



QUEEN MUSIC  
ELISABETH CHAPEL

# Music Chapel

1939 – 2019: 80 Years of Excellence

*Tradition & Innovation*



MUSIC CHAPEL  
ANNIVERSARY

# Music Chapel

69 Artists in residence  
12 Associated Artists in residence  
25 nationalities

6 Masters in residence & 2 Guest Masters:

**José van Dam**, voice

*Chair granted by an anonymous donor*

**Sophie Koch**, Guest Master - voice

**Augustin Dumay**, violin

**Miguel da Silva**, viola & chamber music

**Gary Hoffman**, cello

**Louis Lortie**, piano

*Chair granted by Baillet Latour Fund*

**Artemis Quartet**, chamber music

**Jean-Claude Vanden Eynden**,

Guest Master - chamber music

*"Community Projects" Chair*

*Chair granted by Fondation Futur21*



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## Sous la Présidence d'Honneur de Sa Majesté la Reine Paola

Onder het Erevoorzitterschap van Hare Majesteit Koningin Paola

Under the Honorary Chairmanship of Her Majesty Queen Paola

La musique et la formation des  
jeunes me tiennent particulièrement  
à cœur et je me réjouis de les voir  
réunies au sein de la Chapelle Musicale  
Reine Elisabeth.  
Mon souhait le plus cher est que le  
niveau d'excellence de la Chapelle  
puisse aider des jeunes talents à donner  
le meilleur d'eux-mêmes et à construire  
une élite musicale internationale  
au-delà des cultures et des frontières.

Muziek en de vorming van jongeren  
liggen me erg nauw aan het hart  
en het verheugt me deze verenigd  
te zien binnen de MuziekKapel Koningin  
Elisabeth.  
Mijn innigste wens is dat het excellentieniveau  
van de MuziekKapel jonge talenten moge  
helpen om het beste van zichzelf te geven,  
en zo een internationale muzikale elite  
te vormen, over culturen en grenzen heen.

Paola →

Music and the training of young people mean a lot to me, and I am delighted to see them here at the Queen Elisabeth Music Chapel.

My dearest wish is that the level of excellence of the Music Chapel will help young talents to give their best and to create an international musical elite, beyond borders and cultures.



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# Introduction

## “The Music Chapel celebrates its 80th anniversary!”

The result of a reflection on musical training begun 20 years earlier by Queen Elisabeth with Eugène Ysaÿe, the Queen Elisabeth Music Chapel was inaugurated on 12 July 1939 in Argenteuil by the sovereign, on a site located on the edge of the Sonian Forest.

Queen Elisabeth left a recorded trace of this opening, at which she notably declared: *“I am delighted that the Musical Chapel, which bears my name, is now open to young musicians driven by their love of Art ...”*.

She was also pleased that the young talents, in this retreat free from any external concern, could devote themselves to the emotions of music, *“far from the commotion of the city”*.

Today, in 2019, the Music Chapel has become a centre of musical excellence that is among the best in the world. Every year it welcomes 70 young talents from a wide range of backgrounds. The two main guidelines are the high-level training by internationally renowned masters and artists, and access to the stage through a large number of concerts and productions in Belgium and around the world.

It is a joy, an honor and of course a source of great satisfaction for all those involved to celebrate 80 years of existence of the Queen Elisabeth Music Chapel:

- It is a joy to watch young musicians develop their talents on a daily basis under the guidance of their masters, the faculty and the teams. It is a joy also to give them so many opportunities to perform before a wide audience and of course before you, our faithful supporters and partners;

- It is an honor to serve the main mission of the Music Chapel, that of transmitting the art of music – a European heritage – through many generations of classi-

cal musicians since 1939;

- Lastly, it is a source of great satisfaction to observe that the Chapel in 2019 is setting an internationally recognized standard of excellence and that its name is associated with the select group of prestigious Belgian institutions that are often cited as exemplary.

Eighty years after its inauguration, Eugène Ysaÿe and Queen Elisabeth, the inspired and visionary initiators of this institution, would undoubtedly be proud of today’s Music Chapel and its reputation in this globalized world of ours.

Queen Paola has been supporting the Music Chapel more particularly since its renovation in 2004 and has been its Honorary Chairwoman since 2009. She joins the Board of Directors, all the young musicians in residence, the masters and professors, the team of the Chapel and its partners in saluting the excellence of the Chapel’s project, 80 years after its opening.

De nombreux défis sont encore à relever dans les prochaines années, l’ambition est grande et la motivation intacte.

Many challenges remain to be tackled in the coming years, but our ambitions are high and our motivation is intact.

Happy birthday, dear Music Chapel! We wish you a wonderful 80th anniversary party!



Bernard de Launoit  
Executive President & CEO



Vincent Pardoen  
Chairman



Queen Elisabeth Music Chapel in 1939



Queen Elisabeth Music Chapel in 2019

With the exceptional support of



## A bit of history

### The essence of the project

Following in the tracks of Franz Liszt, Henry Vieuxtemps and Henryk Wieniawski, the Belgian **violinist**, conductor and composer **Eugène Ysaÿe** set off on world tours that took him to Russia, Austria, England, Germany, Hungary, Poland, Sweden, Spain, Ireland, Latvia and Estonia, taking in Paris and going as far as the United States and Canada. In 1918, after many tours in America, including 55 concerts at Carnegie Hall, he even accepted the position of Music Director of the Cincinnati Symphony Orchestra. Upon his return from his international tours, Ysaÿe described to **Queen Elisabeth** the concert halls in which he had performed, enthusiastically detailing his discoveries in terms of artistic training programs offered to young musicians from around the world. In search of excellence, the result of these intimate conversations was a resolute desire to draw inspiration from this international musical experience and to provide Belgium with modern, efficient and state-of-the-art tools in the musical field. Among the major cultural projects of the inter-war period (the Centre for Fine Arts in Brussels, the National Orchestra of Belgium, the National Radio Institute), two projects, initiated by these two figures, were launched, first in 1937 with the creation of the Eugène Ysaÿe Competition (which became the Queen Elisabeth Competition in 1951) and then the Queen Elisabeth Music Chapel in 1939.

### Phase I

The foundations: Queen Elisabeth Music Chapel **Music Chapel “Musical programmer”**

#### ■ Construction & inauguration (1937–1972)

In 1938, **Count Paul de Launoit** offered H.M. **Queen Elisabeth** the optimal conditions to realize her dream by making an estate available, by financing and supervising the construction, and also by successfully convincing a circle of patrons to join them in the process of creating the **Queen Elisabeth Music Chapel**. From the moment it opened on 12 July 1939, the building fulfilled its role as a “center of excellence for artistic training,” hosting eight artists in residence and enabling them to rehearse individually, day and night, among others thanks to the particular care given to the acoustic insulation of the housing studios. What the Villa Medici in Rome was for the visual arts, the Musical Chapel of Queen Elisabeth would be for music. The building designed by architect **Yvan Renchon** combines judiciously a workspace and an ideal environment conducive to concentration, work, meditation, friendliness and a sense of sharing. The Music Chapel invited the elite of the Belgian and international music scene to join the project and teach or give master classes: **Léon Jongen**, **Eduardo del Pueyo**, **Arthur Grumiaux**, **André Gertler**, **Zoltán Kodály**, **Jean Absil**, **Jo Alfidu** ou encore **David Oistrakh**.

More than a simple technical or theoretical transmission, training became part of the totality of artistic creation. The master’s priority was to develop the young musician’s artistic personality by giving him or her more and more autonomy in the development of their



*H.M. Queen Elisabeth - Comte Paul de Launoit*



*Yoshua Epstein, violin - Jean-Claude Vanden Eynden, piano*



*Edouard del Pueyo, piano - Jules Gentil, piano - Léon Jongen, composer*

maturity and artistic sensitivity.

Besides artistic training, professional integration was inscribed as an objective in the very foundations of the institution, which positioned itself, from the outset, as a “Cultural Programmer.” The artists in residence were integrated alongside their teachers into the Chamber Orchestra of the Music Chapel on the occasion of the first Gala concerts, which were then institutionalized through the launch of the season ticket for the first season of 1940–41 that comprised 16 symphonic concerts.

Admitted until then as external students, the construction of the annex in 1953 opened the residence to women and, moreover, allowed the Queen Elisabeth Competition to establish the in-house residency of its finalists during the week of preparation for the imposed concerto.

#### ▪ Perpetuation (1972 – 2003)

In 1972, alongside H.M. **Reine Fabiola**, it was then up to his son **Comte Jean-Jacques de Launoit**, to take up the torch by carrying out the renovation and enhancement of this architectural gem, a jewel of our country. In 1984, in anticipation of the celebrations for the 50th anniversary, he founded “Les amis de la Chapelle Musicale” (The Friends of the Music Chapel), which made it possible to finance the renovation of the building in 1989 (roof, façade, frames and silk fabrics). On 27 May 1994, the heritage authorities of the time officially listed the building (dining room, main studio and eight housing studios), recognized for the quality of the materials used, such as the Perzel lights, the De Coene furniture, the Murano chandelier that has pride of place in the Queen’s Studio, the stretched silk fabrics, and the padding on the studio doors. The refinement includes such details as the branding of the dishes with the seal

of the Music Chapel, linking forever to this successful project the double EE symbolizing Elisabeth and perhaps suggesting Eugène. This official designation was all the more justified as the architect, Yvan Renchon, had designed a building that is unique in its kind, specifically intended for and centered around music. Lastly, the park was laid out in such a careful way as to project the building as a kind of transatlantic ship floating on a sea of gravel, a ship whose majestic silhouette is reflected in the pool of water. This particular attention was a further argument for the listing of the park with the building.

## Phase II

### Development of the artistic content & International openness (2003–...)

#### *Music Chapel “Coproducer & Producer”*

Under the Honorary Chairmanship of **Queen Paola**, the institution has been entrusted since 2003 to **Count Bernard de Launoit** who, for nearly 20 years, has been continuing his grandfather’s work by bringing the Music Chapel into the twenty-first century. He has provided the necessary impetus to develop, both exponentially and successfully, artistic projects that are open to the international scene, thus providing access to artistic quality recognized around the world and joining the quest for excellence that inspired Queen Elisabeth and Eugène Ysaÿe already.

While fully respecting the institution’s foundations, his status as a unifier enabled him to gradually broaden and professionalize the structure by surrounding himself with cultural partners and a team devoted to the project. With intuition and talent, he has pursued the founders’ vision by developing in a remarkable manner

the artistic project, the launching of young people on the international stage, the infrastructures that are increasingly taking the shape of a musical campus in its own right, and also by constituting an instrument fund.

