

Royal
Conservatoire
The Hague

A decorative graphic consisting of six white circular dots connected by thin white lines. The dots are arranged in a zig-zag pattern across the upper and middle sections of the page. The lines connect the dots in a sequence that starts at the top left, goes down to the middle, up to the top right, down to the middle, and finally down to the bottom right.

Master Research Symposium

Research Presentations by master's students
from the departments of Classical Music,
Jazz, Early Music, Vocal Studies, Conducting
and Art of Sound

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Preface

Welcome to the 2021 edition of the Master Research Symposium, a showcase of the Master Research Programme of the Royal Conservatoire. Master students from the departments of Classical Music, Jazz, Early Music, Vocal Studies, Conducting and Art of Sound will be demonstrating the outcome of two years of dedicated work on their individual research projects in written and multimedia format. The Master Research Programme of the Royal Conservatoire is an intensive course aimed at developing the artistic, entrepreneurship, and research skills of our individual students, enabling them to continue their development in the arts after their studies, be it in a PhD program, or in another capacity in the world of performance and beyond. As can be expected from a conservatoire with students from all over the globe, this symposium will contain a variety of fascinating research topics and presentations.

Artistic research can take many different approaches and forms, and the results, as can be read in this programme book, are as rich and diverse as our student body. As Head of Master Research, I follow students as they negotiate their way through the programme and derive satisfaction from observing the personal growth of each student as they gain confidence in their own skills and reflective abilities. As a result of the current health crisis, students are required to create an online presentation in addition to their written documentation and will receive feedback and assessment from the committee via video conference. A challenge for all, but also an opportunity to develop additional skills that have become essential in our increasingly digital age.

In the past few years, I have witnessed the successful implementation of a school-wide research ethic that has had a profound impact on how we empower our students and equip them with the necessary tools to effectively navigate the often-formidable path to professional success as a performing artist. Reflective practice has become not only an educational goal, but also an ethos that enables both students and staff to better communicate their musical message and finally, become more compelling artists. Our focus on the development of entrepreneurial skills in the Master and the connection with artistic practice and research provides an additional bridge to the multifaceted world of artistic performance as it exists today, especially at this challenging time.

I would like to extend my thanks to the entire Master Research Team, as well as to our dedicated Research Supervisors and Master Circle Leaders, and of course to the students themselves, for making this another successful year. In addition, I wish those students who will be leaving us at the end of this term artistic and personal success in whatever endeavor they embark upon next.

Kathryn Cok, PhD – Head of Master Research

Research Abstracts

Classical Department

Paulo Almeida Freitas
David Alonso Cid
Noppakorn Auesirinucroch
Pablo Bajo Collados
Lucas Bernardo da Silva
Ivan Ćirković
Andrea Dettori
Nil Domenech Fuertes
Daniel Dos Santos Martins
Alberto Fernandez Almaraz
Maria de Ferreira Nabeiro + Ana dos Santos Silva Ribeiro
Francisco de Paula García Márquez
Alberto García Perez
Alessandra di Gennaro
Joel Gester Suárez
Alejandro Gordo Gonzalez
Eduardo Inácio Marques
Jieun Kim
Frankie Ko
Bob Marsdon
Antoine Metivier
Maria Nikolic
Rosalba Olivares Matera
David Pérez Sánchez
Silvia Ramos Somoza
Laura Riverol Mitchel
Cláudio Silva Pereira
Ursula Skaug
Marlon Valk
Leon Westerweel
Yeonji Yu

Name

Paulo Almeida Freitas

Main Subject

Classical Saxophone

Supervisor

Karst de Jong

Title of Research

Group Lessons: A holistic simulation training as a performance preparation method

Research Question

Are the Group Lessons an holistic and viable simulation training method to prepare musicians for a Performance?

Summary of Research

This research was carried out in the academic year 2020/2021, within the scope of the Master in Performance at the Royal Conservatoire The Hague. In this paper, the subject of Group Lessons was addressed, focusing on the relevance of its use as a viable, effective, regular and holistic simulation training for musical performances, as well as a structure for collaborative engagement and regular experiences. This investigation work has three major components: Theoretical Fundamentation, Results (collected from the questionnaires) and Personal Experience (reflection about my personal experience). Weekly group lessons were held with the presence of the students from the saxophone class of the Royal Conservatoire The Hague. Adding to the group lessons, several performance classes were planned with a regularity of one month and a half in between them. After assessing the collected information and reflecting on it, we can acknowledge the relevance of the Group Lessons as a many-sided format that can be used to improve several aspects linked with performance.

Biography

Paulo Freitas began his musical studies in Portugal at the age of 9. In 2014 he enrolled in the Higher Music Course, in Saxophone, at the University of Aveiro (Portugal) where he did his Bachelor and Master in Education. In 2019, Paulo began his Master in Performance - Classical Saxophone at the Royal Conservatoire in The Hague, in the class of professor Lars Niederstrasser. During his career as a saxophonist, he hold several Masterclasses and improvement classes with internationally renowned pedagogue such as Vincent David, Lars Mlekush and Christian Wirth. In 2016, Paulo was ranked 3rd in the "Paços Premium" Competition (category up to 19 years old) and in 2017, obtained 1st place in the "Terras de La Salette" Competition in the Senior Category.

Name
David Alonso Cid

Main Subject
Percussion

Supervisor
Quirijn van Regteren Altena

Title of Research
Sensor-based instruments in percussion performance

Research Question
How to build a sensor-based instrument and perform with it

Summary of Research
This research centres around the topic of sensor-based instruments. Its purpose is to show the work I have done as a performer as well as an instrument builder that developed into a new sensor-based instrument where its main features are the use of light as a sound source and the use of the performer's hand movements as an input to communicate with a computer. First, I will analyse the communication between the computer and the performer, how it takes place, the advantages and disadvantages of single and bi-directional communication, and ways to do it. This will lead towards how to approach these kinds of instruments as a performer, comparing the improvisation (that is also one of the main ways to discover the possibilities of the instrument) as a way to perform in concerts with these instruments, with the repertoire development with composers, and how they give feedback to each other. The next parts are dedicated to the new instrument: first about the interface itself, its components and how they work and cooperate; then I will explain the process of how it was developed; and at last, its performance possibilities and the new piece composed for this instrument.

