

ORPHEUS

INSTITUTE

*Advanced Studies & Research
in Music*

SEMINARS

Academic Year
2007-2008

**KORTE MEER 12
9000 GHENT, BELGIUM**

www.orpheusinstituut.be

WELCOME

Orpheus Institute

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Introducing Orpheus Institute

Orpheus Institute has been providing post-graduate education for musicians since 1996, and introduced a doctoral programme for performers and composers in 2004.

It acts as an umbrella institution for Flanders and is co-governed by the music and dramatic arts departments of all four Flemish colleges, which are therefore strongly involved:

- Royal Conservatory of Antwerp (Music Department of Hogeschool Antwerp)
- Royal Conservatory of Brussels (Music Department of Erasmushogeschool Brussels)
- Royal Conservatory of Ghent (Music Department of Hogeschool Ghent)
- Lemmensinstituut Leuven (Music Department of the Institute for Higher Education in the Sciences & Arts)

Mission Statement

Orpheus Institute is a forum where musicians can expand their artistic training by supplementing it with practice-oriented research.

Orpheus Institute wishes to explore the areas of artistic research, act as an umbrella centre of excellence, and play an innovating part in Flanders and beyond.

On an international level, Orpheus Institute is recognised as an artistic research centre where musicians can take on the artistic and social challenges of the future.

Study Programs, Congresses, Seminars

Musicians are often faced with questions resulting from their musical practice. Orpheus Institute allows performers and composers to deal with those questions in an inspiring, scholarly, working environment, while leaving them ample time to expand their musical endeavours. Orpheus Institute offers two curricula: a Laureate programme and a Doctoral study programme.

The **Laureate programme** addresses both national and international graduates in music.

Within a flexible framework, students can conduct practice-based research into subjects related to their professional activities.

The Laureate programme is tailor-made and caters to the students' artistic choices and personal background. Orpheus Institute welcomes all musical styles and trends.

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with the support of



VLAAMSE
GEMEENSCHAP

Prominent mentors assist future laureates throughout their entire curriculum, preparing them for the “Laureate of the Orpheus Institute” title.

See our website (www.orpheusinstituut.be) for detailed information regarding our Laureate programme.

In 2004, Orpheus Institute, together with its Flemish partners and the conservatories of Amsterdam and The Hague, launched a **doctoral programme in the arts** called docARTES. Orpheus Institute organises this curriculum, which is open to both Belgian and international candidates. The doctoral title is awarded to musicians who have completed the entire doctoral programme. This programme starts with a two-year doctoral training period. Though students start their individual research at the beginning of their doctoral programme, they continue their research after completing the training course. During their individual research, students combine artistic performances at the highest level (concerts, recordings, performances, lecture-performances, etc.) with systematic theoretical reflection.

Thanks to a series of collaboration agreements with Orpheus Institute, this title is now awarded by both Flemish and Dutch universities. Please check the www.docartes.be website for further details about docARTES and the doctoral programme in the arts.

Orpheus Institute also addresses the music scene as a whole by organising **seminars, lectures, workshops, conventions** and **master classes** about subjects related to artistic research, (historic) musical practice, artistic testimonials, etc. Most events involve top-notch national and international musicians, artists and researchers from various disciplines.

Each year, Orpheus Institute organizes an **International Orpheus Academy for Music and Theory**. This international congress covers specific music-theoretical topics. Highly respected guest lecturers from all over the world establish fascinating links between the chosen topics and compositional, theoretical, performance-oriented and aesthetic contexts. Subsequent panel discussions involving the guest lecturers and a select audience (musicians, theoreticians, musicologists, and professors) often yield remarkable findings and open up new perspectives.

The essays by Academy guest lecturers are bundled into publications: the “Writings of the Orpheus Institute”, Orpheus Institute’s own **publication series**.

Orpheus Research Centre in Music

In the spring of 2007, Orpheus Institute launched its own **Orpheus Research Centre in Music [ORCiM]**. The Orpheus Research Centre focuses on practice-based research in music and addresses discipline-specific questions. By explicitly laying the foundations for this artistic research discipline, thereby developing the tools necessary for artistic research of the highest standard, ORCiM plays a unique role in the world of research and higher music education. A specialised and discipline-specific **library** supports the ORCiM-activities and is open to the general public (by appointment).