#### ▪ Institutional openness

The development of the artistic program would probably not have been as rapid without the restructuring phase of the institution: merger with the *Euphonia Foundation* thanks to the help of its president **Jean-Charles Velge** and recapitalization of the Music Chapel by the *Philharmonic Society* chaired by **Jean-Pierre de Bandt**. Inspired by the Anglo-American model, Bernard de Launoit set up an unprecedented public/private financing (80/20%). The project’s growth was thus consolidated by the support of public and parastatal agencies such as Science Policy, the Wallonia-Brussels Federation, the Province of Walloon Brabant and the National Lottery, and by the arrival of new sponsors (Proximus, ING & Ginion) and the valuable contribution of foundations such as Bernheim, Baillet-Latour and Futur 21. Finally, he built up a loyal constellation of patrons from Belgium, bolstered by the American Friends (launched in 2017 under the presidency of **Georges Ugeux**) and the Canadian Friends (launched in 2019). He also established a method by which to sponsor young people in training and professorships. Of course, this adventure could not be realized without a passionate team inspired and driven by the project. Today, challenges include continuing the artistic development, increasing residency capacity and finally creating an Endowment Fund.

The cornerstone of the “2004” educational project is based, on the one hand, on the presence of masters in residence who also pursue a professional career and, on the other hand, on the transmission of knowledge

to their young musical talents. The act of passing on an aesthetic and a philosophy of music is at the heart of the masters' mission.

#### ▪ Open to the world

Since 2004, the Music Chapel has given a new dimension to its artistic direction by attracting internationally renowned masters in residence, such as pianists **Abdel Rahman El Bacha**, **Maria João Pires**, cellist **Garry Hoffman**, violist **Miguel da Silva** and more recently **Louis Lortie**.

At the same time, and continuing the Belgian violin school, the Chapel launched a violin section under the direction of **Augustin Dumay**, the 7th generation of a line that includes his teacher Arthur Grumiaux as well as Eugène Ysaÿe, Henry Vieuxtemps and Charles de Bériot (1802–1870). The Belgians **Yossif Ivanov** and **Lorenzo Gatto**, trained by the master and in turn members of the faculty at the Music Chapel, today represent the direct descendants of this heritage. It was therefore only natural for them to feature on the recording of part of the box sets dedicated to Vieuxtemps or the Tribute to Ysaÿe, coproduced with Outhere as part of the *Music Chapel CD Collection*.

Similarly, when the voice section was launched, the notion of knowledge transmission, expressed in the informal transmission of professional experience, took on a very particular meaning in the person of **José van Dam**, joined a few years later by **Sophie Koch**.

Lastly, by merging and taking over the chamber-music master classes of the *Euphonia Foundation*, the Music Chapel launched its chamber-music section under the direction of the **Quatuor Artemis**.

#### ▪ Open to a network of international cultural partners

Past posters demonstrate the importance of professional integration, the very essence of the Institution and its

basic objective.

It was in 2004 that the desire to work on professional integration took a new turn by opening up the institution to the outside world in two ways. Besides the internationalization of the faculty and the community of young musicians that revolve around the project, it would open up to a network of Belgian partners such as concert halls (Bozar, Flagey, La Monnaie, etc.), Belgian orchestras and choirs (*ONB*, *Bruphi*, *OPRL*, *ORCW*, *DeFilharmonie*, *Vlaams Radio Koor*, *Octopus*, etc.).

From then on the Music Chapel acted as a coproducer. The **“MuCH on Stage”** program quickly encompassed more than 250 concerts per year, initially in Belgium. After that, the doors of prestigious concert halls and festivals began to open in Europe (France, Italy, the Netherlands, Austria, Switzerland, Spain). It would then also be the turn of major foreign orchestras to invite soloists from the Chapel in the context of coproductions: *London Chamber Orchestra* in 2008, *Metropolitan Orchestra of Lisbon* in 2009, *Sinfonia Varsovia* in 2007, *Kansai Philharmonic Orchestra* (Japan), *Musica Viva* (Russia), *Chamber Orchestra of Philadelphia* (USA), *Il Cameresti del Maggio Musicale* (Italy) and **Orchestre National de Lille** (France). The international adventure had begun – illustrated, among others, by the tours organized with the Poona Music Society (2014 & 2016, India), the *Abu Dhabi Music & Arts Foundation* since 2009, and the presence of the Chapel's artists during economic missions or state visits (Korea, Japan, etc.) headed by the Ministry of Foreign Affairs.

#### ▪ Open to innovation

Highly innovative, the Chapel has distinguished itself in an academic environment by assuming the role of producer since 2008. It has thus increased the number of opportunities for soloists to perform with an orchestra. Throughout the season, **MuCH on Tour** proposes the

Chapel's own productions: a *Christmas Concert* (Royal Palace), the “Music Chapel Prelude”, the “Music Chapel Gala” (Bozar), the MuCH Waterloo Festival & “Garden Party” (Music Chapel) and the “Music Chapel Festival” (Flagey).

In 2007 the Chapel went even further. Inspired by the international tours of philharmonic orchestras, the idea of embarking on the adventure of the first “Queen Elisabeth Music Voyage” was born. The feasibility of such a project was ensured, on the one hand, by the fact that an on-board orchestra would limit travel costs and increase the comfort of the soloists, but above all it would offer the community of patrons, the prospect of living the Music Chapel from the inside with a unique glimpse of life backstage. All those who have experienced one of the five editions and attended concerts with orchestras in Libya, Tunisia, Turkey, Croatia, Italy, Greece, Malta, Granada or Mallorca retain fond memories of these unforgettable events and have entered the core of the Musical Chapel's faithful.

“MuCH on Tour” and the many opportunities for young artists to perform in public and with an orchestra have become a trademark, positioning the Chapel in the Top 5 of the centers of musical excellence at the international level.

## Phase III

### Infrastructure development: Musical Laboratory (2015)

#### *Music Chapel: "Cultural operator"*

After the renewal of the artistic program in 2004 with three sections (violin, piano and voice), the opening of a chamber-music section in 2005 under the direction of the **Artemis Quartet**, of a cello section in 2011 with **Gary Hoffman** and finally of a viola section in 2014 with Miguel Da Silva, the Music Chapel was driven to consider an increase in its accommodation

capacity and in the number of rehearsal rooms, as well as the need for a chamber-music concert hall.

#### ▪ Opening of a new architectural design

Concluding ten years of renovation of the "2004 Project" content and having restructured the legal structures allowing new shareholders to support the project, the Music Chapel launched a vast project for the development of its infrastructure, while meeting the challenge of respecting the listed building and site.

Architects **Sébastien Cruyt** (Synergy International) and **Olivier Bastin** (L'Escaut) designed a glass bar, nearly 100 meters long, whose height was deliberately kept lower than that of the historic building. Positioned as a backdrop behind the historic building, sublimated by a double glass skin evoking a "pixelated" score, namely Eugène Ysaÿe's *Harmonie du Soir*, it pays tribute to the mythical Chapel all the while seeking to enhance it. The play on reflections between the listed Chapel and the original water pool is suggested by this new glass bar, which mirrors the northern façade of the listed historic building. The interior design of the new wing, by **Michèle Buchter** (MBO), was the subject of as close attention as that of the designers of the original building in 1939, the aim being to ensure a perfect alliance

between quality materials, functionality and the comfort of the artists and the public.

#### ▪ Open to different disciplines

During their stay at the Chapel, the artists weave a network that will benefit them throughout their careers and the **Artist Village** creates opportunities to work together on many repertoires. It soon became clear therefore that it was necessary to complete the faculty and to ensure a high level of preparation for interdisciplinary chamber-music programs. It is only after the construction of the de Launoit Wing, inaugurated on 27 January 2015, that the **Musical Laboratory** benefited from the appropriate infrastructure, making this additional training possible. In 2017, the chamber-music section grew and acquired two new masters in residence, **Miguel da Silva** et **Jean-Claude Vanden Eynden**, Eynden (himself an alumnus of the 1962-1965 Session).

#### ▪ Open to the destitute

The support of the Fondation Futur 21 enables the Music Chapel to devote itself to social projects, the "**Community Projects**," and to convince the artists in residence to devote time, in the context of these projects, to audiences and places where music is not naturally at home. First of all, in the context of Equinox, a choir made up of vulnerable children created in 2012 by **Maria João Pires**. Then, by sharing their passion through concerts organized in hospitals, homeless centers and refugee associations, and in prisons.

#### ▪ Open to the public

After having extended its field of activity in 2004 by selecting artists from around the world, after having developed its coproduction activities with concert halls, festivals and orchestras, after having launched a MuCH on Tour season that positioned the Chapel as a producer of festivals away from home, the open-

ing of the **Haas-Teichen Concert Hall** in 2015 enabled it to be legitimately recognized by the public authorities as a cultural operator and to obtain its first "program-contract" in 2018 from the Wallonia-Brussels Federation. Having opened its doors to the general public, the Chapel now also proposes a major in-house program. The **MuCH Music Season** (80 concerts/year), the **MuCH Waterloo Festival** Festival (40 concerts/edition), the lecture series as part of the "Chapel," the **MuCH for School**, the recordings and **MuCH on Air**, live streamings, conquered in a short time a new audience of season-ticket holders and members, who have enriched the community of friends of the Chapel with the "Funding Galaxy" that surrounds the project.

Sophie Gosselin

**General Secretary & COO**



*Inauguration of the de Launoit wing - 27.01.2015  
Augustin Dumay, violin – Lorenzo Gatto, violin – Miguel da Silva,  
viola – Henry Demarquette, cello - Pavel Kolesnikov, piano*

QUEEN MUSIC  
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MUSIC CHAPEL  
ANNIVERSARY



# I. Music Chapel *80<sup>th</sup> anniversary:* The key projects 2019/2020

## I. MuCH Waterloo Festival

### Third edition!

The 3<sup>rd</sup> edition of the **MuCH Waterloo Festival** will take place from **12 until 16 June 2019**. It will mark the start of the festivities surrounding the 80th anniversary of the Music Chapel. Spread over five days, the festival will propose more than 25 concerts and events in five unique locations in Waterloo: besides the Music Chapel, concerts will take place in the **Farm of Mont-Saint-Jean**, **St. John's International School**, **Bella Vita**, and, for the first time, the **Church of St. Francis of Assisi**.

