

**Andrew Hallock**

+31 6 18790061

[hallocka@gmail.com](mailto:hallocka@gmail.com)

[www.folded-map.com](http://www.folded-map.com)

Andrew is a singer and artistic researcher whose work explores the intersections of music, philosophy, science, and visual culture within the European traditions of the fifteenth and sixteenth centuries. He performs extensively with the Dutch polyphony ensemble Cappella Pratensis and the Belgian art ensemble Graindelavoix. Notably, Cappella Pratensis was awarded the Classical Gramophone 2024 “recording of the year” for its CD, *Missa Maria Zart* by Jacob Obrecht. In 2022, Graindelavoix’s CD “*Josquin the Undead*” also won the prestigious “Preis der Deutschen Schallplattenkritik.” He is currently a doctoral candidate at Orpheus Instituut in Ghent, Belgium.

Andrew’s writing and research emerge directly from his long-term engagement with contemporary early music practice, casting a critical eye on how the musical past is interpreted and theorised today, and also forging ambitious connections across disciplines in the service of this inquiry.

**EDUCATION**

Koninklijk Conservatorium, Den Haag, graduated 01/06/2009

Bachelor of the Arts in Early Music Vocal Performance

Teachers: Michael Chance, Peter Kooij, Jill Feldman

University of Texas at Austin, graduated 15/06/2002

Bachelor of Music, in Music Composition

Teachers: Donald Grantham, Kevin Putz

University of Southampton, UK. Study-abroad program, Spring semester, 2000

Teachers: Michael Finnissey.

Mago! Academy, Antwerp, cornetto studies 2012 - 2015

Teacher Marleen Leicher

**EMPLOYMENT**

Freelance Singer, 2010 - present, NL

Co-owner of “Brevis and Longa”, (instrument-makers) 2020 - present, SK

Cappella Pratensis, technician and content coordinator, 2019 - 2023, NL

Instrument maker, “Cornetti by Andrew Hallock”, 2010 - 2020, NL

Assistant instructor, Instrument-making workshop, Cultural Centrum, Technische Universiteit, Delft. 2009 - 2011, NL

## TEACHING—RECENT HISTORY

Cappella Pratensis Summerschool, instructor, BE, Antwerp, 2017-2024

A weeklong course for high level amateur and pre-professional singers to learn about and perform from mensural notation.

“Klausenhof Academy” (polyphony course), instructor 2018 - 2023, DE,

A yearly course for singers and instrumentalists focusing on a particular court, composer or tradition.

Cambridge Instrument-makers, cornetto-making course, instructor, 2016 - 2019, UK,

4-day course which I built together with my colleague Sam Goble, instructing students to build a treble cornett according to historical methods and specifications.

Cornett-making week “Eborae Mvsica”, instructor, 2018, PT

*Idem.*

Special coach for Festival “Laus Polyphoniae”, Antwerp, 2018, BE

I was assigned to one of the winning ensembles to be a coach and advisor for their performance in the showcase.

External coach for “Cappella Gabrieli”, Rotterdam, 2019, NL

I was invited as an external specialist to lead rehearsals for an upcoming program of Josquin’s *Missa La sol fa re mi*.

## ENSEMBLE WORK

Graindelavoix 2020 - present

An art ensemble, featuring particularised interpretations of polyphonic vocal music.  
Bjorn Schmelzer

Cappella Pratensis 2010 - present

A vocal ensemble specialising in Franco-Flemish polyphony from the sources.  
Stratton Bull / Tim Braithwaite

Diskantores 2018-2025

A vocal ensemble specialised in performing reconstructed works and the use of *Contrapunto alla Mente*—historical improvisation techniques.  
Niels Berentsen

Sollazzo Ensemble 2018-2023

A mixed instrumental/vocal ensemble specialised in music of the middle ages.  
Anna Danilevskaia

## AWARDS

“Classical Gramophone Record of the Year” 2024 for “Missa Maria Zart, Obrecht”, Cappella Pratensis

“Premio a piatti” 2023 for “Missa Maria Zart, Obrecht”, Cappella Pratensis

“Diapason d'Or de l'Année” for “Firenze 1300” Sollazzo - 2019

“Preis der Deutschen Schallplattenkritik” for “Josquin the Undead”, graindelavoix - 2022

“Diapason d'Or de couvert” for “Requiems”, Cappella Pratensis, 2011

## **SELECTED RECORDINGS**

“Brumel, Earthquake Mass”, graindelavoix, 2024, Glossa

This Polyphonic mass for 12 voices, and the recording process in particular, fed my interest in multiplicity, saturated acoustic spaces, and the aesthetic quality of incomprehension.

“Missa Maria Zart, Obrecht”, Cappella Pratensis, 2023, Challenge Records

The longest polyphonic Mass setting, featuring mensural transformation and segmentation technique. This recording was formative in sparking my interest in canons.

“Josquin the Undead: Laments, Deploration and Dances of Death”, graindelavoix, 2022, Glossa

Addressing the posthumous legacy of Josquin des Prez in the hands of Tillman Susato. This recording was the beginning of my critical stance on authorship.

“Ou Beau Chastel: The Leuven Chansonnier Vol. 2”, Sollazzo, 2021, Passacaille

Featuring a collection of newly discovered 3-part Burgundian chansons, this recording opened my eyes to seeing polyphony as dramaturgy.

“Hollandse Fragmenten: Early Dutch Polyphony”, Diskantores, 2021, Muso

New Dutch Ars Nova pieces, reconstructed as part of the doctoral work of Eliane Fankhauser - Utrecht University. This project blurred the ontological lines between composer, source, editor, reconstructor, scholar and performer.

## **PUBLICATION**

Hallock, Andrew. "[How to Be in Two Places at Once: A Search for the Immersive Experience in Renaissance Music and Visual Arts.](https://commons.library.stonybrook.edu/jonma/vol6/iss1/3)" *Journal of Network Music and Arts* 6, 1 (2024). <https://commons.library.stonybrook.edu/jonma/vol6/iss1/3>.