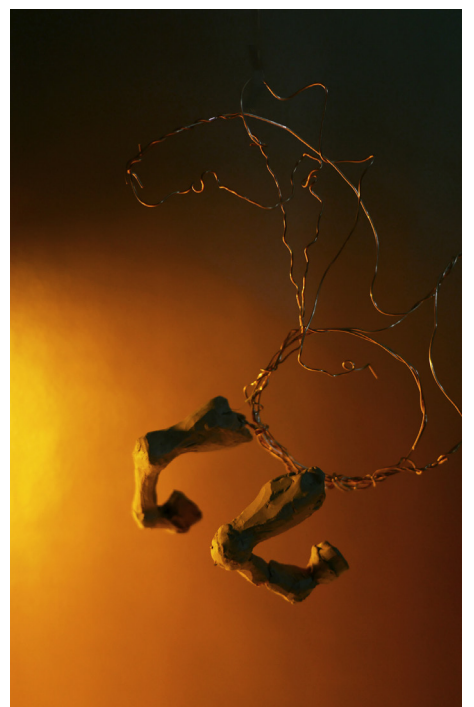
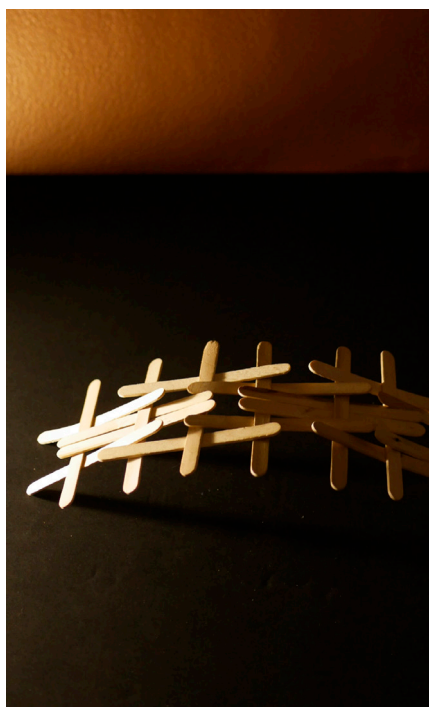
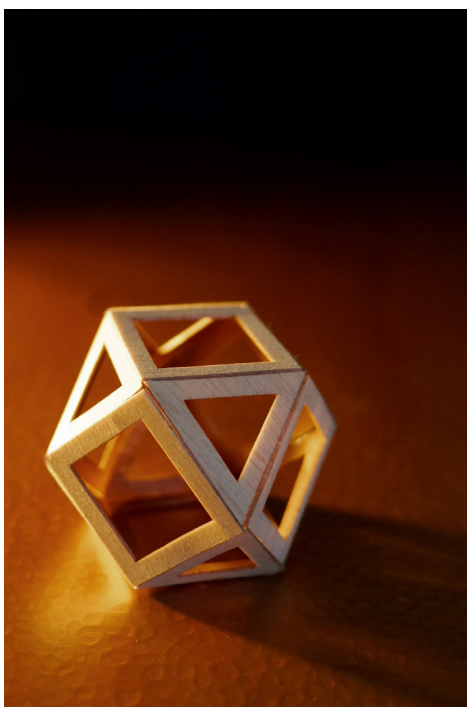
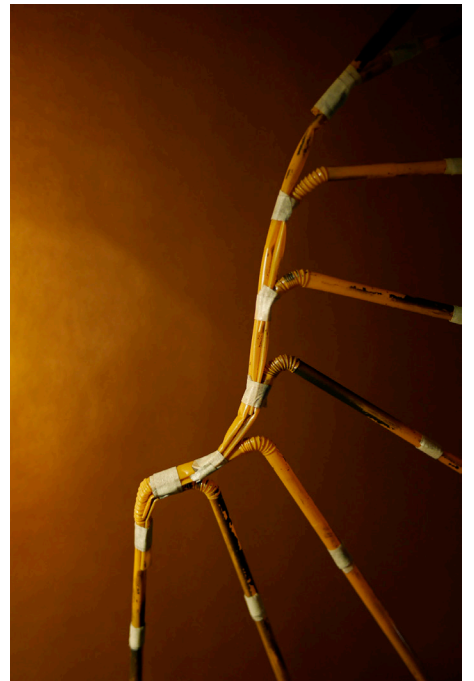