Biography
David was born in Vigo (Spain) in 1997 where he started his music studies with Marcos Valcarcel in CEMU Mayeysis in 2004, and later continuing his studies with Carlos Castro at the Conservatorio Superior de Música de Vigo, obtaining his bachelor degree in 2019. He is currently completing a master in percussion with Hans Zonderop, Theun van Niewburg, Pepe Garcia and Niels Meliefste, focusing on contemporary repertoire and the use of electronics in percussion.

Name
Noppakorn Auesirinucroch

Main Subject
Classical Guitar

Supervisor
Gerard Bouwhuis

Title of Research
Innovative practice of enhancing musical perceptions

Research Question
How utilise the topic of crossmodal correspondences to design multisensory performance with an emphasis on sound-taste associations

Summary of Research
The human sensory system is complex and enigmatic but yet, attractive. Why are we continuously applying expressional words from another sensory modality and understanding it without any suspicion? In classical music, usage of the term dolce (sweet) to specify particular musical tones is frequently applied despite the word initially used to express a character of specific taste, which seems unrelated to music. This curiosity affects the researcher to explore a specific sensorial phenomenon, a crossmodal correspondence. Objectives of the study are to comprehend and utilise the topic of crossmodal correspondences to design multisensory performance with an emphasis on sound-taste associations. This exposition contains scientific reviews on crossmodal correspondences, interviews with a neurologist, and personal experience at a fine dining restaurant; additionally, the related subject, synaesthesia. Lastly, a review on the process of creating flavour musical piece for solo guitar in collaboration with a prominent Thai composer, Piyawat Louilarpprasert has been elaborated.

Biography
Bangkok-born guitarist, Noppakorn Auesirinucroch has received awards and recognitions from Asia and Europe. He is currently obtaining his master degree in classical guitar performance at the Royal Conservatoire, The Hague, The Netherlands with Professor Zoran Dukic. He participated and performed in many prestigious competitions and music festivals in European and Asian countries during his studies. Apart from the classical side, Noppakorn dedicates himself to contemporary music. He is a member of Thailand prominent new music ensemble, Tacet(i) Ensemble which he explores several musical ideas for his performance such as sound, time, space, multi-sonic cultures, and cross-modal relations.

Name
Pablo Bajo Collados

Main Subject
French Horn

Supervisor
Karst de Jong

Title of Research

More than playing: The effects of introducing improvisation into the practice routines of French Horn players

Research Question

What could be the effects of introducing improvisation exercises into the practice routines of French Horn players?

Summary of Research

During all the years I've been studying music, I have understood that creativity needs to be a component in musical training as important as the technique or the basic music knowledge. But also in all these years, I have seen that many times, creativity is reserved for composers, conductors or jazz players, but it is something that has been overlooked by classical players. It is true that instrumentalists may have less freedom because of the score, the indications of the conductor or the composer, but even knowing all of this, we do not have to forget that we are still musicians, rather than reproducers of a score. When we talk about the great performers of our time and when we listen to them playing a well-known score, we discover that what makes these interpretations special is the way these musicians get out of the score, and this can only be achieved through creativity. That's why I decided to focus my project on the incorporation of some improvisation exercises into our daily routine to enhance the creativity and help the instrumentalists to feel like they are never servants of the score, but a part of it. My research focusses on exercises for horn players. This research has helped me in my own development as a musician and I hope that it will also be useful for me in the future, maybe as a teacher. I hope this research can also help other instrumentalists.

Biography

Pablo Bajo Collados began his horn studies at the "Padre Antonio Soler" Conservatory of Music in San Lorenzo de El Escorial (Madrid) at the age of seven. He finished the "Grado Medio" in 2015, after 10 years of musical studies. After this he started his bachelor studies at the Conservatory of Music of the Basque Country "Musikene". Presently he is working towards his masters in music at the The Royal Conservatoire of The Hague. He was finalist in the XXII Concourse for Young Musicians "Ruperto Chapi" in Villena (2010). He also won first prize with honours at the "I Horn Concourse from Madrid" (2011), the first prize in the "II Horn Concourse from Madrid" (2012) and the third prize in the "V Concourse for Young Musicians in Rotglà i Corberà" (2013). Pablo Bajo Collados is a member of many young orchestras and has also collaborated with some professional orchestras.

Name
Lucas Bernardo da Silva

Main Subject
Violin

Supervisor
Ellie Nimeroski

Title of Research

The use of portamento in modern violin playing

Research Question

How is portamento perceived in the interpretations of modern violin players? Why do we use the portamento the way we do nowadays?

Summary of Research

As a modern violin player, I have always tried to add singing qualities into my playing and the use of portamento became an important tool to achieve this. The more I started to use and experiment with portamento I encountered a lot of different opinions and as well resistance in regard to its use among violinists and the "classical music" environment. After looking at some writings and listening to early recordings I found a big difference on how modern violinists see portamento and came to these questions "How is portamento perceived in the interpretations of modern violinists? Why do we use it the way we do nowadays?" In an attempt to answer these questions this research will go through selected 19th and 20th century literature written by violinists, compare some "early" with "modern" editions-editions that are more likely to be used today, compare early 20th century recordings with more current ones and discuss how the recording industry influenced and continues to influence our musical taste and the impact this has on the use of portamento. I will experiment with portamento using it as described in the writings, try the fingerings of the editions and reproduce the same portamentos by the players on the recordings in order to create a personal way of using portamento taking these influences into account. The research also hopes to break the "taboo" around the use of portamento and inspire violinists to make portamento part of their interpretation tools in order to have more freedom and choices for expression.

Biography

Lucas is a Brazilian violinist, currently based in the Netherlands. He started his studies at the age of nine at the church and at the age of eleven, he entered the São Paulo State Music School to study violin in the class of Inna Meltser. During 2012-2014 he was the concert-master of São Paulo State Youth Orchestra. In 2014 he moved to the Netherlands to study his bachelor degree with Peter Brunt at Conservatorium van Amsterdam. Lucas is currently finishing his master degree with Vera Beths.

Name
Ivan Cirkovic

Main Subject
Classical viola

Supervisor
Renee Jonker

Title of Research
4altos

Research Question
How to create a specific and unique repertoire for a quartet of violas that can attract audiences from 9 to 99?

