTURE OF EARLY
MUSIC ROUND TABLE (EN) WITH MATTEO GEMOLO**



This roundtable invites a discussion on the evolving identity of Early Music in the 21st century — from its countercultural roots in the 1960s to its current role as a plural, interdisciplinary, and forward-looking field. Once defined by ideas of “authenticity” and “historical correctness,” Early Music has become a vibrant ecosystem of voices, methods, and creative experiments, following different directions and intertwining with a number of further disciplines and different styles. The conversation will explore three interrelated pillars that sustain its vitality today: sources, instruments, and context. How can performers move beyond imitation to engage in a genuine dialogue with the past? What new meanings emerge when “early” instruments are reimagined in contemporary music? And how can we re-enact the social and emotional functions of Early Music for modern audiences through cross-disciplinary approaches involving dance, theatre, visual art, and technology? Rather than offering definitive answers, this roundtable aims to open a space for reflection and exchange among artists, scholars, and audiences — reaffirming Early Music as a living conversation between past and present.

DR MATTEO GEMOLO (CSBF)

Dr. Matteo Gemolo is a flutist, musicologist, and artistic director whose work bridges Early Music and contemporary creation. A specialist in historical flutes, he performs internationally with leading ensembles such as Millenium Orchestra, Scherzi Musicali, and Orchestra Ghislieri, appearing at major venues and festivals including Concertgebouw Brugge, Bozar, De Singel, Festival Ambronay, Festival Sablé, Festival Oude Muziek Utrecht, Biennale di Venezia, and Ravenna Festival. He is the Founder and Artistic Director of Coudenberg Sound Box Fest in Brussels, a festival exploring the city’s heritage through innovative dialogues between early and contemporary music. Under his leadership, the festival has grown exponentially, developing new interdisciplinary projects, digital initiatives, and more. He also leads ReCoudenberg 2025–2031, an ambitious collaborative project connecting research, performance, and cultural heritage through partnerships with major national and international institutions. As a recording artist, Gemolo has released solo and chamber albums for Arcana/Outhere Music, and orchestral recordings for Ricercar/Outhere and Etcetera Records. His academic work includes lectures at the Royal Northern College of Music, the Orpheus Institute, and Cardiff University, and contributions to peer-reviewed journals. He is also co-author of the forthcoming Routledge volume *Historical Performance and New Music: Aesthetics and Practices* (2024).

WHAT'S NEXT?

After this 2-day Training Lab, the jury will evaluate the performances of the four ensembles and select the winner, who will receive:

- A €1000 cash prize;
- The opportunity to perform at CSBF 2026 (theme War & Peace) as part of our signature double-concert series alongside an internationally acclaimed ensemble;
- A professionally produced video and audio recording, which may be featured in the CSBF audio guide for the archaeological museum.

The winning ensemble will be announced on December 14th during the closing evening of the 5th edition of CSBF.

CSBF25 TEAM

DIRECTOR TO THE COUDENBERG PALACE

Frédérique Honoré

CSBF ARTISTIC DIRECTOR

Matteo Gemolo

SCIENTIFIC COLLABORATOR OF THE COUDENBERG PALACE

Laetitia Cnockaert

CSBF ASSISTANT OF THE ARTISTIC DIRECTOR

Alexandre Henry

CSBF PRODUCTION MANAGER

Justyna Novakovic

CSBF CULTURAL MEDIATION COORDINATOR

Eurydice Novak

CSBF ADMINISTRATION

BelArts asbl / vzw

GRAPHIC & COMMUNICATION

Annelies Stalpaert

CSBF VIDEOGRAPHER

Timo El Abdellaoui

CSBF PHOTOGRAPHER

Giancarlo Maria Ricci

TICKETS

Reservation via: info@soundboxfest.com

- One-day ticket: **€20**
- Two-day ticket: **€30**