An exceptional opening night, in the presence of **HM Queen Paola**, **Honorary Chairperson**, on **12.06.2019 @Music Chapel**. The festival will open with a prestigious event in the company of **Lorenzo Gatto**, **Julien Libeer**, **Quartetto Adorno** and the **Orchestre Royal de Chambre de Wallonie**, performing the very same program that was played on 12 July 1939 at the inauguration of the Music Chapel in the presence of Queen Elisabeth: the Sonata in A major by César Franck, the String Quartet No. 11, Op. 95 by Ludwig van Beethoven, and *Caprice d'après l'étude en forme de valse* de Camille Saint-Saëns, by Eugène Ysaÿe. This event will be preceded by a debate on the ambitions of the Music Chapel and on the developments that the

institution faces in the coming years, in the context of the festival's Off program.

The remainder of the program will be more than worthy of the previous editions, since four other orchestras and ensembles will occupy the different stages: the **Flanders Symphony Orchestra**, the **Flemish Radio Choir** for Rossini's *Petite messe solennelle*, the **Brussels Philharmonic Brass** in a concert devoted to famous musical comedies, and lastly the **Young Belgian Strings**, which will accompany the artists in residence in two piano concertos.

Many prestigious guests, masters and soloists in residence or associate artists, including **Marianna Croux**, **Gregor Sigl**, **Gary Hoffman**, **Miguel da Silva**, **Jean-Claude Vanden Eynden**, **Marc Grauwels**, **Marie Hallynck** and **Ronald Van Spaendonck**, as well as **Quatuor Hermès** and the **Rolston String Quartet** will succeed one another for a series of high-quality concerts, with chamber music, various recitals, marathons, a series of aperitif-recitals at Bella Vita, and prestigious evening concerts.

The festival will conclude on a high note with the now traditional **Garden Party** on 16 June. Among many other things, there will be a children's show

centered on *Contes en chantant*, chamber music concerts by our artists and masters in residence, and a performance by the **Equinox Choir** accompanied by the **Brussels Rock School**.

During the **Fest'Off**, conferences, guided tours, an "Intro Musico" with **Xavier Falques**, workshops with the **Jeunesses Musicales du Brabant Wallon** and other "Much for School" events will allow the public to see the Music Chapel from another angle. The Community axis that is dear to the institution has not been forgotten, since there will be collaborative projects involving the **Equinox Choir** and **Convivial ASBL**.

The program will therefore be as rich and varied as ever and open to all – the perfect occasion for the different audiences, both actors and spectators, to celebrate the 80th anniversary of the Music Chapel in style!

The Much Waterloo Festival is a project initiated and produced by the Music Chapel and is supported more specifically, besides by the Chapel's structural partners, by the **Municipality of Waterloo**, the **Province of Walloon Brabant** and the **Wallonia-Brussels Federation**.

# Music Chapel MuCH Waterloo Festival

*3<sup>rd</sup> edition*

12 > 16.06.2019

## A launch evening as in 1939

• An exceptional opening evening, in the presence of H.M. Queen Paola, Honorary Chairwoman, and King Albert, on 12.06.2019 at the Music Chapel. The festival will open with a prestigious evening featuring **Augustin Dumay, Lorenzo Gatto, Julien Libeer**, the **Quatuor Adorno** and the **Orchestre Royal de Chambre de Wallonie**, with a program similar to that performed on 12 July 1939 at the inauguration of the Music Chapel in the presence of Queen Elisabeth: C. Franck's Sonata, L. van Beethoven's Quartet, Op. 95, and A. Dvorák's Romance.

**Lorenzo Gatto**, violin

**Julien Libeer**, piano

C. Frank

Sonata in A major, for violin & piano

*Allegretto ben moderato*

*Allegro*

*Recitativo-Fantasia: Ben moderato*

*Allegretto poco mosso*

**Orchestre Royal de Chambre de Wallonie**

**Adorno Quartet**

L. van Beethoven

String Quartet No. 11, in F minor, for quatuor & orchestra in F minor, op. 95

*Allegro con brio*

*Allegretto ma non troppo*

*Allegro assai vivace ma serio* – Trio

*Larghetto espressivo – Allegretto agitato*

**Orchestre Royal de Chambre de Wallonie**

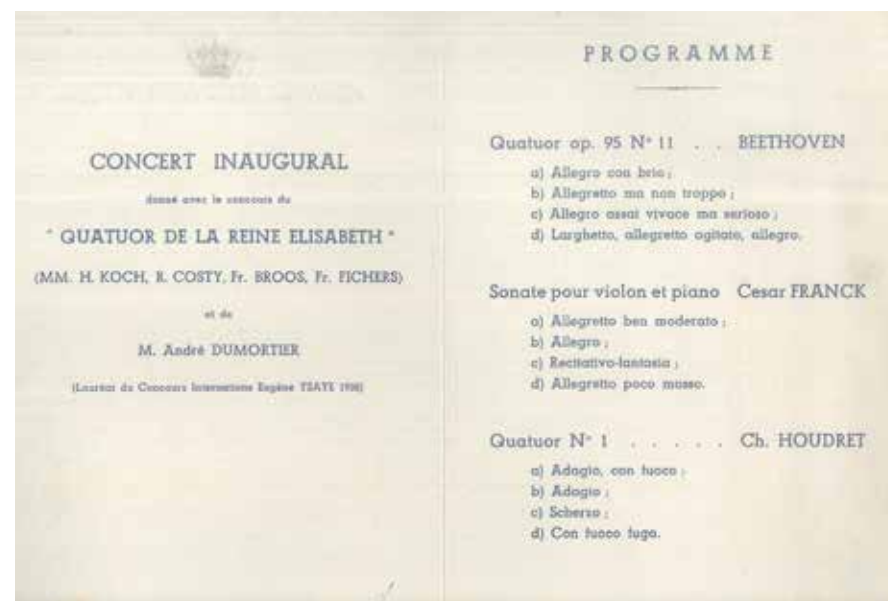
**Augustin Dumay**, violin

A. Dvorák

Romance in F minor, op. 11



Inauguration 12.07.1939



Inaugural concert program, 12.07.1939

QUEEN MUSIC  
ELISABETH CHAPEL



MUCH Music Season  
5<sup>th</sup> Season  
2019 - 2020

MUCH  
QUEEN ELISABETH MUSIC CHAPEL

## II. MuCH Music 2019-2020 – Season 5!

### 80<sup>th</sup> Anniversary

The **MuCH** season has succeeded in finding a place for itself, in the space of a few years, in the cultural landscape of Walloon Brabant and of the Wallonia-Brussels Federation. A new public has shown its enthusiasm for the Chapel's program and project. Hundreds of season-ticket holders and thousands of music lovers are now part of the MuCH season's audience. The Much season has shaped an identity and above all created a sense of intimacy between the audience and the artists in the Haas-Teichen Studio.

The **2019-2020 season** is exceptional as it takes place in the context of the Music Chapel's **80<sup>th</sup> anniversary**, which will be celebrated throughout the year from June 2019. The season consists of 80 concerts and masterclasses, and comprises different series: Prestige, Guest, Associated Artists, Discovery and Laboratory.

This anniversary season will welcome several **guest masters in residence**:

- **Eckart Runge** (former member of the Artemis Quartet) in chamber music and with his duo partner Jacques Amon in concert from Beethoven to the Beatles, "Roll-over Beethoven;"
- The **Jerusalem Quartet** in concert and masterclass with the chamber musicians of the Chapel.
- Pianist **Piotr Anderszewski** with a focus on Mozart's concertos with the artists in residence during a masterclass;
- French baritone **Stéphane Degout**, in partnership with La Monnaie, will also give a masterclass at the Music Chapel on the occasion of the production of Tchaikovsky's "Pikovaya Dama" in Brussels.

As for the **masters in residence** at the Chapel, they will

be perform on several occasions, sharing their experience and transmitting their knowledge to the young artists in residence:

- **Sophie Koch**, "Guest Master" in the voice section, will open the season with the troupe of young singers from the Chapel;
- **Gary Hoffman & Miguel da Silva** will give a concert centered on Tchaikovsky's "Souvenir de Florence" to mark the release of the first recording of the Rolston Quartet, associated artists in residence. Gary Hoffman will also participate in a 100% Hoffman concert for Natania Hoffman's Artist diploma;
- **Louis Lortie** has taken on the challenge of performing the complete Beethoven sonatas, in four periods throughout 2020, with, between each concert, the complete symphonies transcribed by Liszt and performed by the young artists of the Chapel's piano section. These two projects will be performed both at the Chapel and in Montreal (Bourgie Hall);
- **Augustin Dumay**, Lorenzo Gatto and other young soloists in residence will give a concert in memory of Eugène Ysaÿe, retracing Ysaÿe's lineage and heritage to this day.
- Lastly, to end the season, **Jean-Claude Vanden Eynden** will give a prestigious recital with Nancy Zhou, violinist in residence, first prize at the 2018 Shanghai Stern Competition.

Also worth mentioning is our "**guest of the season**", **Lorenzo Gatto**, Associated Artist and teacher since October 2018, in concert on six occasions during the MuCH season and at the Music Chapel Festival in December "Tribute to Ysaÿe." In particular, he will perform the complete Beethoven sonatas for violin and

piano with his partner of choice, Julien Libeer, also an associated artist of the Chapel.

We must also mention the concerts of our **associated artists**, Ella Van Poucke, Katarina Van Droogenbroek, the Girard Quartet, Elia Cohen, Natania Hoffman and Fabien Hyon. All these Artist Diploma concerts will be recorded and filmed so that they have the best business card at the end of their journey in the Chapel.

Let's not forget the preparations that will be take place for the **2020 Queen Elisabeth Competition** (Piano) with Mozart's concertos on 29 January and also the major concertos with the Belgian National Orchestra on 2 April at St Johns.

To conclude, several **creations** were commissioned by the Chapel, from our highly renowned composer Philippe Boesmans for the Music Chapel Festival, and from Joel Hoffman for a 100% Hoffman concert, and finally from the young composer Harold Noben for an enoa workshop.

Happy 80<sup>th</sup> Anniversary, Music Chapel! We wish you all a beautiful season.