Summary of Research
With my research, I have combined the sound of four of the same instruments (four violas). Therefore, the main melody can vary (from the first to the fourth viola) and so the first viola does not have the role of quartet leader but all members are equally important. The results show that the sound of four violas attracted the attention of listeners who have not had the opportunity to peek into the world of classical music, as well as young composers who wanted to collaborate with us. What certainly attracted the attention of the younger generation is the combination of this ensemble with a DJ. Until now, the viola has mostly been an accompanying instrument in an orchestra or string quartet. I believe that my research work will open the possibility for something that is perhaps part of the future of music and develop this instrument (ensemble) to its peak. Based on these results I believe that there is an opportunity for classical music to adapt and develop into a more mainstream scene when it combines with other forms of music. The path of this research work was very long. After my graduation, there will be a continuation of the research implementing the improvements, as well as the further development of the program adapted to this ensemble.

Biography
Ivan was born in 1993 in Pancevo. He graduated from the Faculty of Music Art in Belgrade with prof. Ljubomir Mihailovic, and Madlen Stokić Vasiljevic. At the moment he is a second-year master student at Royal Conservatoire in The Hague with prof Mikhail Zemtosv. As a violinist he attended a master classes with Professors Maria Milstein, Kees Koelmans, Johannes Leertouwer, Peter Brunt, Chris Duidam, Elisabeth Perry and Eeva Koskinen and as a violist he attended a master classes with Professors Richard Wolfe, Marjolein Dispa, Julia Dinerstein, March Sabbah, Jannifer Stumm and Mikhail Kugel. Cirkovic plays on the viola made by M. Besseling and donated from Stichting Eigen Muziekinstrument (SEM).

Name
Andrea Dettori

Main Subject
Double Bass

Supervisor
Enno Voorhorst

Title of Research
The Bass Guitar in Contemporary Music

Research Question
Can the electric bass guitar rise to the role of solo instrument in contemporary music?

Summary of Research
The interest for the contemporary repertoire, combined with the interest never abandoned for the electric bass, pushed me to investigate the role of this instrument in the contemporary repertoire, observing that only at chamber music level it has found its own dimension, however totally absent in the soloist field. Can the electric bass guitar rise to the role of solo instrument in contemporary music? How can it find its way to be considered as a solo instrument in contemporary music? Can composers approach this instrument exalting its expressiveness and technical potential? The research is divided into two parts: The first part concerns the history of the instrument, its construction and its impact on musical culture. In this part we will also analyse some pieces of the contemporary repertoire, analysis accompanied by video demonstrations of some excerpts that I perform personally. The second part is the fulcrum of the research: the execution of a piece for electric bass and electronics, «L Autodidatta» by Maurizio Tedde. It will highlight the collaboration between the performer and the composer, the vision of the composer and the role of the electric bass in the piece, demonstrating that the bass and the electric bassist can have their own dimension in the soloist field.

Biography
Andrea Dettori is an Italian double bass player. After graduating in his hometown Sassari, he studied at the Academy of Music in Fiesole under the guidance of Alberto Bocini and Marco Martelli. He is currently attending the Master in Double Bass under the guidance of Quirijn Van Regteren Altena. He took part in the tour «End & Beginning» under the guidance of Tomoko Mukayama in the main Dutch theaters. Recently with the young Libero Strijkorkest accompanied the trio Fridman-Napolov-Basilova performing minimalist music. Currently he is working with some composers of the Royal Conservatoire to build a repertoire for electric bass.

Name
Nil Domenech Fuertes

Main Subject
Classical Cello

Supervisor
Joram van Ketel

Title of Research
NLP methodologies and music making

Research Question
In what ways can NLP techniques affect the way I, and other musicians, make music?

Summary of Research
Since I was a teenager I was interested in different fields in psychology and communication. Due to certain personal struggles that have lasted over the years and that I found to be shared by my colleagues, I decided to research about Neuro Linguistic Programming in order to tackle such problems. In this research I offer a different perspective on the current narrative in the field of Musical Training Performance & Cognition by looking into how Neuro Linguistic Programming can be applied to music. I have found that the commonalities in NLP and music can be very beneficial in the setting of education and performing. The research presents a literary review of Neuro Linguistic Programming (NLP) and a practical set of exercises on how it can be used to enhanced the musician in their practicing and performing, in individual playing as well as in chamber music. I explain why NLP should it be taken into consideration, what it is and how it might be useful when practicing and performing music. The research also investigates what are the effects of anchoring and representational systems, in the light of NLP, and their effects in being more engaged and accurate; offering an analysis of the qualitative impact in engagement and accuracy, and possible further developments.

Biography
Nil Domenech (1996) is a classical cellist originally from Barcelona. At age five he began his studies in music theory, and one year later in cello. He studied under the tutelage of Joan Antoni Pich in Barcelona. In 2014 he was accepted at the Prins Claus Conservatorium, in the class of Jan Ype Nota to study his Bachelor. Awarded that same year with the Klaas Dijkstra Foundation Scholarship he did all 4 years of bachelor getting his degree in June 2018, cum laude. In 2019 he started his Master Degree in The Hague, specializing in orchestral playing, under the tutelage of Michel Strauss and Jan Ype Nota. During his education Nil had master-classes from Jean-Guihen Queyras, Michel Strauss, Amir Eldan, Lluís Claret, Maria de Macedo, Harro Ruijsenaars, Amparo Lacruz, Jeroen den Herder amongst others.

Name
Daniel dos Santos Martins

Main Subject
Trombone

Supervisor
Pete Saunders

Title of Research
Artistic Development Outside the Orchestra

Research Question
How can I develop myself artistically outside the orchestra world?

Summary of Research
In this research I intend to report my progress in finding new ways to develop my music outside of the orchestral world, most specifically in the Contemporary Music world. For this, I created a contemporary ensemble together with some enthusiastic young musicians and we grew together into this new world, and I intend to report the progress we made as well as the difficulties and the goals. This includes all the project proposals, the online presence and the logistics and bureaucracy of starting a Foundation, but also our artistic growth into creating projects and working together with composers.