International Forum

Orpheus Institute is also well connected on a **European level**, where it plays a prominent part in the development of artistic doctoral studies and the concept of artistic research.

As such, Orpheus Institute is the founder of M.I.D.A.S., ‘Music Institutions with Doctoral Art Studies’, a European network for exchanging information and acquiring expertise in the field of music doctorates, and the E.M.P.A.R. working group, ‘Enquiry into Musical Practice as Research’, a think tank on Practice as Research.

As coordinating institute, Orpheus Institute is currently involved in a groundbreaking European curriculum development project: **Documa**, ‘Doctoral Curriculum in Musical Arts’.

Documa is developing the first joint European doctoral degree in the musical arts and is funded by the European Union (Erasmus Programme). Documa involves eight higher education institutions in three European countries, and is coordinated by Orpheus Institute.

Orpheus Institute aims at creating an **international research environment** that facilitates innovation and creativity in music as well as the extension of knowledge and artistic understanding. Orpheus Institute therefore actively initiates and encourages close collaboration between ORCiM and specialised music research centres in Europe.

Practical Information

Location All our activities take place on Orpheus Institute’s premises, situated, Korte Meer 12, 9000 Ghent, right in city’s the historic heart. Korte Meer is a street parallel to the Veldstraat (main shopping street) and is easy to get to by public transportation (bus lines 3 and 18 leaving from Ghent Dampoort Station, or trams 1, 21 and 22 from Ghent Sint-Pieters Station). When

travelling by car, follow the P-route leading towards the underground parking lot Kouter (P5) or the over ground parking at Korte Meer (P6).

Registration Please fill out the registration form at the back of this brochure and return it to Orpheus Institute, Korte Meer 12, 9000 Ghent, Belgium, or fax it to +32 (0)9/330.40.82. You can also register online via our website, www.orpheusinstituut.be, or by e-mail: info@orpheusinstituut.be.

Notice:

Chamber Music Seminar: a separate brochure for the Chamber Music Seminar is available upon request. Please use the registration form in this particular brochure to register for the Chamber Music Seminar.

Registration for the ‘International Orpheus Academy 2008 for Music & Theory: “Music Theoretical Dimensions of 18th Century Opera” is only possible online, through our website (from November 1, 2007 until January 31, 2008).

Tuition You will find the seminar fees at the end of each chapter in this brochure.

Registration is considered valid upon receipt of the amount due on our account: 734-3341722-81 (IBAN: BE36 734-3341722-81; BIC: KREDBEBB), Orpheus Institute, Korte Meer 12, 9000 Ghent, Belgium.

If the seminar of your choice is cancelled or fully booked, your money will be returned.

Contact Orpheus Institute, Korte Meer 12, 9000 Ghent, Belgium
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MUSIC ANALYSIS SEMINARS

Mo 22, Tue 23, Wed 24 & Thu October 25, 2007

ALLEN CADWALLADER
Schenkerian Analysis

In view of the success the Schenkerian Analysis seminars have had during previous years, the Orpheus Institute has once again invited American professor Allen Cadwallader who is undoubtedly one of the most eminent music theorists with respect to Schenkerian analysis.

Professor Allen Cadwallader will be giving a 4-day seminar consisting of two workshops:

Workshop No. 1 – Introduction to Schenkerian Theory

This 2-day workshop covers the fundamentals of Schenker's approach to analysis. The topics include: Counterpoint, Structural Melody, Imaginary Continuo, Harmonic Frameworks, Linear Techniques, Tonal Structure, Techniques of Melodic Prolongation, and an introduction to Schenker's system of graphic notation. During the second day passages and short compositions will be analysed. Some knowledge of harmony, counterpoint, and figured bass is preferable.