Bernard de Launoit  
CEO & Executive President

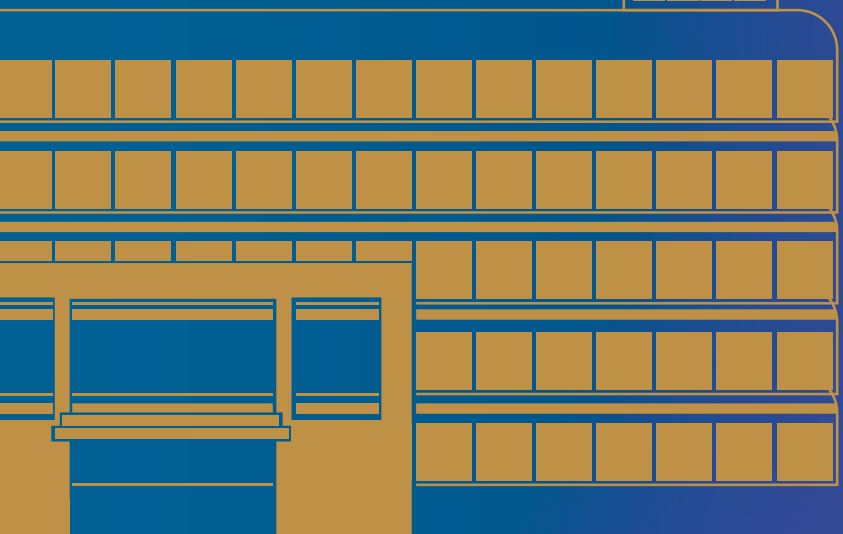
QUEEN MUSIC  
ELISABETH CHAPEL



## Tribute to Eugène YSAÏE

*The King of the Violin*

Joshua BELL  
Renaud CAPUÇON  
Augustin DUMAY  
Lorenzo GATTO  
Philippe GRAFFIN  
Yossif IVANOV  
Kerson LEONG  
Music Chapel Soloists



@FLAGEY

# MUSIC CHAPEL FESTIVAL

10<sup>TH</sup> EDITION 04 > 07. DEC. 2019

### III. Music Chapel Festival

#### Tribute to E. Ysaÿe

For its 10<sup>th</sup> Edition, the Music Chapel Festival at Flagey pays tribute to Eugène Ysaÿe, an extraordinary artist who inspired many Belgian musical initiatives, including the Queen Elisabeth Music Chapel.

From 4 to 7 December, the festival will illustrate the different facets of this personality nicknamed “*The King of the violin*” who was at once a virtuoso, a teacher, conductor and composer.

Eugène Ysaÿe was a musical celebrity during his lifetime, having performed hundreds of concerts in Europe and touring Russia and the United States several times, proof of his phenomenal success. Today he is an emblematic figure of the Franco-Belgian violin school and he has inspired several generations of violinists around the world. This festival will allow these musical heirs to pay tribute to him:

**Augustin Dumay**, master in residence at the Chapel, opens the Festival with Mozart’s Concerto in G Major K. 216, which Eugène Ysaÿe was particularly fond of and for which he wrote one of the most beautiful cadences.

To illustrate his roots in the United States and his many tours on the other side of the Atlantic, **Joshua Bell** proposes a grand recital evening in homage to the maestro.

The program proposed by **Renaud Capuçon** will focus on the composer’s most popular musical form, the symphonic poem for violin and orchestra. He will perform Eugène Ysaÿe’s *Poème Élégiaque* and E. Chausson’s *Poème*, dedicated to Ysaÿe and accompanied by the **Orchestre Philharmonique Royal de Liège** under the direction of **Jean-Jacques Kantorow**. An allusion to Ysaÿe’s origins in Liège...

A contemporary interpretation of these works is pro-

posed in world premiere by Belgian composer **Philippe Boesmans** for violin and orchestra in homage to Ysaÿe.

With no fewer than three concerts per day, the festival’s musical program also reveals the admiration devoted to Eugène Ysaÿe by his contemporaries, as well as his favorite works. Many dedicated works evoke his various friendships: Saint-Saëns’s *La Muse et le Poète*, often performed with Pablo Casals, *Amitiés*, the **trio Chimay** (transcription of the sonata for 2 violins) inspired by Queen Elisabeth, the 6 sonatas for solo violin dedicated to his contemporaries and performed at the end of the festival by the young Canadian violinist **Kerson Leong**.

The ensemble *Métamorphoses* and the Octopus choir will perform one of Ysaÿe’s favorite vocal works, Fauré’s *Requiem* with the young baritone Leon Kosavic and Belgian soprano Julie Gebhart under the direction of Rafael Feye. The Brussels Philharmonic will also perform Ravel’s *Boléro*, which Ysaÿe particularly admired.

And since the festival pays tribute to a man who loved life and music, great artists such as **Miguel da Silva**, **Philippe Graffin**, **Elina Buksha**, **Vladyslava Luchenko**, **Pavel Kolesnikov**, **Jane Cho** and the artists in residence at the Chapel will take part in the celebrations with chamber-music programs dear to Eugène Ysaÿe.

As for the off festival, many meetings and live talks will be organized around Eugène Ysaÿe: his life, with Marie Cornaz, his works, with Xavier Falques, and his aesthetic environment.

This will also be the opportunity to preview the documentary film on Eugène Ysaÿe through the eyes of his great-grandson, Marc Ysaÿe, a famous rocker on the Belgian scene.

Eugène’s salon brings together young artists casually around a drink and a piano for relaxed musical evenings, as in Ysaÿe’s time.

As we celebrate the Musical Chapel’s 80th anniversary, the Music Chapel Festival “Tribute to Ysaÿe” should satisfy discerning music lovers as well as the general public with the wealth of its program, which characterizes the emblematic musical personality that Eugène Ysaÿe was throughout his life.

Anne-Lise Parotte  
**Artistic Director**

QUEEN MUSIC  
ELISABETH CHAPEL



# Music Chapel Gala Concert

Belgian National Orchestra  
James Feddeck, conductor  
Music Chapel Soloists

13.03.20 - 20:00

BOZAR, Henry Le Bœuf Hall

INFO +32 (0)2 507 82 00  
[www.bozar.be](http://www.bozar.be)

BO  
ZAR

## IV. Gala Concert 2020

The traditional **Gala Concert** of the Music Chapel will take place on **13 March 2020**, at Bozar. It will conclude the 80<sup>th</sup> anniversary year of the Music Chapel, launched in June 2019, in the presence of all the Chapel's supporters and friends.

This concert is particularly special thanks to the presence of the Honorary Chairwoman of the Music Chapel, **Queen Paola** and of course of **King Albert**, who have both actively supported the development and growth of the institution since 2004. Queen Paola's involvement and her Honorary Chairmanship since 2009 have been both an invaluable support and a token of encouragement for the Music Chapel, its young artists in residence, its masters and faculty, not to mention its dedicated and enthusiastic team.

This exceptional closing concert of the 80th anniversary year will bring together on 13 March 2020 masters and young soloists in residence together with the **Belgian National Orchestra**, a faithful partner of the Music Chapel that was also founded in the late 1930s, under the direction of American conductor **James Feddeck**.



*Music Chapel Gala Concert, 2019*

# II. Tribute to E. Ysaÿe

## 80<sup>th</sup> anniversary

### An inspiration for today's violinists

The Eugène Ysaÿe project grew out of a desire to shed new light on one of the most important Belgian musicians of all time. Today still, for many violinists, the name of Eugène Ysaÿe is synonymous with excellence and inspires the respect that geniuses continue to inspire long after they have passed away. Paradoxically, some areas of Eugène Ysaÿe's life and works remain in darkness; this project seeks to bring them out into the light and to offer musicians and music lovers a fuller picture of Eugène Ysaÿe.

### The 6 facets of Eugène Ysaÿe

The objective of this project is therefore to present to a broad public all the facets that make up the figure of Eugène Ysaÿe. Far from being only a violin **virtuoso**, the talent of Eugène Ysaÿe spread to many other musical disciplines. Among other things, he was a **visionary teacher** who trained some of the greatest violinists of the twentieth century.

He was also a **composer** who would develop violin technique as much as orchestral colours and musical forms. He was also one of the great **promoters** of modern French music, creating a concert society in Brussels ("Concerts Ysaÿe") which devoted a lot of attention to the day's contemporary composers. At the same time, he acted as this music's ambassador abroad, taking part in a great number of concerts in his capacity either as a **violinist** or as a **conductor**.

### Eugène Ysaÿe: a visionary

Moreover, the figure of Eugène Ysaÿe is intimately connected with the creation of the **Queen Elisabeth Music Chapel**. Indeed, the Chapel was founded by the Queen and her violin teacher. Together they imagined the means to create a school of musical excellence in Belgium that would be combined with an internatio-

nal contest, the **Queen Elisabeth International Music Competition**.

### Eugène Ysaÿe: an international figure

Lastly, although strong bonds tied him to his native country, Eugène Ysaÿe was a great traveller. He shared his music and his mastery of the violin on both sides of the Atlantic. The Eugène Ysaÿe project thus makes it possible to pass on and to highlight a musical legacy that stretches from Brussels to New York via Russia, Austria, England, Germany, Hungary, Poland, Sweden, France, Estonia, Canada, Spain, Ireland and Latvia. In order to achieve at best the objective of offering a broad audience a unique and complete vision of Eugène Ysaÿe's personality, it is important to polarize the project in six different points offering a wide-ranging perspective and making possible, through different media, an understanding of Ysaÿe's life and work. This project will therefore touch on a set of recordings, an international tour accompanied by a major exhibition and a new biography highlighting some brand-new aspects, a documentary, as well as the development of musicological seminars.

The first point of the Ysaÿe project consists in recording a series of five CDs in association with the label **Outhere**, the **Orchestre Philharmonique Royal de Liège** and the **Brussels Philharmonic**. Moreover, this project will make it possible to bring together many artists, including masters in residence at the Music Chapel (A. Dumay, violin / V. Sareita, violin [Artemis Quartet] / M. da Silva, viola / G. Hoffman, cello), the soloists of the Music Chapel and some associated artists such as L. Gatto, violin, Y. Ivanov, violin and R. Capuçon, violin. The recordings will honour famous works by Ysaÿe and other composers close to him (C. Debussy, G. Fauré, C. Franck, C. Saint-Saëns, etc.) as well as some recently rediscovered works. [UN MORCEAU DE TEXTE MANQUE EN FRANCAIS: A COMPLETER] professional life of Ysaÿe, whether as a performer, composer and conductor or as a teacher and concert organizer.

## I. Ysaÿe box set (Outhere)

The Ysaÿe project consists first of all in a recording of a series of five discs on the Outhere label, in partnership with the Orchestre Philharmonique Royal de Liège and the Brussels Philharmonic. Many artists and masters in residence at the Music Chapel, as well as associated artists, came together for this recording project that showcases works by both Ysaÿe and composers who were close to him (Debussy, Fauré, Franck, Saint-Saëns, etc.), as well as several recently discovered works by Ysaÿe, among which his concertos.