Biography
Daniel Martins is a portuguese trombone player currently finishing his Masters degree in The Hague. He finished his bachelors degree in 2018 at the Academia Nacional Superior de Orquestra in Lisbon, Portugal. Throughout his career, Daniel participated in different projects like Karlheinz Stockhausen's Aus Licht at Holland Festival in 2019, at Eurovision with Orquestra Metropolitana de Lisboa em 2018, and so on... He also collaborated with Orquestra Metropolitana de Lisboa and Orquestra Sinfónica Metropolitana in numerous occasions.

Name**Alberto Fernández Almaraz****Main Subject**

Horn

Supervisor

Enno Voorhorst

Title of Research

Time to Focus

Research Question

How to develop your awareness and power of attention

Summary of Research

This research has been done with the intention of looking for tools that help the development of attention in horn players. It begins as a result of a personal problem that prevented me from growing as a hornist and it was born with the purpose of discovering what factors affect this problem and what kind of tools we can use to solve it. I suddenly discovered meditation and I started to understand how our thoughts affects us, how breathing and our body is connected to our brain. Later, I had the opportunity to meet Jackie Roerder, mental coach of top athletes in Netherlands, I learned a lot from her and she gave me the base I needed to start in this project. Starting from searching for solutions to a mental problem that prevented me from reaching my goals, I have been able to find a door to a different world where things are easier, but it takes work to achieve a change in the mindset. This path is not easy and requires observation, acceptance and patience. This research will show how important is to work in our minds as much as in our instrument as a musician. Work behind technique and music and the quality we give to our practice is more effective than spending a lot of hours practicing in a wrong way. We can improve as a musician without playing our instruments and the most important thing is to practice in a healthy way, physically but also mentally.

Biography

Alberto Fernández started his musical studies in Salamanca at the age of 5, starting the conservatory playing Horn at 8. He complete the Profesional Degree and Bachelor Degree in Salamanca, while traveling around the country going for masterclass and joining the young orchestras in different Communities such as Catalonia, Madrid, Galicia. At the age of 23 he played in a professional orchestra for first time with Castilla y León Symphonic Orchestra. From that moment he was collaborating also with Galician Symphony Orchestra, Community of Madrid Orchestra and Madrid Symphonic Orchestra. He has participated in different projects and festivals as Al Bustan Festival in Lebanon and Tomorrowland in Belgium.

Names**Maria de Ferreira Nabeiro + Ana Luísa Ribeiro****Main Subjects**

Classical Cello + Classical Flute

Supervisors

Emlyn Stam + Gerard Bouwhuis

Title of Research

Dramaturgy in Sir Peter Maxwell Davies' «Eight Songs for a Mad King»

Research Question

How can we multi-task as performers and dramaturgs in 8 Songs for a Mad King by Sir Peter Maxwell Davies?

Summary of Research

This research presents a long time interest in chamber music playing, especially the works written after Schoenberg's Pierrot Lunaire, using the same instrumentation. The goal of this research is to perform Sir Peter Maxwell Davies' 8 songs for a mad king. The work is an example of music theatre based in the story of George III of England, who reportedly went insane. Maxwell Davies already gives some scenic instructions and there's already some tradition when it comes to performing the piece. After reading about the piece, learning the composer's intentions, working with a dramaturg and even investigating England's Royal family, we pretend to present our own version of a Mad King. Although mental health is already a big part of today's society, this song cycle was intended to create awareness upon the way we perceive people in distress and how they perceive themselves. More than ever it feels relevant to perform this music but at the same time doing it in a creative and tactful way. The end goal is to perform 8 songs in a dramatic setting, creating a storyline, recurring to lighting and costumes. Ultimately, we want to the audience pity the fool that just five minutes before was making them feel uncomfortable or laugh.

Biographies

Maria is a Portuguese cellist, born in Lisbon. She was a member of the Nationaal Jeugd Orkest and the European Union Youth Orchestra. In 2018, after winning the National String Competition "Vasco Barbosa", Maria made her debut with "Orquestra Sinfónica Portuguesa", where she performed R. Schumann's Concerto. Maria has attended masterclasses with Jakov Koranyi, Márcio Carneiro, Dmitri Fershtmann, François Guy, Giovanni Sollima and Natalia Gutman. Maria is enrolled at the Koninklijk Conservatorium Den Haag under Michel Strauss and Jan-Ype Nota's tutelage where she is a student of the "Ensemble Academy" specialization, focusing on contemporary music.

Ana Luisa Ribeiro is a portuguese flute player presently pursuing her Master's degree at the Royal Conservatoire, in Thies Roorda and Alena Walentin's class. Ana was a member of the

Nederlands Student Orchestra (2017), conducted by Jurjen Hempel. Chamber music in diverse settings is of big importance to Ana. This led her to stages Peter de Grote Festival (Groningen, NL) and to be part of 2019's edition of Holland Festival, as a member of Aus Licht. Along her musical career path attended several Masterclasses with flute players as: Denis Bouriakov, Emily Beynon, Michel Bellavance, Rien de Reede and Sophie Cherrier.

Name

Francisco de Paula García Márquez

Main Subject

Clarinet

Supervisor

Andrew Wright

Title of Research

«The Creative Performer»: Performative resources applied to the clarinet

Research Question

What elements of staging, movements and acting tools can be used on the piece “Hommage à M. de Falla” by Béla Kóvacs in order to help to create my own creative performance of the piece?

Summary of Research

During the beginning of the 20th century, Europe began to make a great change of mentality where the artistic movements started to break the dominant traditional style, looking for a younger, modern, and constantly experimental art. This gave way to different avant-gardes and artistic movements that, among other aspects, they wanted to experiment with different ways to perform a work. Using and adding resources from other artistic genres. In the 21st century with all the resources at our disposal, many artists drive their creativity further away on the basis of theories such as the «Performance Theory». This publication includes the aesthetic genres of theater, dance, and music, among others, and help the performer to create his own version and representation of the work. The main objective of this work is to create my own version of the clarinet work «Hommage a Manuel de Falla» by Béla Kovacs. To do this, I will analyze the resources offered in the «Performance Theory» by Richard Schenner, and I will use tools and resources used by professionals in acting and spanish dance. This will help me during the process of rehearsal and experimentation with the piece, as well as with aspects of the stage presence. To create my own performance, I will focus on researching the modern performative resources in the clarinet repertoire, and I will record the whole process of experimentation, creation, and rehearsals of a performance on the work by Béla Kovacs.