Workshop No. 2 – Advanced Schenkerian Analysis

This 2-day workshop continues from Workshop No. 1 with the analysis of longer passages and complete compositions. Schenker's approach in relation to 'Formenlehre' will be examined and the focus on small-scale formal units and more complex Binary, Ternary, and Sonata Forms. We will also consider how Schenker's approach to Motivic Relationships reveals both unity and contrast in tonal compositions. It is preferred that the participant has attended the Introductory Workshop (either from this or past years 2004/2006), or has other experience in Schenkerian theory.

Allen Cadwallader is Professor of Music Theory at the Oberlin Conservatory of Music (Ohio, USA), where he teaches harmony, counterpoint and Schenkerian analysis. He is co-author (with David Gagné) of "Analysis of Tonal Music: A Schenkerian Approach" and has published articles on Schenkerian theory in "Journal of Music Theory", "Music Analysis" and

"Music Theory Spectrum". He has presented workshops on Schenkerian analysis in Europe and the USA.

The seminar takes place at Orpheus Institute from October 22 until October 25, 2007, each day from 9.30 a.m. until 12.30 p.m. and from 2.00 p.m. until 5.00 p.m.

Registration is possible *until October 15, 2007.*

Fee: 20 euros per workshop and 35 euros for all four days.
Participants will receive preparation material for this seminar.

The seminar will be held in English.

MUSIC THEORIST IN RESIDENCE

Mo April 28 – Wed April 30, 2008

ROBERT GJERDINGEN

Further to an initiative of the Dutch-Flemish Music Theory Society, the academic year 2007-2008 will appoint an internationally recognized Music Theorist in Residence for two terms. The Amsterdam University and Conservatory, on the one hand, and Orpheus Institute, on the other, who act as partners in this initiative, are pleased to welcome professor Robert Gjerdingen (Northwestern University, Evanston) in November 2007 and April 2008.

This American music theorist specialises in research centred on the composition process in general, and the training curriculum of composition students in 18th-century Naples in particular. The findings of his research are both groundbreaking and important for theorists and performers who wish to familiarize themselves with this fascinating period.

Between November 28 and 30, 2007, Robert Gjerdingen will reside at the Amsterdam Conservatory and University. During his lectures and workshops, he will discuss the 'partimento' tradition of advanced unfigured basses, once deemed extremely important in the court musician curriculum of Italian conservatories.

During his April session at Orpheus Institute, Robert Gjerdingen will present both general and more specific aspects of his musical schema theory. More specifically, he will deal with the importance of remembering musical phrases and gestures for both composition and improvisation. The concepts of the schema theory will be illustrated with examples of 18th-century galant music. His theory helps us to understand how such intricate, elegant and finely crafted music could be written so quickly.

Robert Gjerdingen, who studied with Leonard B. Meyer, Eugene Narmour and Eugene K. Wolf at the University of Pennsylvania (PhD in 1984), has been teaching music theory, cognition and history at Northwestern University since 1994. The author of "Music in the Galant Style" (an essay about the various typical schemes of 18th-century court, chapel and theatre music), "A Classic Turn of Phrase: Music and the Psychology of Convention",

he has also translated Carl Dahlhaus' "Untersuchungen über die Entstehung der harmonischen Tonalität" from German into English.

The 'Music Theorist in Residence' seminar takes place at Orpheus Institute, from April 28 to April 30, 2008:
Mon, April 28: 10:00-12:00 a.m. & 2:00-4:00 p.m.
Tue, April 29: 2:00-4:00 p.m. + 8:00 p.m. (public lecture)
Wed, April 30: 10:00-12:00 a.m. & 2:00-4:00 p.m.

Registration for this seminar is open until *April 21, 2008* via the Music Theory Association's website: www.vvm.ahk.nl.

Admission: 40 euros. Admission is free for VvM members and professors/students at one of the host institutions (Orpheus Institute, Amsterdam Conservatory or University). New VvM members (37 euros/19 euros for students) are also welcome, of course.

The seminar will be held in English.

INTERNATIONAL ORPHEUS ACADEMY 2008

"Music Theoretical Dimensions of 18th Century Opera"

Wed April 11 through Sat April 14, 2008

The year 2008 will see Orpheus Institute's sixth edition of its "International Orpheus Academy for Music Theory".