	Length	Orchestra	Conductor	Soloists
<b>CD1 OPRL</b>				
<b>Ysaÿe</b> , Violin concerto in D – 1st mvt	18'	<b>OPRL</b>	<b>J.-J. Kantorow</b>	<b>N. Boriso-Glebsky</b>
<b>Ysaÿe</b> , Violin concerto in E – 1st mvt	20'	<b>OPRL</b>	<b>J.-J. Kantorow</b>	<b>Y. Ivanov</b>
<b>Ysaÿe</b> , Poème élégiaque	12'	<b>OPRL</b>	<b>F.X. Roth</b>	<b>T. Papavrami</b>
<b>Ysaÿe</b> , Etude en forme de Valse	8'50	<b>OPRL</b>	<b>C. Arming</b>	<b>M. Milstein</b>
<b>CD2 Bruphi</b>				
<b>Ysaÿe</b> , Amitié	17'	<b>Bruphi</b>	<b>S. Denève</b>	<b>L. Gatto &amp; Y. Ivanov</b>
<b>Ysaÿe</b> , Harmonies du soir	14'	<b>Bruphi</b>	<b>S. Denève</b>	<b>Quatuor Hermes</b>
<b>Chausson</b> , Poème	17'	<b>Bruphi</b>	<b>S. Denève</b>	<b>R. Capucon</b>
<b>Ysaÿe</b> , Méditation	12'	<b>Bruphi</b>	<b>S. Denève</b>	<b>G. Hoffman</b>
<b>CD3</b>				
<b>Ysaÿe</b> , Trio "Le Chimay"	20'			<b>E. Buksha, H. Desaint &amp; A. Siranossian</b>
<b>Franck</b> , Violin Sonata	30'			<b>L. Gatto &amp; J. Libeer</b>
<b>Lekeu</b> , Violin Sonata	31'			<b>L. Louis &amp; K. Leong</b>
<b>CD4</b>				
<b>Debussy</b> , String quartet N°1 op.10	24'			<b>A. Dumay, S. Roussef, M. da Silva &amp; H. Demarquette</b>
<b>Lekeu</b> , Piano quartet	23'			<b>K. Leong, M. da Silva, L. Lortie &amp; C.J. Lee</b>
<b>Ysaÿe</b> , Légende Norvégienne	10'			<b>A. Dumay &amp; J. Fournel</b>
<b>Ysaÿe</b> , Rêve d'enfant, op.14	4'30			<b>A. Dumay &amp; J. Fournel</b>
<b>CD5</b>				
<b>Ysaÿe</b> , Sonate à deux violons	29'			<b>V. Luchenko &amp; J. Cho</b>
<b>Ysaÿe</b> , Trio « Le Londres », I : Poco Maestoso, Allegro Moderato ma Ritenuto, ...	13'			<b>M. da Silva, V. Luchenko &amp; J. Cho</b>
<b>Chausson</b> , Concert	40'			<b>E. Buksha, P. Kolesnikov &amp; Quatuor Hermes</b>

## II. Eugène Ysaÿe's unpublished concertos

*"I have read with great pleasure everything about your concerto and I conclude that you are absolutely right.*

*Follow your ideas, don't put yourself at anyone's service when it comes to composition.*

*If you think you need judges, take them at the top of the ladder and never at the bottom."*

Letter from Nicolas Ysaÿe to Eugène Ysaÿe, 10 December 1880<sup>(1)</sup>

### The century of virtuosity

The nineteenth century was the century par excellence of the "virtuoso composers" – the century of composers such as Chopin and Liszt, Paganini and Vieuxtemps, musicians whose mastery still permeates the repertoire.

A student of Vieuxtemps and Wieniawski, Eugène Ysaÿe (1856-1931) was a child of the century, the heir to two of the greatest representatives of these "virtuoso composers." It is therefore not surprising to see the young musician trade the bow for the pen very early on. His first works, composed in the late 1870s when the young man was in his 20s, reveal his temperament and vigor. Lyrical, technical and overflowing with spontaneity, they testify to the brilliance of this young "Ras-tignac."

In this regard, the example of the *Légende norvégienne* is quite explicit. Completed on 28 April 1882 in Bergen (Norway), it was first performed two days later in that same city. However, the *Légende norvégienne* is a small work of a rhapsodic kind that gave Eugène great



*Nikita Borisov-Glebsky & Opri, under the direction of J.J. Kantorow, recording the Concerto in D, June 2019, Salle Philharmonique de Liège*

freedom in formal and structural terms. He would not enjoy such freedom with the concerto, which is a more strictly codified form.

### Between Paris and Berlin

The concerto is a genre that every great virtuoso must master. As a result, Eugène began to compose in this genre very early on. He did so five times, without ever being satisfied enough with the score to publish his work. Out of these different attempts emerged two first unpublished orchestrated movements (Concerto in D and Concerto in E), which the Queen Elisabeth Music Chapel and the Orchestre Philharmonique royal de Liège were able to bring to life through a first recording.

As the above excerpt from the letter shows, Eugène worked on his concertos from the late 1870s onward and he would keep going back to them until the end of his life. Nevertheless, much of his work was completed around 1886, the year he took up his post at the Conservatoire of Brussels. This period of composition of the concertos was also a period of training and development for Eugène.

After studying with Massart in Liège and Wieniawski in Brussels, Eugène moved to Paris to be apprenticed to Vieuxtemps (1876-79). During this period, he was noticed by observers such as Saint-Saëns<sup>(2)</sup> and Anton Rubinstein. Once Vieuxtemps had left for Algeria, Eugène joined the orchestra of the Ostend Kursaal and then, at

the request of Benjamin Bilse, the director of the Berlin orchestra that bore his name, he accepted the position of concertmaster and left for Berlin<sup>(3)</sup>.

As in Paris, he did not go unnoticed and, very quickly, the number of his engagements grew and grew. So much so that in 1882, he managed to obtain a leave from the orchestra to tour Russia and Scandinavia with pianist Anton Rubinstein. This experience left its mark on the young man who, once he had had his first taste of touring and glory, no longer wanted to take up his life with the orchestra, but dreamed of conquering Europe.

It was therefore natural for him to return to Paris, in the heart of the symbolist city where, under the guidance of César Franck, the young Wagnerians of France were searching for alternatives to the old national music. Under the aegis of “Father Franck” and through his contacts with Fauré, Ysaÿe, d’Indy, Duparc and others would be able to develop a personal language, an aesthetic of their own.

### Ysaÿe’s concertos

Thus, the young Eugène found himself in a whirlwind of styles, genres and languages. Whether the music of his violin masters, the German works of Bilse or those of Wagner, Franck and the symbolists, Eugène listened, read, performed and composed, all the while trying to find his voice, trying to synthesize it all...

Just as he did not give up the small form, he also con-

tinued to work hard on his concertos. In that respect, a letter from his father, Nicolas, written during the 1882 Russian tour, informs us that Eugène intended to have one of his concertos performed with orchestra in the following weeks<sup>(4)</sup>. A few months later, he wrote to his friend Théodore Lindenlaub: “As for your companion [...] he is currently completing the first part of a concerto begun on the train and already has the skeleton of an Andante Intermezzo[...].”<sup>(5)</sup> Thus, Eugène was focused on composing his works, but also sought to have them performed.

The *Concerto in D* seems to fit within this logic, since the only source that has reached us – kept in the library of the Juilliard School in New York – is the version made by a Dresden copyist dated 1884. This implies that Eugène had had the material prepared, probably for the purpose of working with an orchestra.

Completed in 1884, this work already offers us a different view of the musical snapshots played at concerts. It seems to be torn between Vieuxtemps’s lyrical heroism and Wagner’s vigor, between the traditional structure of the concerto and the composition around a recurrent, almost obsessive motif. At times, a somber vitality emerges, heightened by the almost diabolical technicality of the violin, then restored by the sweetness of a melancholy phrase.

The Concerto in E, by contrast, shows a finer, less aggressive, but nevertheless virtuoso writing<sup>(6)</sup>.

1. Nicolas Ysaÿe to Eugène Ysaÿe, 10 December 1880, Royal Library of Belgium - Mus. Mus 159-3

2. Camille Saint-Saëns and Eugène performed together at the Casino de Spa in the summer of 1879. [*Grand Concert, program*], Spa, Albin Body Fund

3. In May 1882 the musicians of the orchestra, unhappy with their working conditions, seceded and formed a philharmonic society, which would become the famous *Berliner Philharmoniker*.

4. Nicolas Ysaÿe to Eugène Ysaÿe, 8 [Novem]ber 1882, Royal Library of Belgium - Mus. Mus 159 (I-20).

5. Eugène Ysaÿe to Théodore Lindenlaub, 13 February 1883, Archives of the Royal Palace of Belgium - APR (II/1858-85/6).

6. Unlike the *Concerto in D*, there are several sources for this concerto, which are currently kept at the Royal Library of Belgium (KBR) and at the Royal Conservatoire of Liège.

Eugène also seems to have paid particular attention to this work, which he would return to several times, even in his final years. The work, as it would appear on the recording, is the “definitive” version dated 1885-86 in Paris. For this version, Ysaÿe rewrote much of the work and developed its architecture. In many ways, this work was inspired by Mendelssohn’s *Violin Concerto in E minor*, which was part of Eugène’s repertoire and which had earned him great acclaim in Europe. While the influence of the Berlin maestro undoubtedly stands out in broad terms, it is also possible to hear in it Vieuxtemps, Franck and, at times, Schumann. More restrained in appearance, behind this concerto is a work that offers us the scope of knowledge of a composer who was searching for himself and trying to assert himself. Presented to the Scandinavian public in 1886, the *Concerto in E* was acclaimed by the press as a brilliant and virtuoso rhapsodic work<sup>(7)</sup>.

Despite this success, Eugène refrained from publishing the work and concentrated on other projects. However, the path of this journey is key in understanding this figure because it depicts a young artist who wanted to bring to composition the same excellence as to his violin playing. For, although still youthful works, these concertos depict for us all the talent of this genius of the violin who, at the height of his art, would compose, with his *Six sonatas*, what some consider to be the “New Testament of the violin.”

Xavier Falques  
**Musicologue**



Christia Hudziy, piano – Alexandra Cooreman, violin – Augustin Dumay, violin

7. The first movement of the concerto was performed in Stockholm on 14 February 1886 in its reduced version for violin and piano, with Eugène on the violin and his brother, Théophile, on the piano. .