Biography

Born in Cádiz, Spain (1993), Francisco de Paula García Márquez started playing the clarinet at a young age. In 2018 he earned his Bachelors degree at Manuel Castillo Conservatory in Seville (Spain), under the tutelage of Mr. Francisco J. Cantó. He is currently studying a Master of Music at the Royal Conservatoire in The Hague with Arjan Woudenberg, Rick Huls and Olivier Patey. He has been enrolled in numerous orchestras, including NJO (Youth National Orchestra of the Netherlands, OFG (Orquesta Filarmonía de Grananda), and CISO (Ceuta International Symphony Orchestra). Since 2018 he is a founding member of “Al-Andalus Clarinet Quartet”, with whom he has participated in numerous national and international chamber music competitions, getting several first prizes.

Name
Alberto García Pérez

Main Subject
Classical viola

Supervisor
Andrew Wright

Title of Research
Walton Viola Concerto beyond the score

Research Question
What inspirations ideas or alternatives are available from the first recording of the Walton Viola Concerto that might inspire performance?

Summary of Research
The Walton Viola Concerto is one of the most famous and recognised compositions in the viola repertoire. Apart from this, it is a compulsory piece in any viola orchestra audition. This research is focused on my practice and artistic process of the Walton Concerto, consequently subjective, to create an artistic choice. In order to achieve an ideal interpretation of the Concerto, I will investigate and analyse the first two recordings made of the piece. These recordings were made by Frederick Riddle in 1937, and by the famous violist William Primrose in 1946. This research aims to: (1) decide what details or alternatives I can recover from these recordings to inspire my own interpretation, and (2) find out what ideas from the first recording are reflected in the second one. Taking into consideration these recordings, I first drew up a list mentioning the differences found between them. Then, I classified these differences into different categories such as fingerings, bowings, different notes, orchestration, and so on. Finally, I recorded myself playing both versions of some passages. The main outcome I found is to discover that the sound-based approach (listening to recordings and experimenting with them) is a richer source of inspiration for a musician than a purely score-based comparison. I hope these artistic ideas can be a great stimulus and encouragement to other violists who want to play this wonderful Concerto.

Biography
Born in Seville (1997), Alberto started playing the viola at a young age. In 2019 he finished his Bachelor studies with the maximum marks at the Manuel Castillo Conservatory, Spain, under the tutelage of Aglaya González. He is currently studying a Master of Music at the Royal Conservatoire in The Hague with Asdis Valdimarsdottir and Timur Yakubov. He has been enrolled in numerous orchestras, including JONDE (Spanish National Youth Orchestra), NJO (Youth National Orchestra of The Netherlands), OJA (Andalusian Youth Orchestra), and Orchestra Academy 'Barenboim-Said' Foundation, to name a few. He has attended master-classes with violists such as Maxim Rysanov, Jennifer Stumm, or Michael Kugel.

Name
Alessandra Di Gennaro

Main Subject
Classical Piano

Supervisor
Gerard Bouwhuis

Title of Research
Piano four-hands «once again»

Research Question
Can we talk about a current «renaissance» of the piano four-hands genre? If yes why?

Summary of Research
This work arises from the passionate research the author has been conducting as member of a professional piano duo in order to understand why the piano four-hands repertoire has always been stigmatized as an "inferior genre" despite its unquestionable beauty, and in order to shed light on the contemporary repertoire for this medium, which is at present almost unknown, unperformed and undiscussed despite it embodies masterpieces of undoubted artistic value. To do so the work focuses at first upon the technical challenges and the distinctive features that characterize the piano four-hands repertoire, explaining how they are of a completely unique order and why they make the medium itself so unique and so controversial. The script then explores the medium also from a more historical point of view, setting it into its social-cultural-musical context through the centuries with the ultimate scope of analyzing what's left of it nowadays and its role in the current musical scene. Both the theoretical considerations and the more practical issues are illustrated through the professional experience of the author and through the analysis and the careful examination of scores, videos, related literature, interviews with composers and with all those who have devoted their career to exploit and revive this medium in the last decades. The results of the investigation point out that the medium today assumed a completely new role and is an astonishing site of compositional and performance innovation which absolutely deserves to be discovered, performed and analyzed.

Biography
Born in 1994 in L'Aquila (Italy), Alessandra obtained her first Master degree in classical piano "cum laude" at age 19 and then started her studies at the Royal Conservatoire, where in 2019 she obtained a Bachelor Degree with a special mention for her "artistic personality". Particularly devoted to contemporary music, Alessandra has performed in major venues in Holland, Italy, Czech Republic and Switzerland for notable festivals: "Settembre Classico" (Como, 2020); Festival "Dag in de Brandig" (Den Haag, 2019); "Klassiek series" in De Doelen (Rotterdam, 2019); "Prague Music Festival" (Prague, 2017); "Festival dei due mondi - Musica da Casa Menotti" (Spoleto, 2017); "La Biennale di Venezia" (Venice, 2017); "La società dei concerti Milano" (Milan, 2016) etc.

Name
Joel Gester Suárez

Main Subject
Classical Piano

Supervisor
Andrew Wright

Title of Research

Constructing a framework for interdisciplinary performances featuring classically trained musicians and dancers or actors

Research Question

How can a framework be organised in the process of creating interdisciplinary performances?

Summary of Research

The research aims to construct a framework for interdisciplinary performances. This framework is organised in the different components that shape creative processes. The research follows a process that begins with my experience in the dance-music collaboration "The Devil on the Dance Floor", which included my ensemble Quinteto del Diablo, dancer Rosanna Ter Steege, and stage director Laura Suárez. The insights gained from this project, as well as the interview with director and actress Laura Suárez, led to the theorisation of the framework. The mentioned components are organised in a map. Each one of them serves as a possible starting point for a creative process. The propositions drawn from the framework support the notion of non-hierarchical creative processes. However, it also concludes that all the mentioned components have to be observed and worked with according to their qualities. After the layout of the framework, the interview with dancer and choreographer Mar López provides a critical comparison to support the theory through the experience of someone outside my environment. The last section analyses my master project, a piano-dance duo with Rosanna ter Steege, as a practical application of this theoretical framework. The research aims to set a framework that can help me and others, especially classically trained musicians, when working on an interdisciplinary performance. The format of the presentation is a research exposition.