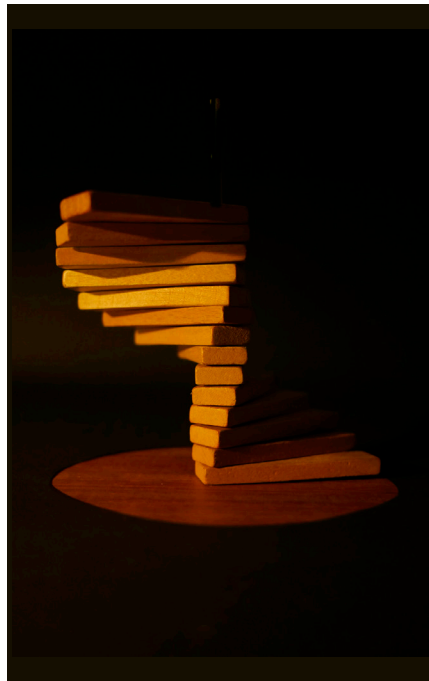
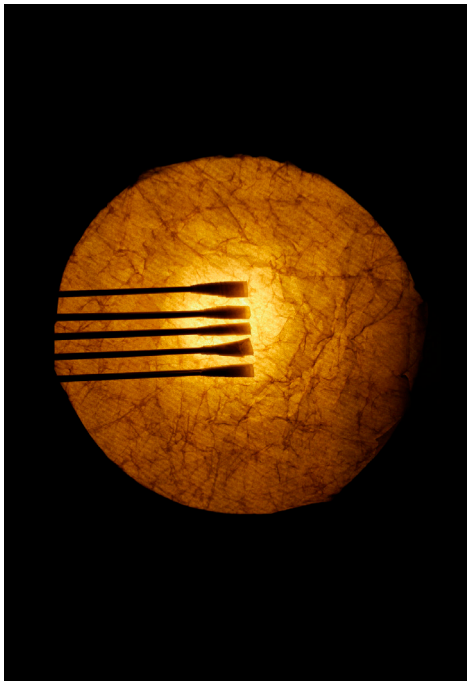
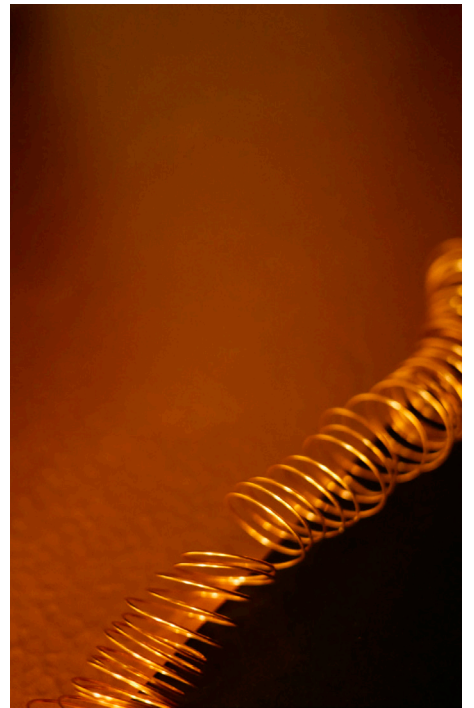