During four days, highly respected performers, composers, and guest lecturers will meet (pre)professional musicians, music theorists and musicologists from all over the world. The Academy's aim is to allow a select crowd to work on the highest possible level for the sessions to be perceived as rewarding for all attendants and speakers.

The Orpheus Academy 2008's theme will be "Music Theoretical Dimensions of 18th Century Opera". Opera's complex and intricate structure confronts theorists and performers alike with daunting challenges. Though the expert combination of text, context, dramatic and musical elements is what this fascinating genre is all about, it also raises some questions regarding the creation, the performance and the interpretation of such works. The rich 18th-century opera tradition will provide the starting point for this Academy. In keeping with our desire to cover a clearly defined and thematically focused subject, this Academy edition will centre on Mozart's *Don Giovanni*. From a broader music-theoretical perspective, most subjects covered will be closely linked to performance practice. The Academy 2008 edition will concentrate on literary and historic, biographical, music-analytical, compositional and performance-oriented aspects.

A detailed programme will follow.
More information on the Orpheus Academy 2008 will become available through www.orpheusinstituut.be.

Professional music theorists, musicologists, students in music theory or musicology, musicians and other interested persons from all countries are welcome to the seminar. Please submit a biography and a motivation letter.

Attention! Please note that only 30 participants will be accepted. Application is only possible through Orpheus Institute's website (from *November 1, 2007 until January 31, 2008*)

The admission fee is 100 euros for students and 175 euros for non-students (*PHD students are considered to be non-students!*); this fee includes all lunches during the academy.

If desired, accommodation can be arranged by Orpheus Institute (60 euros per night for a single room in a Bed & Breakfast or 100 euros per person per night for hotel accommodation).

Some limited basic double rooms (twin beds) are available at 35 euros per person/per night.

ARTISTIC WITNESSES

At the Orpheus Institute

In collaboration with BOZAR MUSIC (Palais des Beaux-Arts, Brussels), Orpheus Institute is organising the 'Artistic Witnesses' series. This series invites musical icons, who often perform at the Palais des Beaux-Arts, to reflect on their artistic practice. While René Jacobs' and Skip Sempé's presence triggered a reflection on historic performance practice last year, this year's edition will focus on privileged witnesses with close links to prominent composers of the last century. Special attention will be devoted to Igor Stravinsky, Arnold Schönberg and Luigi Nono.

Fri November 23, 2007 from 10.00 a.m. until 4.00 p.m.

REINBERT DE LEEUW
"Toonmeesters revisited"

Reinbert de Leeuw is an internationally acclaimed musician. A pianist, composer and conductor, but also a programmer and promoter, Reinbert de Leeuw has made the promotion of modern, contemporary music his mission in life. Together with Cherry Duyns, he authored a highly regarded series of eight documentaries about contemporary composers (the 'Toonmeesters' series), some of which were awarded prestigious prizes at several festivals.

In "Toonmeesters revisited", five lectures will try to answer questions like: How should a musician deal with history? How does one's own interpretation of music relate to one's knowledge about the creative process of music?

The second of a series, the lecture at Orpheus Institute is a sequel to the introductory seminar at Leiden, in September. In Ghent, Reinbert de Leeuw will analyse two prominent 20th-century figures: Arnold Schönberg and Igor Stravinsky. He will look at how these composers can be approached in their own specific ways. The following works will be used as starting points: *Verklärte Nacht*, *Kammersymphonie* and *Pierrot Lunaire* (Schönberg), *Le Sacre du Printemps*, *Threni* and *A Sermon, a Narrative and a Prayer* (Stravinsky).

Dr. Peter Peters, culture and social science professor at Maastricht University will interview Reinbert De Leeuw. Frans de Ruiter, the dean of the Faculty of Creative and Performing Arts at Leiden University will act as moderator.