### III. A documentary road movie

#### The journey of Eugène Ysaÿe's great-grandson in search of his ancestor

On the morning of 13 May 1931, the world learned of the death of Eugène Ysaÿe, who had passed away during the night. Belgium was stunned with grief. It had just lost its most illustrious cultural ambassador. His body was laid in state for three days and, five days after his death, on 17 May, a national funeral took place. A star is dead. Less than a century later, however, the name of Eugène Ysaÿe has disappeared from the collective memory.

"Childhood Dream" is a road movie that follows the traces of the most famous Belgian violinist with the intention of rediscovering him today. To grasp the extent to which Eugène Ysaÿe was a virtuoso recognized throughout Europe and the United States. Nicknamed "the King of the Violin," a genuine celebrity in his day, Eugène Ysaÿe played a key role in avant-gardist musical creation in the early twentieth century. While at the height of his fame he was above all perceived as a great violinist, a virtuoso, he was less so as a composer. The performer conquered the world in his lifetime, the composer left his mark on the history of chamber music.

The film follows the path taken by Eugène Ysaÿe's great-grandson, Marc Ysaÿe. Although the shadow of the brilliant ancestor has always hovered over the Ysaÿe family, his image remained rather abstract for his descendants, to the extent that it risked being lost in the genealogical twists and turns of the Ysaÿe family. Marc, at the dawn of the last quarter of his life, now wishes to dust off the family icon. The documentary "Childhood Dream" is the story of a great-grandson setting out to discover his ancestor in order to reveal him

both to himself and to his family, down to the latest generations. This search, conducted through meetings with international experts, musicologists and historians is perhaps also a way for Marc to understand why he himself devoted himself to music. Did his ancestor, a most brilliant avant-gardist, have a direct influence on him?

A rock musician since the 1970s, Marc is still today both the singer and drummer of the Belgian band Machiavel, which had its hour of glory during the heyday of 1970s prog rock. He continued his musical journey in 1988 by launching "Les Classiques de Marc Ysaÿe," a cult show on Belgian public radio which he has been hosting every Sunday morning for more than 30 years. Every week for three hours, Marc relates the history of rock, taking listeners backstage and shedding light on the contexts in which tracks were produced between, roughly, 1965 and 1980. From Liège to New York via Cincinnati, Berlin, London and Paris, Marc's fascinating journey in the footsteps of his ancestor will be imbued with Eugène's spirit and Marc's personality. A meeting between the last romantic and his rock'n'roll descendant.

Marc will tell his own story: the family legacy of his great-grandfather, the importance of music for him, the rock music at the centre of his life, the Machiavel adventure, the founding of Classic 21, his relationship to fame ... All these stories will be accompanied by 1001 anecdotes drawn from the history of rock.

The film will draw on existing documentation that will be the object of a sound and visual treatment in its own right: the letters that Ysaÿe wrote to his wife during thirty years over the course of his many voyages and tours abroad, a hundred handwritten manuscripts,

a thousand printed scores, 78 rpm records, accounts by Debussy, Chausson, Saint-Saëns and Fauré, among others, as well as a rich iconographic documentation, the direct reflection of an era (press clippings, concert programs, photos and films). "Childhood Dream" is both a portrait of Eugène Ysaÿe, but also the story of Marc as he searches for his ancestor. A film that allows us to compare the worlds of classical music and rock. It might seem like a risky undertaking, but this adventure will allow us to understand that a musical creation, regardless of its nature, is always dependent on its past and at the same time that, one way or another, it will influence future creations.

Ysaÿe, from Eugène to Marc, in the hope of generating new childhood dreams ...

Marc Temmerman, **director**

***Private Preview @Music Chapel: Dec 2019***

***& Preview @Flagey: Music Chapel Festival Tribute to Ysaÿe, Dec 2019***

# III. The future of the Music Chapel

## I. “The Chapel’s Pavilions”

### Extending the residence and the laboratory

In mid 2019, the Music Chapel will launch the festivities organized to mark its 80th anniversary. Since its opening on 11 July 1939, the Chapel has defined itself as a centre of musical excellence whose particularity is the residency of artists on its site.

From 1939 to 2004, the Chapel welcomed between 8 and 12 young talents in residence for periods of three years.

Since 2004, the Chapel has run a more open and more flexible program of excellence for dozens of young musicians from around the world. Very quickly, the need to adapt the accommodation and work infrastructure became an urgent matter.

Ten years later, on 27 January 2015, a new building, the de Launoit Wing, was inaugurated by Queen Paola.

This new arrangement, which makes it possible to welcome more young artists in residence either for an extended period of time or on an intermittent basis, resulted in an unprecedented development of the Chapel’s artistic project with between 60 and 80 artists in residence each year.

The Music Chapel was moreover able to develop a pro-

gram of public performances appreciated by an audience of tens of thousands of people each season and recognized by the different public authorities.

Almost five years after this historic step taken by the Chapel, the need for new extensions is once again on the agenda with regard to two distinct but complementary projects:

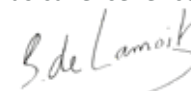
- On its original site in Waterloo, a development of **residency and rehearsal spaces** has become a reality thanks to the success of the heightened artistic program since 2015, an increase in the number of projects requested by young artists, and finally the Chapel’s desire to be able to host orchestral ensembles and creative projects on its campus. This pavilion-type project was elaborated by Synergy (Sébastien Cruyt), one of the two offices that carried out the 2015 extension.
- On the site of the Berlaymont plain, the municipality of Waterloo, with the advice of the Music Chapel and the support of InBW (the inter-municipal agency of the Province of Walloon Brabant) is initiating a major arts-infrastructure project, including a **performing-arts venue** with a capacity ranging from 600 to

1000 seats.

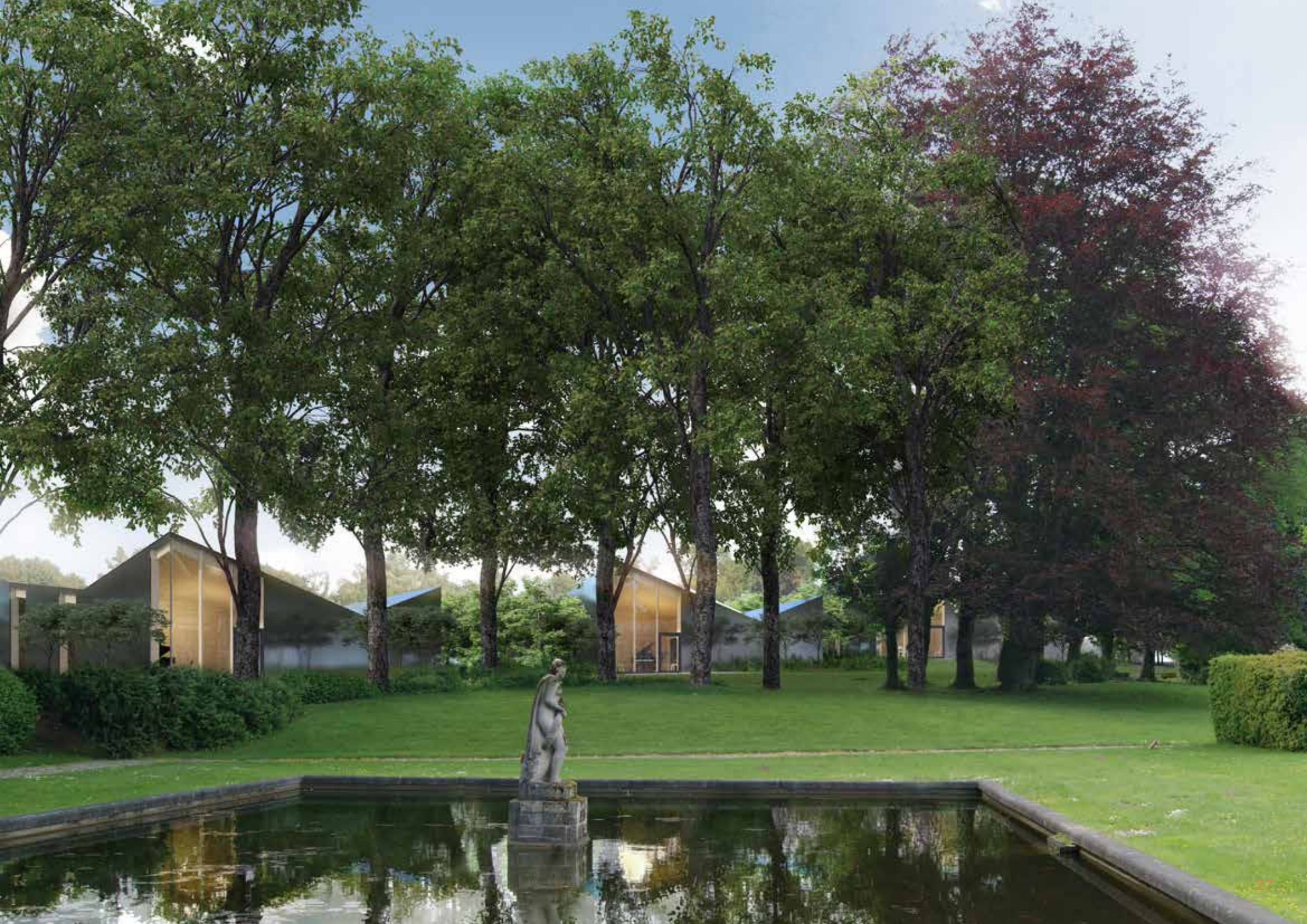
The development initiated by the Chapel of the pavilion-like residence and laboratory is planned within the coming two to three years (2021-2022).

The development of a new performance venue should take place over a longer period of time, concluding towards 2024-2025.

The desire of the Musical Chapel’s managers is to plan infrastructure developments that respect the identity of the project and its historic site and that also enable the institution to offer the best artistic program possible in order to be among the world’s leading centers of musical excellence.



Bernard de Launoit  
**CEO & Executive President**



## II. Developing the campus

### The Chapel Today: Iconic

As Queen Elisabeth had intended, “A showcase in the midst of nature” :

The Music Chapel is a centre of musical excellence that supports musicians at the beginning of their careers. Its facilities house young artists in residence in order to provide them with a high-level training and prepare them for the stage. These campus activities take place in parallel to a performance activity and the hosting of different audiences within the Chapel.