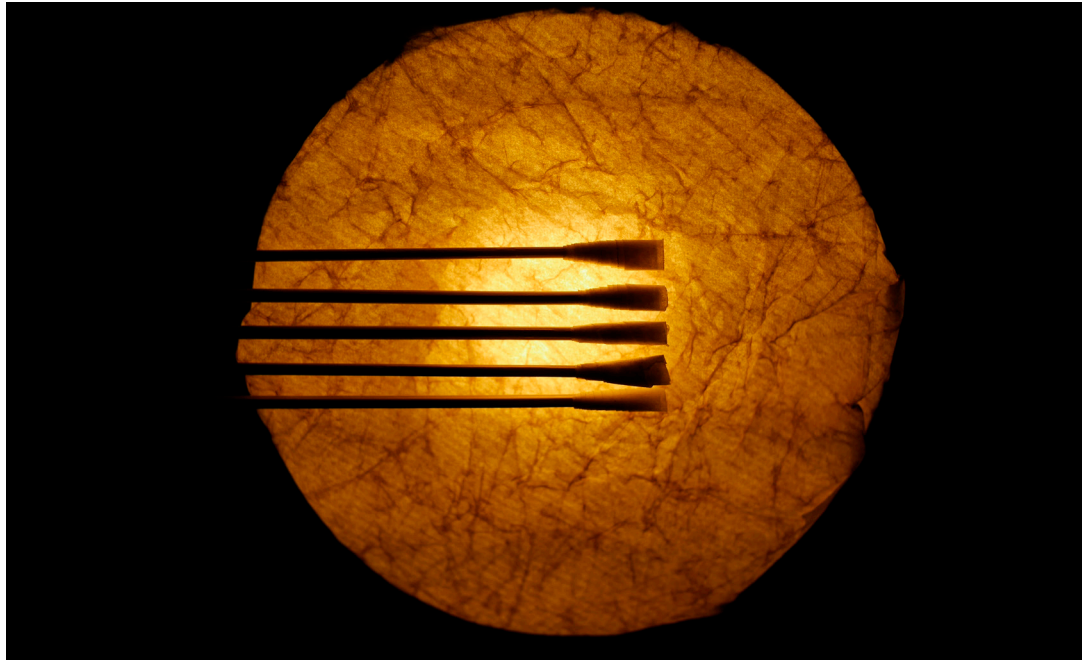
MUSICA
DIVINA
Press



Musica Divina 2019

The Sound of Da Vinci

from 20 September to 5 October 2019



The graphic designer and artist Emilie Lauwers was inspired by Leonardo da Vinci's legacy and his visionary inventions to create the campaign images for Musica Divina 2019.

Enjoy the seventh edition of Musica Divina, the classical music festival in the heart of the Kempen region, between 20 September and 5 October 2019. The Festival of Flanders Kempen has been organising concerts in abbeys, beguinages and churches at the beginning of the new cultural season for 50 years. The central figure in this year's festival is Leonardo da Vinci, under the motto *The Sound of Da Vinci*. Discover the music that surrounded the ultimate Renaissance man at Musica Divina. In nine towns and cities in the Kempen region, the Festival of Flanders will be honouring da Vinci's legacy. Five hundred years after his death, he is still a fascinating figure. This fascination is shared by leading ensembles such as Capella de la Torre, Currende, VocaMe, So el Ençina, Douce Mémoire, RedHerring and Constantinople feat. Marco Beasley. From Soundscape Da Vinci to Canzoni Italiani, from music by another genius in Leonardo's own time, Josquin Desprez, to a musical bridge over de Bosporus, Musica Divina is filled with heavenly music once again.

Director Jelle Dierickx tells us more: "The ultimate Renaissance man, Leonardo da Vinci, died on 2 May 1519 at the age of 67. Despite all the myths that surround his name and world superstar status, few people are aware that Da Vinci was also a consummate musician. As well as having an excellent command of the lira da braccio, he was known in his time as an exceptional singer and improviser. *Musica, la Figurazione delle cose Invisibili*. For Da Vinci, music was the representation of invisible things. So it is no wonder that this man, driven by fascination and curiosity, also wanted to explore the invisible world. What is more, there is a direct link between Leonardo da Vinci and our region, making it particularly appropriate to dedicate the entire festival of Musica Divina 2019 to him. The oldest copy of The Last Supper can be seen at Tongerlo Abbey. Certain musicologists even believe that they have discovered hidden music in this fresco. Join us on our quest for the true sound of da Vinci!