Reinbert de Leeuw teaches performance and analysis of contemporary music at the Royal Conservatory in The Hague. As a pianist and conductor, he mainly performs modern music. In 1974, he founded the Schönberg Ensemble, which quickly became famous for its performance of Schönberg's, Webern's and Berg's complete chamber music work. He is often asked as guest conductor by prominent Dutch orchestras, ensembles, and the 'Nederlands Kamerkoor'. In 1992, he was a guest conductor at the Aldeburgh Festival (England), and from 1994 to 1998, he was the artistic director of the Tanglewood Festival. In 2001, two Australian orchestras (Melbourne and Sydney) appointed him artistic advisor and resident guest conductor for contemporary music. Between 2001 and 2003, he was the artistic director of the 'Nederlands Jeugdorkest' summer academy at Oosterbeek (The Netherlands). On August 1, 2004, Leiden University appointed Reinbert de Leeuw professor of "performing and creative arts of the 19th, 20th and 21st centuries".

This artistic witness with Reinbert De Leeuw takes place at Orpheus Institute on November 23, 2007, from 10.00 a.m. to 4.00 p.m.

Registration is possible until November 19, 2007.

Price: 10 euros

The seminar will be held in Dutch.

Thu February 21, 2008 from 10.00 a.m. until 6.00 p.m.

*NURIA NONO & ANDRÉ RICHARD
Luigi Nono Seminar*

Like Pierre Boulez and Karlheinz Stockhausen, the Italian composer Luigi Nono (1924-1990) is considered one of the most important post-war music innovators. In his compositions, he seeks to combine social commitment with artistic ideals. The artistic innovations he introduced can still be felt among the new generation of composers and performers. While the memory of this influential and fascinating man is still vivid, Nuria Nono and André Richard are no doubt privileged witnesses of his creative and committed power. Their points of view and insights are of prime importance for those who wish to familiarise themselves with this subject.

Nuria Nono will talk about the life and work of her late husband, using unique video footage, sound bites and photographs. She will also discuss the activities of the Fondazione Archivio Luigi Nono.

André Richard will concentrate on Nono's later works, the integrated use of live electronics and the spatial qualities of Nono's sound. The musical implementation of a number of Nono's concepts will be illustrated by means of several compositions, like *Prometeo*, *Io, frammento dal Prometeo*, *Quando stanno morendo*, *Guai ai gelidi mostri*, *A Pierre*.

Nuria Schoenberg Nono and her parents fled Nazi Germany for the U.S.A in 1933. She studied at the University of California in Los Angeles (UCLA), married Luigi Nono in 1955 and has been living in Venice ever since. She is the chairperson of the "Arnold Schoenberg Center Foundation" in Vienna and the "Fondazione Archivio Luigi Nono" in Venice. She also acts as curatrix for various exhibitions related to Arnold Schoenberg and Luigi Nono. Moreover, she published "Arnold Schoenberg Self-Portrait" (1985), "Lebensgeschichte in Begegnungen" (1992) and "Arnold Schoenberg, 1874-1951".

André Richard studied singing, music theory and composition with Klaus Huber and Brian Ferneyhough at the Geneva Conservatory (Switzerland) and later at the Musikhochschule Freiburg (Germany). He then went on to attend Hans Peter Haller's "live electronics" classes at the experimental studio of the Heinrich Strobel Foundation in Freiburg as well as IRCAM in Paris. In the 1980's, he worked with Luigi Nono for the performances of Prometeo, Caminantes... Ayacucho and other compositions. In 1983, he performed Luigi Nono's Das atmende Klarsein with

Arturo Tamayo and the "Solistenchor Freiburg", which has since appointed him conductor. He made his debut as a conductor in 1988, at the occasion of the Polish premiere of Nono's *Quando stanno morendo*, Diario Polacco no 2.

Between 1989 and 2005, he headed the experimental studio of the Heinrich Strobel Foundation and the Südwestfunk radio station. He and his studio were involved in countless performances of new works based on integrated live-electronics tools.

The seminar with Nuria Nono and André Richard takes place at Orpheus Institute on February 21, 2008, from 10.00 a.m. to 6.00 p.m.

Registration for this seminar is possible *until February 18, 2008*.