Biography

Joel Gester Suárez is a pianist, composer and teacher born 1995 in Buenos Aires, Argentina. At the age of six, he moved to Madrid, where he lived until 2015. His studies include the «Grado Medio» at Adolfo Salazar Conservatory with Eva Alcázar (2015), Bachelor Degree at the Amsterdam Conservatory with David Kuyken (2019), and he is currently finishing his Master Degree at the Royal Conservatoire the Hague. He has collaborated with the ensemble Quinteto del Diablo, dancer Rosanna ter Steege, and director and actress Laura Suárez. Joel has composed electronic pieces for his current dance-piano project with Rosanna ter Steege.

Name
Alejandro Gordo Gonzalez

Main Subject
Horn

Supervisor
Sebastiaan Kemner

Title of Research

Relationship between mother tongue articulation and the articulation on brass instruments

Research Question

How does a person's mother tongue affect the articulation in brass playing?

Summary of Research

The investigation of a relationship between the mother language and horn articulation. In phonetics and phonology, articulation is the movement of the tongue, lips, jaw, and other speech organs (the articulators) in ways that make speech sounds. There is a lot of information about language and articulation but I couldn't find a clear relationship with the articulation on brass instruments. The idea of the research is to find a direct relationship between mother tongue and articulation with the recordings of horn players from different countries.

Biography

Alejandro Gordo González (Madrid 1993) started playing the french horn when he was nine years old. He studied at the Conservatory of Madrid with Elies Mocholi. After his Bachelor, he started a Master at the Royal Conservatoire in The Hague with the teachers, Jose Luis Sogorb, Herman Jeurissen and Mees Vos. He plays as a guest regularly with spanish orchestras like «Orquesta Sinfónica de Madrid», «Film Symphony», «Mad4string». He played with conductors as Daniel Oren, James Conlon, Pedro Halffter, He also received a Bachelor in Mathematics and Informatics in «Universidad Politécina de Madrid» and he was working on «CeSViMa» the last year of his bachelor.

Name
Eduardo Inácio Marques

Main Subject
Classical Trumpet

Supervisor
Susan Williams

Title of Research
The Flexible Tongue

Research Question
How can I improve my articulation skills?

Summary of Research

"If it works, it works": a famous saying from Adolph Herseth, principal trumpet for 53 years in Chicago Symphony Orchestra. But what if it doesn't work? For me the weakest aspect of my playing is articulation. Since my first year of bachelor studies I have collected advice from teachers, guest teachers and colleagues and as a result worked on many exercises from various trumpet methods. This research is looking for possible new insights into improving articulation by designing a customised tonguing routing based on repertoire. Firstly I interviewed several experts to see what their view on how speed, flexibility and quality of articulation can be improved. I then designed a practice strategy for myself that – instead of being the usual tonguing exercise that are generally prescribed - was based on the specific needs of several pieces of music that I chose for their articulation challenges. This was a music-based approach rather than a technical based one. I used some new methods involving mental training, coordinating airflow and fingering and singing. The method was designed and carried out over several weeks and documented using a logbook and with pre and post recordings. The new approach brought clear and positive results.

Biography

Eduardo Marques (1997) is a trumpeter who came to The Netherlands to study classical trumpet in 2015 with Gertjan Loot and Erwin ter Bogt and baroque trumpet with Susan Williams, Eduardo is finishing his Master Study Program at the Royal Conservatoire. During his academic years he played in several orchestras such as Het Ballet Orkest, Het Promenade Orkest, Orchestra of the Eighteenth Century and Begeleidings Noord-Holland with famous conductors like Valery Gergiev, Roger Norrington, Matthew Rowe, Jac van Steen, Alexei Ogrintchouk, Frank Zielhoerst, Christian Zlelhoerst. Eduardo has played solo in Rotterdam Laurenskerk with a piece from Hayo Boerema.

Name
Jieun Kim

Main Subject
Classical viola

Supervisor
Ellie Nimeroski

Title of Research
A Study of Female Composer Rebecca Clarke's Style in the 20th Century by Interpreting her Sonata for Viola and Piano (1919)

Research Question
1. What kind of historical and family background does she have and how does it affect her?
2. What kind of elements represent her style?

Summary of Research

In this research, I will try to understand the historical background of Europe in the early 20th century, where Rebecca Clark lived, and how it influenced her as a composer. And I will study how the viola plays a different role in Rebecca Clarke's works by studying the role of the viola in chamber music works of the 18th and 19th century. I will also analyze the composer's most representative work, her Viola Sonata (1919), focusing on the form, harmony, rhythm and dynamics of each movement. My aim is to come up with an easier way to approach Rebecca Clark. Using her representative technique discovered through this, I will arrange the 'Happy Birthday Song' that is familiar to the public as a version in the style of Rebecca Clark, and try to come up with a way to access Rebecca Clark more easily. Recently I played Morpheus for viola and piano and enjoyed something very dreamy and in the style of her melody. Additionally I was more interested in the composer as a woman, who couldn't nominate her own name all over the world because of social restrictions. This led me to research about what kind of life she had to live until she made those beautiful pieces as well as the historical, social background she lived in

Biography

Violist Jieun Kim (1994, South Korea), who combines warm sensibility and honest intuition, pursued her first musical studies at Sookmyung Women's University under Sungeun Kim in South Korea. As a soloist, she won the 1st prize at Sejong University Competition and also won the Grand prize at Universal Music Competition. She was also invited to the Triple Viola Masterclass at Hindemith Institute in Blonay and Music Alp Academy directed by Dong-Suk Kang. She is also active as a chamber musician. She was principal violist of Sookmyung Philharmonic and Speranza Chamber Orchestra, and invited to Indiana University to join IU Concert as well as to the Primorsky Regional Philharmonic Society years in Vladivostok as a guest player. She is currently studying for her master degree under Ásdís Vladimarsdóttir at the Royal Conservatoire in The Hague.

Name
Frankie Ko

Main Subject
Classical trombone

Supervisor
Susan Williams

Title of Research

When Handel meets the Modern trombone - Applying baroque interpretation to Handel Arias for the modern trombonist

Research Question

How can a modern trombonist learn to perform arias by Handel convincingly?