The 1939 building designed by Yvan Renchon has become an icon far beyond its architectural qualities. Its image refers to the institution’s prestige and to music in particular. This historic building has been listed since 1994 and is a symbol of excellence.

The 2015 extension of the Chapel, the de Launoit Wing, provided a complementary tool and adapted the original building. The extension enabled the development of the musicians’ working conditions and at the same time the opening of this magical universe to the outside world through the organization of a concert season (MuCH) and a range of activities. The extension was designed as a backdrop for the 1939 building. The large glazed gallery plays with the reflection of nature and the staging of life on the inside. The design is sober, horizontal and strictly proportioned like an abstract monolith. The reference that inspired us during its design was pure and enigmatic, like the monolith in 2001: A Space Odyssey. The glass façade is a smooth double skin. It pays tribute to Eugène Ysaÿe by highlighting his pixelated score *Harmonie du soir*. It transposes the rhythmic variations specific to the music and its writing into the transcription of the serigraphs and modules of the façade.

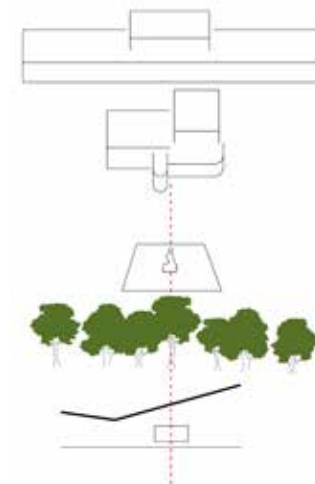
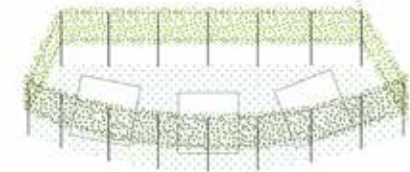
### The Chapel Tomorrow

#### “Looking toward the historical Chapel”

Following on the success of the artistic program it has developed since 2015 and its ever-growing reputation, the Music Chapel now sees the need to continue the development of its campus. On a neighboring plot of land of 1.3 hectares, it wishes to develop the accommodation and workspace infrastructure. It proposes an alternative in the typology in the form of three pavilions that can accommodate between 4 and 8 musicians in nature and a rehearsal room to accommodate different types of projects, up to a large symphony orchestra. All these pavilions look toward the Chapel. The steps on the axis of the Chapel’s main corridor is the focal point of the composition.

#### Behind the park

The pavilions are located “in the midst of nature,” behind the park. They look toward the chapel but do not compete with the original design of the park. They remain at a distance, carefully arranged in a dense vegetative strip. Nature is the façade of the pavilions. For the 2015 extension, nature is in the background, it returns by playing in the reflections of the façade. For the new pavilions, nature comes to the fore. The rhythm of the reflections should punctuate delicately the horizontal vegetal strip.





### Bordering the orchard

Beyond the densely wooded area is the “carbon sink” that inhabits the pavilions and the rehearsal room. An orchard is planted in the spirit of an edible forest. The choice of species and the planting will be the subject of work that has not yet been elaborated.

### The large rehearsal room

The general composition is horizontal. Nature is low and the buildings at ground level. The new large rehearsal room has a 20m by 20m plinth. This stage is large enough to accommodate the setting up and rehearsal of major orchestral productions, even opera productions. It has a larger volume therefore. This volume is placed at the lowest point of the site. It fits in with the site’s dimensions and the sought-after horizontality.

### The carbon sink

Like an undergrowth, the vegetal strip is composed of low and medium plants. This vegetation is composed of endemic species blending persistent and deciduous plants. It is dense. These are all plants whose characteristic is to store a maximum of CO2 in the soil. It is the project’s carbon sink.

The pavilions all look toward the chapel. The vast majority of this space does not need to be maintained. The soil and the humus regenerate naturally.

### The clearings

Clearings are cut in the middle of this undergrowth. They correspond to the access roads and to the spaces near the pavilions. They are arranged in front of the living and working spaces. These areas are identified by a hard floor covering. The glades follow the plans of the pavilions, they are oriented toward the chapel. These will serve as entry points for light. The clearings will be

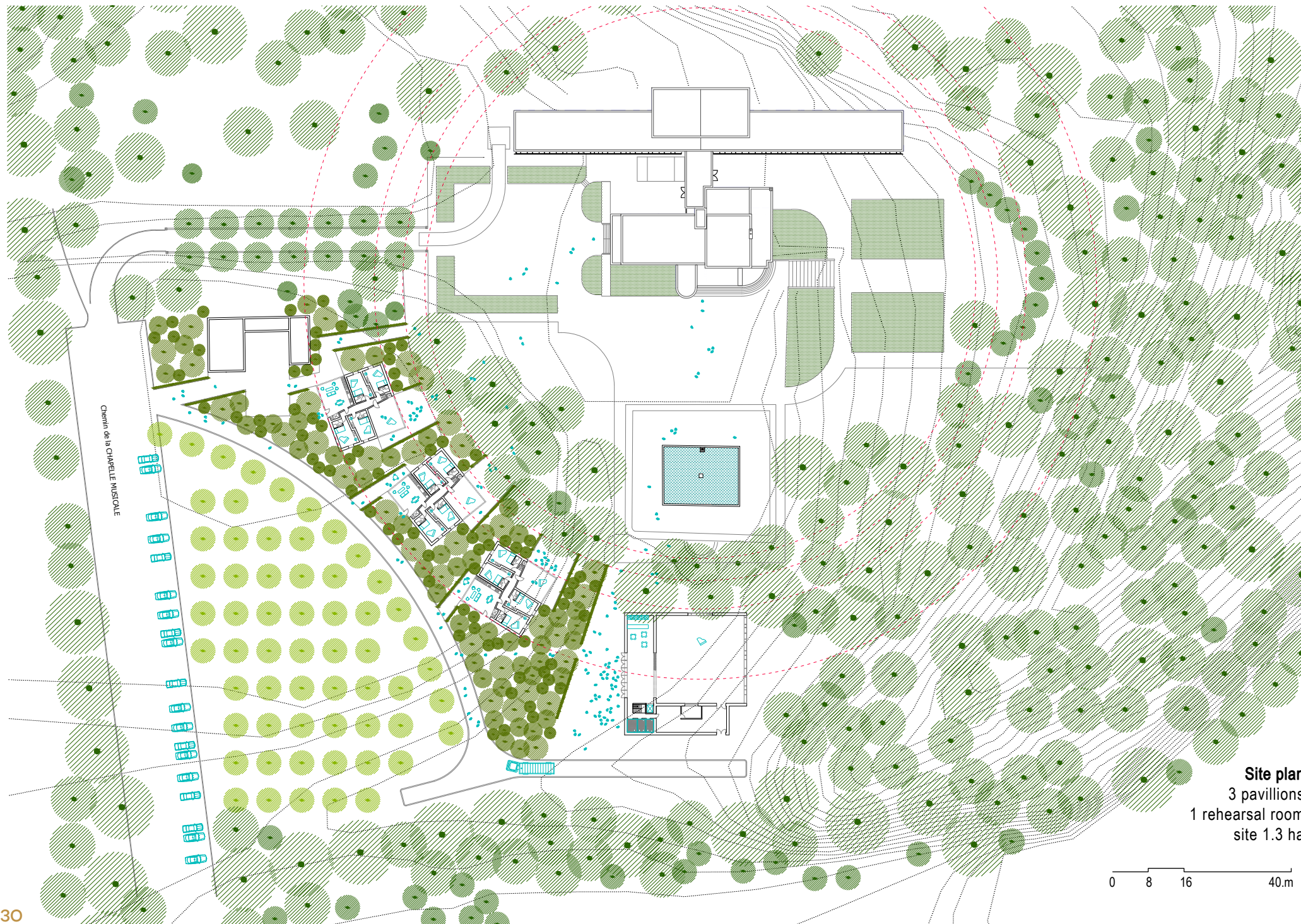
subtly marked in the background of the filter made up of the trunks of the trees with high stems in the Chapel’s original park.

### Palisades

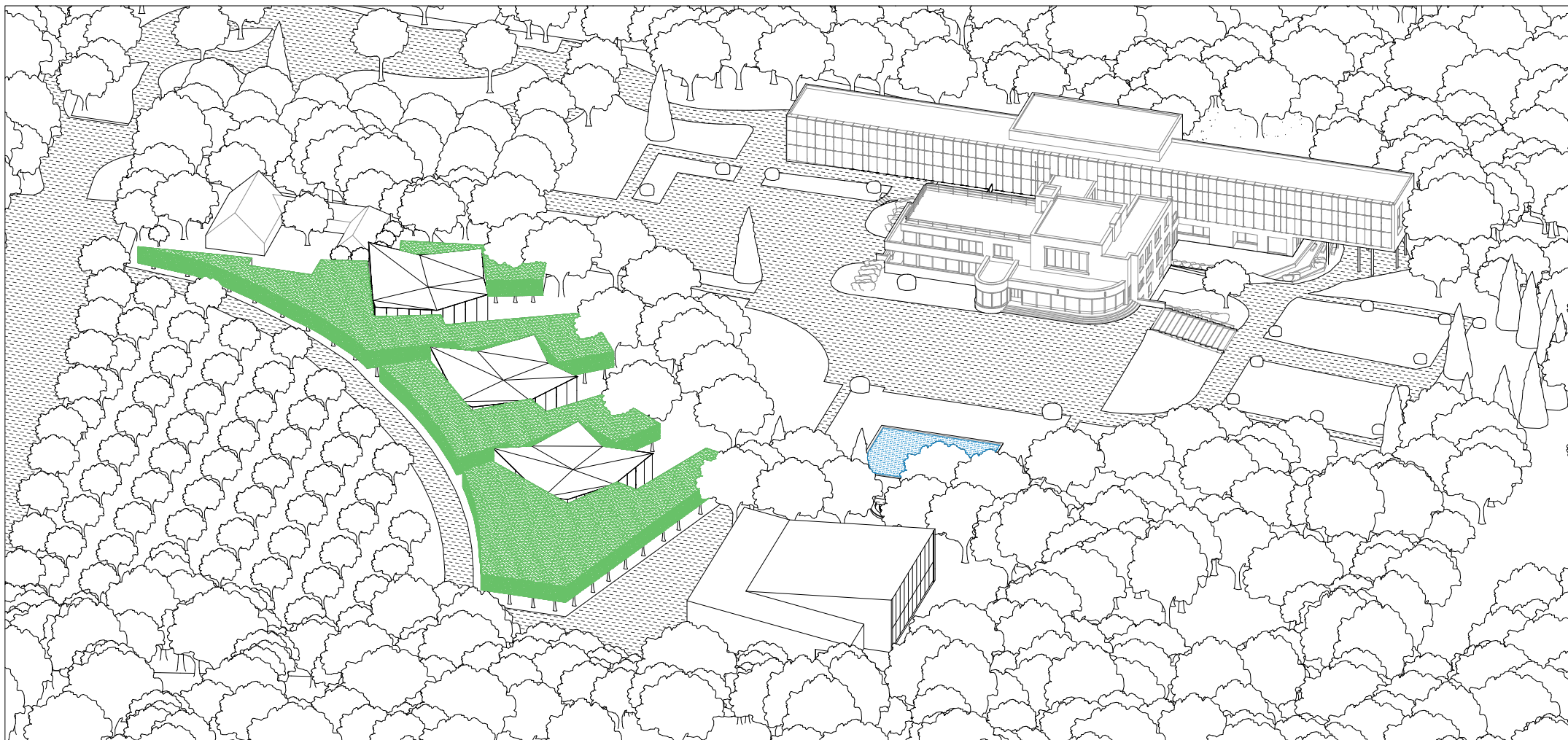
Each path and clearing is lined with espaliered trees. These palisades reinforce the boundary of these breathing places in the undergrowth. They retain and structure vegetation. They provide a significant amount of light for the living and working spaces.