Price: 10 euros

The seminar will be held in English.

'Artistic Witnesses' with Nuria Nono and André Richard was organised in cooperation with BOZAR MUSIC.

For tickets or further information on the concerts:

BOZAR BOZAR MUSIC
www.bozar.be
Info: 02/507 84 44
Tickets: 02/507 82 00

STUDY DAYS

Tue, December 18, 2007 from 10.00 until 5.30 p.m.

STUDY DAY ABOUT ARTISTIC RESEARCH

Following their first successful edition in 2006, the four Music and Dramatic Arts departments of the Flemish colleges and Orpheus Institute have decided to stage a second convention centred on 'artistic research'. It will once again focus on new trends in various research structures as well as on the subjects covered by several associations. This convention is a unique gathering point for artistic researchers, professors as well as students interested in an artistic research project or a doctorate in the arts.

During a series of lectures, the five member institutions will present general spearheads in artistic research, several research projects, concrete and practical challenges, etc. The lectures will be accompanied by presentations of more specific research projects.

The study day about Artistic Research takes place at Orpheus Institute on December 18, 2007, from 10.00 to 5.30 p.m. Registration is possible *until December 11, 2007*.

Price: 10 euros; admission is free for students/professors at the participating Flemish colleges.

The study day will be held in Dutch.

Tue January 22 2008, 10.00 a.m. until 1.00 p.m.

Wed February 2008, 10.00 a.m. until 1.00 p.m.

Wed March 2008, 10.00 a.m. until 1.00 p.m.

MAO SEMINARS

The four Music and Dramatic Arts departments of the Flemish Colleges and Orpheus Institute will organise three joint seminars about artistic research, called 'Module Artistic Research' [MAO].

Each seminar deals with one specific topic of the general and common discussion about artistic research. Experts of the various partner institutions and attendants are invited to discuss the current state of affairs and open up new perspectives for this young, yet rapidly evolving discipline.

Tue, January 22, 2008, 10.00 a.m. to 1.00 p.m.

Source Study

Wed, February 20, 2008, 10.00 a.m. to 1.00 p.m.

Supporting disciplines

Wed, March 12, 2008, 10.00 a.m. to 1.00 p.m.

Research management

The MAO seminars take place at Orpheus Institute.
Registration is possible *up to one week before the relevant seminar.*

Price: 5 euros per seminar; admission is free for students/professors at the participating Flemish colleges.

The seminars are in Dutch.

ORCIM SEMINAR

“The Musician as Listener.
An international seminar on the act
of listening in the musicians’ creative
research process.”

Wed, May 21; Thu, May 22 and Fri, May 23, 2007

In the spring of 2007, Orpheus Institute launched its own Orpheus Research Centre in Music [ORCiM]. The *Orpheus Research Centre* focuses on practice-based research in music and addresses discipline-specific questions. By explicitly laying the foundations for this artistic research discipline, thereby developing the tools necessary for artistic research of the highest standard, ORCiM plays a unique role in the world of research and higher education of music.

The two-day international seminar on Creative Listening, organized by ORCiM has several aims:
to contribute to the continuing dialogue on research in music, as viewed and performed by musicians themselves,
to aid and enhance the use and effectiveness of specific tools within this kind of research,
and to focus on the act of listening as a major research strategy in a wide variety of artistic research projects in music.

Practitioners from all music disciplines are invited to submit proposals for presentations (20 or 30 minutes) about artistic research projects in music, questioning or clarifying the practical consequences of the act of listening as a research strategy within their overall artistic research path. This listening can be the main focus of the research project to be presented, but it is equally interesting to try and elaborate on basic questions like:
What does the concrete act of listening contribute to the artistic research project?
How does personal listening experience influence one’s performances (compositions)?
How do musicians (learn to) listen to themselves while performing?
What does a musician, as a performer, composer or teacher, pay attention to in music?

A call for proposals will be posted on the website of Orpheus Institute very soon.

Confirmed keynote speakers are: Cornelius De Bondt and Eric Clarke.