Summary of Research

The research is about how a modern trombonist can learn to perform arias by Handel convincingly. As modern trombonists, we often play arrangements from vocal pieces including from the baroque era. Baroque music has been particularly challenging for the researcher, as there is only limited information to be found on the score, making it difficult to know how to interpret it 'correctly'. In this research, two contrasting arias by Handel were chosen and transcribed to the trombone after which a two-part intervention took place. The pieces were firstly practiced in the player's normal way, recordings were made before and after the practice period and a practice approach was documented and analyzed. Secondly, a historically informed practice routine was applied to the same pieces and the results compared. In addition to the intervention, trombonists at the KC were asked how they would approach playing the pieces. The results show that applying historical sources and knowledge can help a modern trombonist play more convincingly and confidently; e.g. using vocal and rhetorical devices and with fitting ornaments. The difference between a modern approach and a historically informed one are discussed as well as how the two could be combined.

Biography

After Frankie, Cheuk Nam Ko finished his bachelor's degree, he continued his study at Codarts University for Art in Rotterdam with Alexander Verbeek, the principal trombonist in Rotterdam Philharmonic Orchestra and Brandt Attama, a well-known bass trombone soloist. After two years of studying in Rotterdam, he chose Royal Conservatoire The Hague for studying his master's degree with Tim Dowling, the principal trombonist in Residentie Orkest, and Sebastiaan Kemner, a famous Dutch trombone player. During his study in the Netherlands, he also played in different groups, like Talent op Podium Orkest, CREA Orkest, NJFO, h.t. Commissaris Orkest.

Name
Bob Marsdon

Main Subject
Classical piano

Supervisor
Anna Scott

Title of Research

A Digital Application for Structural Practice Management

Research Question

How can I design an online application that helps to improve the efficiency, productivity and enjoyment of musicians of all levels' practice routine?

Summary of Research

This research examines multiple facets of quality practice and subsequently explores ways to use the literature available to design an online platform that helps a musician to structure and improve their practice sessions. The goal is to let a platform guide and optimise the more tedious parts of practice to free up more time and headspace for artistic thinking. I will guide you through the design process of this platform and share my personal experiences with the app and development of my practice through this research. I have broken down the information on quality practice into three chapters, in which the first is related to a more abstract layer of necessary attributes for learning, the second is more about the actual organisation of study sessions, and the third goes more deeply into what happens (or could happen) when actually practicing. For me, these three categories seemed to turn out equally useful to reflect on and improve. In the designed platform some of the information found is more explicitly visible than others. The biggest challenge was fitting this into the platform, while still making it dynamic enough to allow different types of musicians to use it in their own preferred way. Ultimately, I think that the platform is a great tool for those seriously committed to successful study.

Biography

Bob Marsdon (1993, Amsterdam) began with piano lessons aged nine. Playing mostly classical in his lessons, he also engaged with other styles at home which he played by ear. At fifteen he decided to quit his piano lessons for a while. Not until five years later he decided, while studying Mathematics and Computer Science at Leiden University, to recommence his lessons at the Practicum Musicae programme of the Royal Conservatoire, The Hague. There he studied with Ellen Corver for his bachelor, and now with Slava Poprugun for his master.

Name
Antoine Metivier

Main Subject
Oboe

Supervisor
Susan Williams

Title of Research

Developing Autonomy: using deliberate practice, self-regulating learning and intrinsic feedback

Research Question

How can I become a more autonomous learner relying more on my own feedback?

Summary of Research

This research investigates how to achieve a more autonomous learning approach through the use of deliberate practice and self-regulating learning using intrinsic feedback. A theoretical approach led to a procedural intervention involving practice and performance logs designed to integrate deliberate practice and intrinsic feedback strategies. Data was collected and analyzed. Results showed a significant positive impact that this method had on the autonomous learning of the subject (who was the researcher). The data analysis also highlights the changes and modifications that occurred (i.e. which kind of feedback, the amount, and the degree of precision) in the researcher's own view and approach to his learning process. Following from these results is a discussion, remarks and recommendations about how to implement this method in daily practice routines.

Biography

Since childhood, Antoine Metivier had a strong attraction for the arts and music. At the age of 7, he joined the National School of Music and Dance of Aulnay-sous-Bois in the class of Oboe and Piano where at the age of thirteen he obtained his superior certificate of musical studies with distinction. Antoine Metivier joined the Royal Conservatoire of The Hague in 2016 in the class of Karel Schoofs. He played in many professional orchestras including the Rotterdam Philharmonic Orchestra, under the baton of great conductors such as Valery Gergiev, Lahav Shani and Manfred Honeck.

Name
Maria Nikolic

Main Subject
Oboe

Supervisor
Susan Williams

Title of Research

In the search for Ease and Efficiency

Research Question

How to do more with less Effort? What aspects can help oboe players achieve ease (and mastery)?

Summary of Research

Many oboists – including myself – experience major difficulties with things connected to efficiency of playing and this affects things like the quality of the sound, intonation, endurance and overall general level of playing. Therefore, I have decided to do this research and find out which aspects can help us to overcome these problems: to be more efficient and play with less effort. In order to investigate this issue, I firstly interviewed expert oboists on the topic of ease, and investigated how different reed making can help. Also, a few books about these topics showed me some guidelines. Based on that input, then I designed a way of practicing that focused on achieving physical ease and opening my awareness to what helps and doesn't help my playing. I collected data through a practice journal and recordings over a period of year and a half. Results of the data analysis showed four main keys to playing the oboe with ease: 1) Making a tailor made practice routine that includes playing with ease as a 'meta goal' 2) Improving awareness and focus as well as observation without judgement during practice 3) Quality practice in general 4) Using flexible reeds. I learned that finding an easier way of playing led to experiences of flow and the capacity to tell a convincing story to the audience.

Biography

Maria Nikolic is Hungarian/Serbian oboist who showed musical aptitude from an early age. She obtained her BA diploma in Arts at the Faculty of Music in Belgrade with distinctions. She was an honorable holder of «Dositeja» stipendium for Young Talents, awarded by the Serbian Ministry of Education and also awarded the title of laureate, for the continued contribution in the field of music 2003rd and 2008th. During her career, she participated in many master classes with world renowned oboists. Since October 2016 she is under mentorship of professor Maurice Bourgue in Paris. From September 2019 she started her master studies at the Royal Conservatory in the Hague.