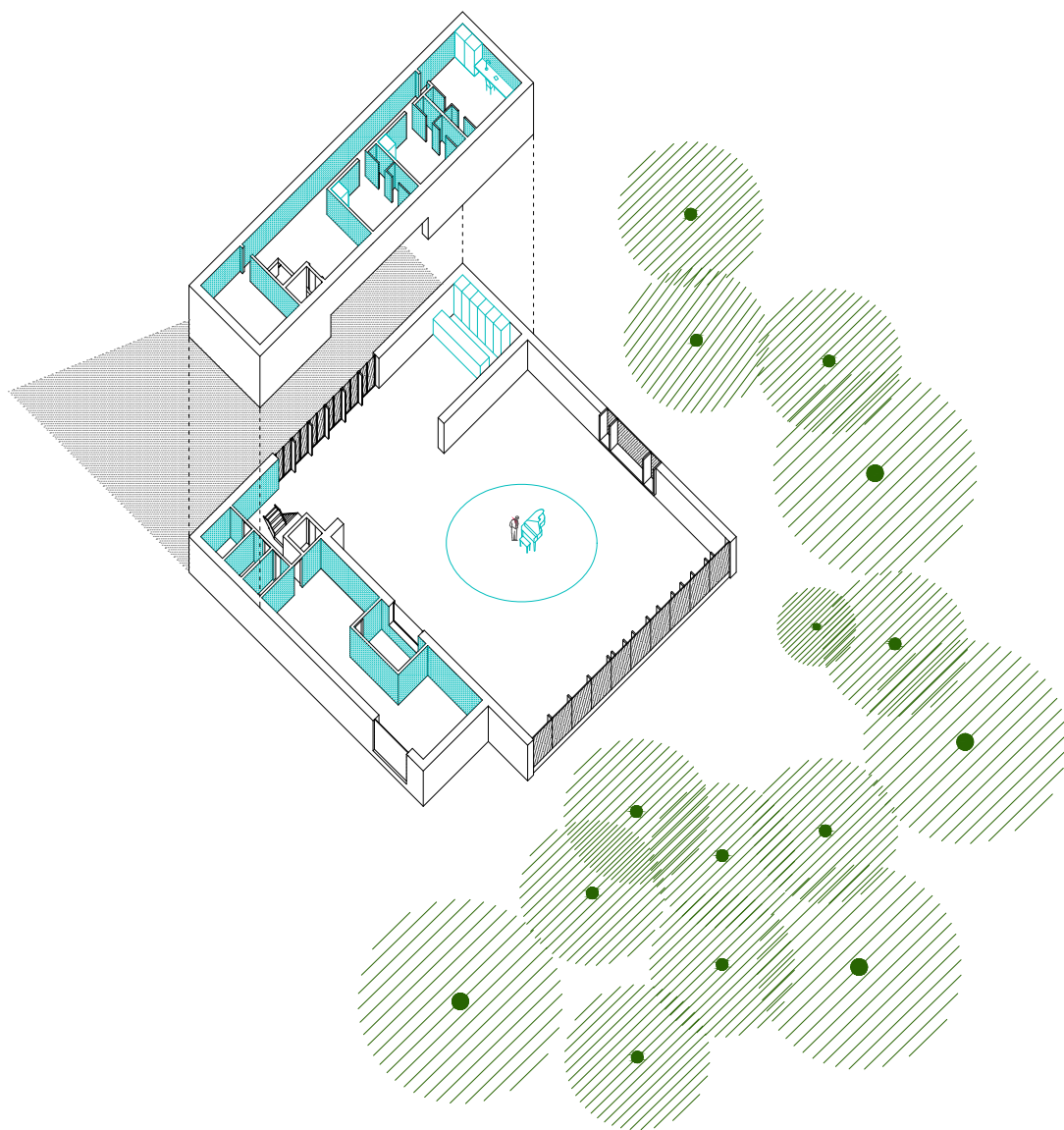
### All look toward the Chapel

The dense area of the carbon sink accentuates the intimacy and distance of the pavilions. The clearings connect them to the Chapel. Each palisade is aligned with an imaginary ray whose centre is the staircase of the Chapel.



**Site plan**  
3 pavilions  
1 rehearsal room  
site 1.3 ha



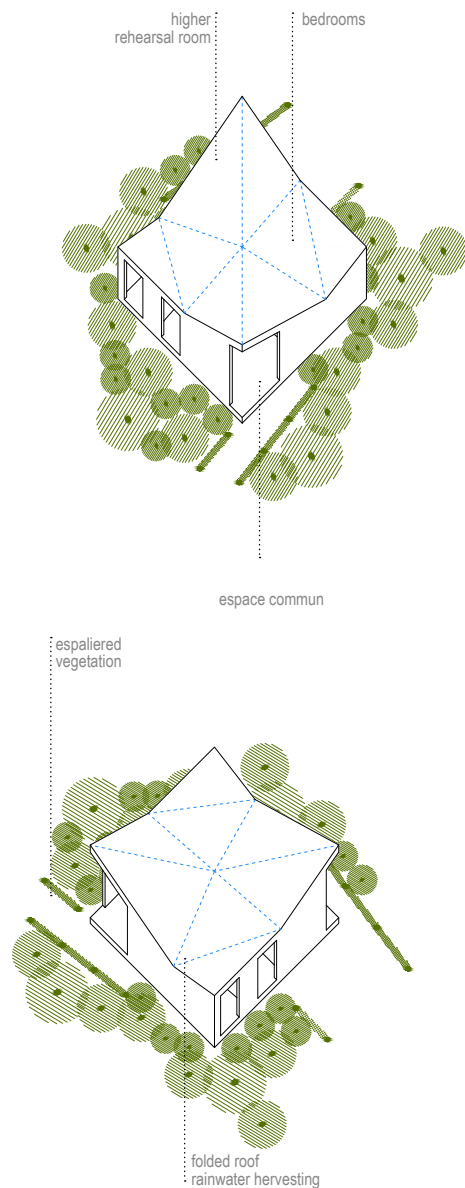


### The rehearsal room

The program is structured exclusively around a large room. It is a rehearsal room that can accommodate a large symphony orchestra and where rehearsals for opera productions can be prepared. Next to the rehearsal room, a cafeteria is available to welcome musicians. It gives onto the working room, as in the listed building where a dining room adjoins the queen's salon and can be opened onto it. The remainder of the functions concern a small control room, a storage room and three boxes. Access to articulated lorries is possible around the room. The rehearsal room is directly oriented toward the corridor of the old Chapel; it is the axis that connects the Chapel's concert hall, the historic building and the sculpture of the ornamental pond. A window in the rehearsal room provides a clear view of the Chapel.

**Rehearsal room orchestra**  
 about 800 m<sup>2</sup>  
 views onto the forest,  
 framed view of the Chapel

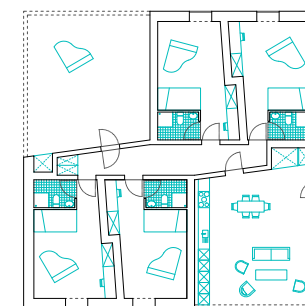




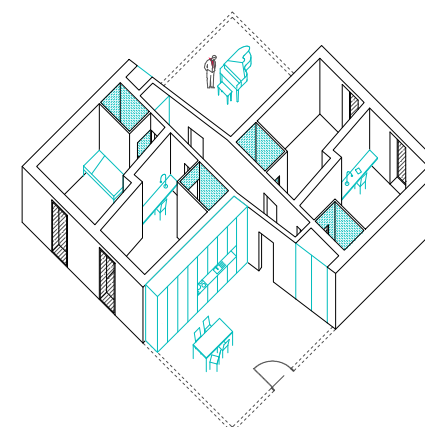
**Quartet pavilion**  
volumetry  
rainwater management  
scheme

### The pavilions

The pavilions serve as accommodation. There are four bedrooms, each of which can accommodate a parlor grand piano. Gathered in groups of between four and eight, residents have a comfortable common living space. A corridor acts as an acoustic airlock giving onto a common rehearsal studio. This studio is the size of the two existing rehearsal studios of the de Launoit Wing. The roof of the pavilion follows the function and rises above the common space and especially above the rehearsal room.



North-  
music rehearsal



South  
communal space

**Quartet pavilion**  
4 bedrooms  
1 rehearsal room  
242 m<sup>2</sup>

0 2 4 10.m





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# Remerciements – dankbetuigingen – word of thanks



*La Chapelle Musicale Reine Elisabeth et son Conseil d'Administration remercient tout particulièrement /*

*De Muziekkapel Koningin Elisabeth en haar Raad van Bestuur betuigen hun oprechte dank /*

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## **Les généreux donateurs pour leur soutien précieux lors d'événements exceptionnels / De vrijgevege schenkers voor hun kostbare bijdrage ter gelegenheid van uitzonderlijke evenementen / The generous sponsors for their precious support during special events.**

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**Et tous ceux qui souhaitent garder l'anonymat – En diegenen die anoniem wensen te blijven –  
And all those who prefer to remain anonymous.**

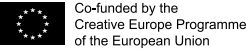
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This project has been funded with support from the European Commission. This publication [communication] reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein.



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