Musica Divina creates a unique interaction between heritage buildings and music with each of its festivals. A new addition to its array of historical concert venues is the Church of the Sacred Heart in Heist-op-den-Berg. On 29 September, this church will open its doors to the *Honderd chansons en ballades* by the famous ensemble VocaMe with mezzo soprano Sigrid Hausen. The ensemble is inspired by *Cent Ballades* and other writings by Christine de Pizan who, like da Vinci, was self-taught. She made a professional literary career for herself in 14th century Paris. Musica Divina is an all-round experience. Besides heavenly classical music, expect guided tours, various lectures and the third edition of Poesia Divina.

You will find the full programme at www.musica-divina.be.

Musica Divina's Abbey Weekend: an all-round experience in Postel, Averbode and Tongerlo



The graphic designer and artist Emilie Lauwers was inspired by Leonardo da Vinci's legacy and his visionary inventions to create the campaign images for Musica Divina 2019.

You can enjoy the seventh edition of Musica Divina, the autumn festival brought to you by Festival of Flanders Kempen, between 20 September and 5 October 2019, in the religious heritage buildings of the Kempen region. The festival traditionally begins with an Abbey Weekend at the abbeys in Tongerlo, Postel and Averbode. Expect an all-round experience in a weekend filled with concerts, guided tours, abbey meals and lectures. The motto of Musica Divina 2019 is *The Sound of Da Vinci*. The Abbey Weekend will focus on the historical figure of Jesus as a human being.

On Friday 20 September, Averbode abbey church will open its doors to Capella de la Torre led by Katharina Bäuml. To mark the occasion of the da Vinci anniversary year, this renowned ensemble has released a CD of the music and sounds heard in Italy and France in about 1500: the world in which Leonardo da Vinci lived. This soundscape evokes his time as an apprentice in Florence, his experiments with machines and the years he spent at court in Milan. The Last Supper and the Mona Lisa are also sources of inspiration. Festivalgoers at the abbeys in Tongerlo and Postel can enjoy a programme extending over an entire day, with guided tours, a lecture, vespers, abbey meals and a unique viola organista concert. Currende, led by Erik van Nevel, will give a performance of Josquin Des Prez' powerful Missa Ave Maris Stella that is fit to make the magnificent Tongerlo Abbey shine. Des Prez was a contemporary of Leonardo da Vinci and a genius in his own right. In Postel, the duo So el Ençina will pay tribute to Da Vinci's gorgeous paintings of the Virgin Mary. Their songs in honour of the Mother of Christ, the Virgin, the Woman, the Flower, the Pure and the Nurturer are nothing short of poetic.

Thus Musica Divina 2019 will seek out the sounds in the legends that encircle Leonardo da Vinci. The festival would not be complete without one unique instrument: da Vinci himself designed the 'viola organista' based on the hurdy-gurdy. It is a combination of a keyboard and string instrument, theoretically capable of replacing the entire family of viols. The instrument was reconstructed by Slawomir Zubrycki in 2013, and can be heard during the festival at the Da Vinci Museum in Tongerlo Abbey.