Cornelis De Bondt studied composition and music theory at the Royal Conservatoire in The Hague (Netherlands). His composition teachers were Jan van Vlijmen and Louis Andriessen. In 1984, he concluded his study with the Prize for Composition. Since 1988, he has been teaching music theory at the Royal Conservatoire. In 2004, he started a new project of theory lessons for composition students called "The Technique of Beauty", an experimental class to explore the possibilities of designing tools for analysing beauty. In 2006 he was appointed composition teacher and coordinator for the theory for composition students.

Some of his major works: "Bint" for Hoketus (1979/80), the cycle "Het Gebroken Oor" (with "De Deuren Gesloten" and "Grand Hotel", 1984-1996), "De Tragische Handeling" for LOOS (1993), "Dame Blanche" for Walter van Hauwe and orchestra (1995), the cycle "Bloed" (1998-2002) and "Madame la Daufine" for orchestra (2004).

Eric Clarke has been appointed to the Heather Professorship at the Oxford University with effect from 1 October 2007. Professor Clarke will be a fellow of Wadham College. Before, Eric Clarke was Head of the Music Department at the University of Sheffield. Clarke is also Deputy Director of Research for the Arts and Humanities Division, and an Associate Director of the Arts and Humanities Research Council's Research Centre for the History and Analysis of Recorded Music (CHARM). Prof. Clarke is an Associate Editor of the journals "Music Perception" and "Musicae Scientiae", is on the editorial boards of "Empirical Musicology Review", "Music Analysis", and "Radical Musicology", and is a consulting editor for Psychology of Music. Prof. Clarke's research and teaching cover a number of areas within the psychology of music, music theory, and musical aesthetics/semiotics. He is the author of a recent monograph on listening, co-editor of a volume on empirical musicology, and has published 60 papers and book chapters on topics including expression in performance, the perception and production of rhythm, musical meaning, the relationships between music and language, music and the body and the analysis of pop music.

The ORCiM seminar takes place at Orpheus Institute from May 22, 2008, to May 23, 2008, from 12.00 to 6.30 p.m., and from 9.30 a.m. to 4.00 p.m.

Proposals for presentations are to be sent to the Orpheus Institute *before February 1, 2008!*

Admission: 50 euros; fulltime students pay 25 euros.
Fees include dinner on Thursday and lunch on Friday.

Participants whose proposals are accepted do not pay the admission fee.

WORKSHOP 'PRESENTATION AND INFORMATION TRAINING – SOURCE STUDY'

Wednesday, October 25, 2007, from 9.30 a.m. to 11.30 a.m.

Wednesday, November 21, 2007, from 7.00 p.m. to 9.00 p.m.

Wednesday, December 20, 2007 from 9.30 a.m. to 11.30 a.m.

Wednesday, February 20, 2008 from 4.30 p.m. to 6.30 p.m.

Dr. JAN CHRISTIAENS

Artistic source study and reference techniques

This curriculum is aimed at developing technical skills that allow researchers to devise a technique for the systematic gathering of, and reference to, research material for artistic research projects (presentation, thesis, publication, lecture-performance, etc.).

The workshop wants to provide general application guidelines that can be used for various artistic research approaches.

This workshop is divided over 4 theme-oriented sessions (the topics will be announced soon), all of which could also be attended in isolation. During the first introductory session on Thursday, October 25, 2007, Dr. Jan Christiaens will give an overview of the subjects that will be covered in the three remaining sessions.

Jan Christiaens studied piano, chamber music and song accompaniment at the conservatories of Antwerp and Ghent and also philosophy and musicology at the University of Leuven. In 2003, he received his doctoral degree in musicology with a thesis on the aesthetics of Olivier Messiaen, Karel Goeyvaerts and Karlheinz Stockhausen. He is currently a researcher and professor at the musicology department of the University in Leuven.

This workshop with Jan Christiaens takes place at Orpheus Institute.

Registration is possible *up to one week before each session*. As soon as the topics for this curriculum have been established, all information will be posted on www.orpheusinstituut.be.

Price: 5 euros per session.

This course will be held in Dutch.