PRACTICAL INFO

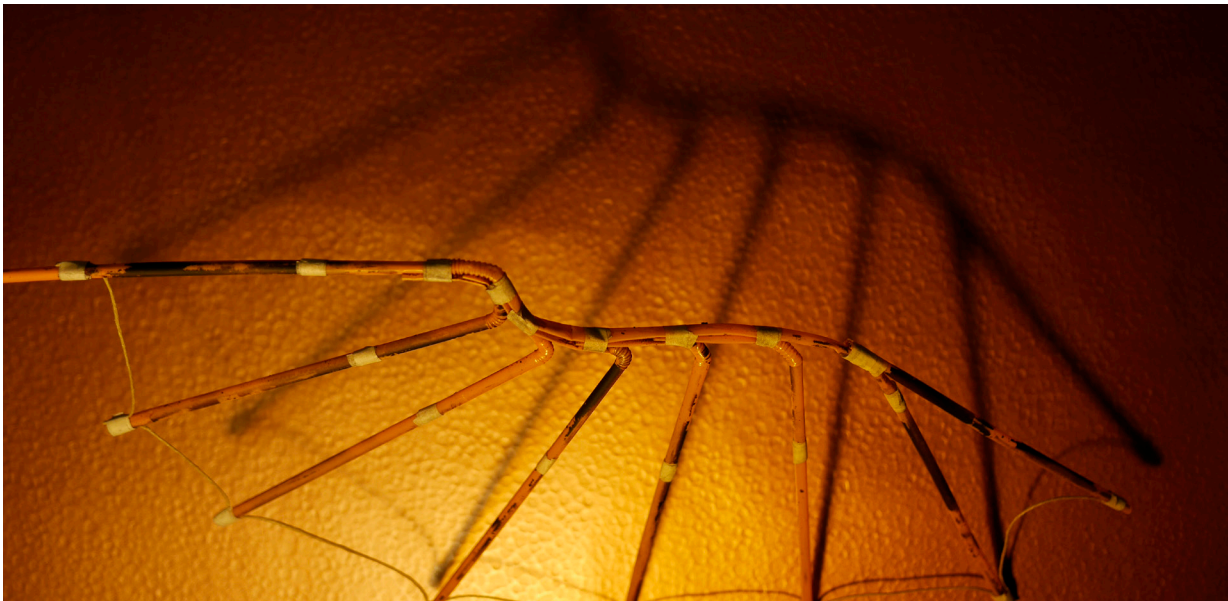
20 September 2019 (18:30 - 22:00): Averbode Abbey - Herseltsebaan 2 - Averbode (Scherpenheuvel)

21 September 2019 (15:00 - 22:00): Tongerlo Abbey - Geneinde 1 - Westerlo

22 September 2019 (16:30 - 21:00): Postel Abbey - Abdijlaan 28 - Mol

www.musica-divina.be

The third edition of Poesia Divina focuses on 'The Sound of Da Vinci'



Enjoy the seventh edition of Musica Divina, the classical music festival in the heart of the Kempen region, between 20 September and 5 October 2019. The Festival of Flanders Kempen has been organising concerts in abbeys, beguinages and churches at the beginning of the new cultural season for 50 years. After the successes of recent years, the festival is now organising the third edition of Poesia Divina in partnership with the Poëziecentrum, for which nine poets write a new psalm based on the festival's motto. This year, the poets' subject is the motto *The Sound of Da Vinci*. Listen live to the nine poets at Poesia Divina Live on 28 September in the Beguinage Church in Herentals.

Jelle Dierickx, the director of Festival of Flanders Kempen, explains: "The nine poets selected for Poesia Divina search for the sound of da Vinci in their new psalms, seeking the world beyond the myths, a counterpoint with the incomplete. Perhaps we concentrate too hard on Da Vinci's paintings and his unfinished works, after all. Maybe he shared what many festival makers and improvising musicians already know: we exist in the moment; everything is complete in that brief moment when the music sounds. Who knows: perhaps he is most present in that which cannot be grasped. Just as music was the representation of invisible things for da Vinci, Musica Divina makes the invisible audible."

This year's sung prayers come from the poets Delphine Lecompte, Bart Stouten, Paul Demets, Charles Ducal, Gaea Schoeters, Maarten Inghels, Moya De Feyter, Els Moors and Lisette Ma Neza. Come and listen to the poets reading their brand new psalms at Poesia Divina Live.