CHAMBER MUSIC SEMINAR

Academic Year 2007-2008

Young, professional ensembles that are relatively new to the concert scene often need practical experience, professional artistic feedback and hints on how to get organized. Orpheus Institute can provide that—and more. Our chamber music seminar allows you and your fellow musicians to prepare a program or project of your choice.

Six musicians with a rich chamber music experience provide invaluable artistic tips and practical hints:

- Benjamin Dieltjens (clarinet)
- Toon Fret (recorder)
- Wieland Kuijken (viola da gamba)
- Piet Kuijken (piano)
- Tony Nys (viola)
- France Springuel (cello)

You will also be given the opportunity to organize a concert in Orpheus Institute's completely refurbished concert hall. This unique location may very well be a springboard for a long and rewarding performance career.

Are you ready for a project that exposes you to differing approaches and interpretations, with intense and fruitful discussions to boot? Then, don't hesitate to request our chamber music brochure. It explains who qualifies for this seminar, how to enrol, what is expected from the ensembles (for auditions), what the curriculum will look like, and which criteria are used for selecting successful entrants.

To request the brochure, simply send us an e-mail or give us a call: info@orpheusinstituut.be or +32 (0)9/330.40.81.

EXHIBITION

IMAGED SOUNDSCAPES Academic Year 2007-2008

With a view to encouraging contacts among the various art disciplines, Orpheus Institute each year organizes exhibitions of works by young Belgian artists.

The academic year 2007-2008 will be devoted to work by Roel Goussey and Dirk Verhaegen.

Architectural, constructive and partly typographic, **Roel Goussey's** work is characterized by a subtle play of shapes and colour variations. Through this process, Roel Goussey seeks perfect harmony.

Dirk Verhaegen's work also relies on the constructive and geometric tradition. Based on imagined mathematical principles or logical systems, he attempts to connect to a rational and scientific worldview. Dirk Verhaegen has been working on a series of transactions that often remind one of electronic music scores.

The works by **Roel Goussey** and **Dirk Verhaegen** will be on display at Orpheus Institute from October 19, 2007, through June 30, 2008.

The exhibition is open to the general public from Monday to Thursday, from 9:00 a.m. to 1:00 p.m. - 2:00 p.m. to 6:00 p.m. and on Friday from 9:00 a.m. to 2:00 p.m.
Please notify us in advance!

It goes without saying that the exhibition is also accessible during our seminars.

REGISTRATION FORM

Please fill out this form and send/fax it to following address or number:

Orpheus Institute, Korte Meer 12, 9000 Ghent, Belgium.
Tel: +32-(0)-9-/-330.40.81 — Fax: +32-(0)-9-/-330.40.82

name

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street + n°

.....

area code.....

city.....

country.....

tel.....

fax.....

e-mail.....

would like to register for:

Music Analysis Seminar – Schenkerian Analysis: Allen Cadwallader

Artistic Witnesses

Reinbert De Leeuw

Nuria Nono & André Richard

Study Days

Study Day about Artistic Research

MAO – Seminar ‘Source Study’

MAO – Seminar ‘Supporting Disciplines’

MAO – Seminar ‘Research Management’

ORCiM Seminar

Presentation and Information Training – Source Study

Wednesday, October 25, 2007, from 9.30 a.m. to 11.30 a.m.

Wednesday, November 21, 2007, from 7.00 p.m. to 9.00 p.m.

Wednesday, December 20, 2007, from 9.30 a.m. to 11.30 a.m.

Wednesday, February 20, 2008, from 4.30 p.m. to 6.30 p.m.

and pays the amount of.....euros

signature

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SEMINARS AT THE
ORPHEUS
INSTITUTE



ALLEN
CADWALLADER



REINBERT DE LEEUW



NURIA NONO



ANDRÉ RICHARD



ROBERT
GJERDINGEN



JAN CHRISTIAENS



CORNELIS DE BONDT



ERIC CLARKE



WIELAND KUIJKEN



BENJAMIN
DIELTJENS



TOON FRET



PIET KUIJKEN



TONY NYS



FRANCE SPRINGUEL