Read the poems from September onwards at www.musica-divina.be.

PRACTICAL INFO

28 September 2019

17:00 Poesia Divina Live - St. Catherine's Church - Begijnenstraat 19 - Herentals

20:00 Ratas del viejo Mundo led by Floris De Rycker - Saint Waldetrude's Church - Kerkstraat 11 - Herentals

www.musica-divina.be

The Sound of Da Vinci, visualised by the artist Emilie Lauwers



by Emilie Lauwers

The theme of Musica Divina 2019 is Leonardo da Vinci, the world-famous visual artist whose name alone evokes a myriad of visual associations for all of us. Even though the programme's angle is the sound of da Vinci, and we are mainly focusing on his work as a festival maker and musician, it is difficult to develop campaign images without taking his visual legacy into consideration. So for me it was a question of keeping my distance from da Vinci's own media. There is no point drawing, painting or reproducing his designs, because then you find yourself competing with something that is etched far too powerfully onto our retinas.

Jelle's vision of da Vinci surprised me and brought clarity. When I was 15, in my first art history lessons, I ran into my teacher one day in the street. We walked down the road together for a while, and he asked me who my favourite artist was. 'Leonardo da Vinci', I replied, without hesitating for a second. He was surprised. 'Really? Which work?' My heart sank. I couldn't really bring one specific work to mind. The Mona Lisa and the Last Supper didn't occur to me. 'His drawings, mostly', I said, in an attempt to pin down the elusiveness of what attracted me. 'Why?' My teacher asked. 'Because they're not finished', I said, although I didn't even really understand what I meant myself. I hurried off home. That angle - da Vinci as an improvising jazz artist who doesn't set anything in stone, doesn't finish and simply creates in the moment - helped me to make the installations for the campaign images. They have turned out to be little pieces of design, incomplete prototypes, tangible suggestions of ideas. I have kept to the style of previous years: everything I build is made of straws, wooden spatulas, string, tape and wire. This time, perhaps, I was more aware than otherwise that I needed to stay away from proper 'artist's materials' and especially that I needed to avoid competing with classic works. The installations are sculptural translations of all aspects of da Vinci's work. His visionary inventions (wings), instruments (drum), architecture (staircase), infrastructure (bridge), drawings (piece of chalk), scientific calculations (sphere), dynamic research (waves) and paintings (nail) are represented in the nine campaign images.

How could I choose from an almost endless body of work? I went in search of round shapes, circles and segments of circles: an obvious choice in the context of Musica Divina. The Vitruvian Man speaks for itself: I reduced the image to a simple circle, a piece of chalk attached to a string that functions as a compass. The sienna-coloured chalk itself as a sculptural object is sufficient to serve as a campaign image. I reproduced the design for the mechanical drum, which is also round of course, by taping sketching paper over a reading lamp. The five drumsticks are kebab sticks wrapped in tape. The mathematical spheres in Jelle's book were also irresistible. I recreated the spiral staircase drawn on a round floor plan with the small blocks of reddish wood that joiners use as spacers. The self-supporting bridge, based on a segment of a circle, is made out of the wooden spatulas you find in Magnum ice creams. The endless round curls that da Vinci drew when he was studying waves were easily translated into a roll of copper wire that ended up looking like a wave breaking on the shore. In other installations, the circle is somewhat less clear: I photographed the wing, which I built with plastic straws, with the circular reflection of the light source precisely aligned with the bend in the construction. The horse, which refers to the unfinished statues of rulers and also to the endless sketches of horses' hooves, consists of forelegs I made from red clay and a light structure of copper wire containing different circular forms. I let the unfinished horse hang, spinning, from a piece of string. The Last Supper appealed to my imagination because of the nail that da Vinci hammered into the wall, from which pieces of string radiate like rays of light to get the perspective right.

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