Name
Rosalba Olivares Matera

Main Subject
Oboe

Supervisor
Joram van Ketel

Title of Research
Music and dementia

Research Question
In what way can musicians improve dementia in old people in a nursing home by providing a combination of live music with music therapy workshops?

Summary of Research
Dementia has always been a significant part of my life, as my paternal grandparents suffer from it. In addition, my interest in this field has begun when I decided to study psychology with the desire of being able to help the elderly people in nursing homes. This research consists in developing workshops for elderly people with dementia, in which activities extracted from music therapy and live music concerts of my repertoire and Spanish popular music are combined, with the aim of observing the reactions of the participants, helping them to remember moments of their life and making them having a good time. This topic has been heavily researched by the scientific sector, always with very positive results. Due to COVID-19, carrying out the workshops in residence was not possible, so they have been adapted to be accomplished with my two grandparents -one of them used to be a musician-, which offers a very interesting personal and affective approach to research. The results of this research have been very favorable: positive reactions have been observed to the proposed activities and a great effectiveness of the workshops created has been registered. Personally, I have been given the opportunity to experience first-hand the great power that my music could have to help people and to offer them lasting moments of memories and happiness, as well as a new perspective on how to relate to the public during my performances.

Biography
Rosalba (1996) began her musical studies at the music academy in her neighborhood at the age of 8. She studied the professional degree in the Professional Conservatory in Alicante, and finished with excellence. She started her Bachelor's degree in "Oscar Esplá" Superior Conservatory of Music in Alicante. She combined her first years of musical studies with psychology studies at the Miguel Hernández University in Elche. The last year of my bachelors degree, she went on an Erasmus exchange to the Royal Conservatoire in The Hague, where she continued her Masters studies. She has played with numerous young orchestras. In addition, she belongs to the list of replacements of the Rotterdam Philharmonics Orchestra and the Vlaanderen Opera.

Name
David Pérez Sánchez

Main Subject
Classical trumpet

Supervisor
Stefan Petrovic

Title of Research
Mastering trumpet excerpts for wind band orchestra: practicing, making exercises and testing their pedagogical usefulness

Research Question
What are the most common solos in wind band repertory? What are the effects of exercises on student performance? Do they affect everyone in the same way?

Summary of Research
This document presents research focused on case studies that aim to explore the repertoire for Wind Band and the best preparation strategies for performers. It has two well-defined objectives: the first is to make a good catalogue of trumpet excerpts on original works for wind band, and the second one is to find an easy and simple way to help anyone who wants to prepare these excerpts for an audition. The process began with a broad search for wind band jobs and repertoire. I was mentored by many principal trumpets from different countries, mainly because it was not easy to find books about it. This was also one of the biggest motivations, but also a problem. The second step was to choose 9 of these excerpts, in which we were able to find different styles, some of them virtuosic, others with slow movements, and identify the main technical difficulties. The subsequent focus was on these difficulties and I made technical, rhythmic and also mental exercises to help improve the interpretation in a simple way. Once all the data has been collected, I concluded to contribute to the music education community and create new ways of preparing the wind band repertoire. I made these exercises with help of knowledge from performing science and the outcome was positive as this achieved almost instantaneous results, improving the student's playing in just 3 workshops of 30 minutes each. This process was documented through recording workshops and subsequent interviews.

Biography
David received his Bachelor degree and Master degree in music education in Granada, and from 2010 to 2019 was appointed professor in the Royal Conservatory "Victoria Eugenia" in Granada, and in the Conservatory "Andrés de Vandelvira" in Jaén. As a trumpet player, he has collaborated, among others, with Het Ballet Orkest, Resident Orkest, and different orchestras in Spain. In the field of chamber music, he was a member of Granada Brass, with which he won different prizes and recorded "Granada Brass Suite" (2015) and "GB 20" (2021).

Name
Silvia Ramos Somoza

Main Subject
Cello

Supervisor
Caroline Kang

Title of Research

A journey through technique: The application of double bass methods into cello practice

Research Question

How can double bass methods be applied into cello technique?

Summary of Research

This paper aims to establish a technical link between cello and double bass, analysing the evolution of their technique and methods as a guideline to look for the differences and similarities in the mechanics of their technique. To support this idea, there will be two interviews with professional musicians who play both cello and double bass, providing an insight into their learning processes with the two instruments talking about the differences and similarities between both instruments. To conclude, there is a method which encompasses technical exercises from cello and double bass methods as a framework for the practical application of the results of the research. It is adapted and organised to suit the needs of my daily practice, including exercises for sound production, left-hand technique and bowing technique.

Biography

I started my musical education when I was 12 years old in my hometown in Spain. After that, I studied for my bachelor degree in Salamanca with professors Marius Díaz and Aldo Mata and I am currently studying a Master of cello performance in The Hague with Lucia Swarts. Besides attending numerous masterclasses with renowned teachers, I have received formation in orchestra through many projects as the Galician Youth Orchestra and I also participated with other orchestras such as Orquesta Gaos, Nederlands Symfonie Project or Luca Camerata.

Name
Laura Esther Riverol Mitchel

Main Subject
Violin

Supervisor
Ellie Nimeroski

Title of Research

José White, a Cuban composer in 19th Century: Looking at his violin concerto in F sharp minor through a study of his life and in performance

Research Question

Who is José White?

Summary of Research

My research is about the life and work of the violinist, composer and pedagogue José Silvestre de los Dolores White Laffita (1835-1918). José White was born in Cuba and in 1854 he went to study at the Paris Conservatory with Jean Delphin Alard (1815-1888). Here he was recognized as one of the most outstanding students, winning the Premier Prix in 1856. After this his career would be very successful and he became one of the greatest exponents of the French Violin School. He also stood out as a composer. In his catalog of pieces are the violin concerto which has special importance in this research, he also wrote virtuoso pieces and two books of etudes. White was a great pedagogue and among his best students were Jacques Thibaud (1880-1953) and George Enescu (1881-1955). The first three chapters are focused on White's biography and a brief analysis of the Violin Concerto # 1 op.15 by Alard where I noticed that White was influenced by Alard not only as his teacher but also as a composer. The fourth chapter is focused on the analysis of the first movements of White's Concerto in F sharp minor and the Concerto No. 1 op. 14 by Henri Wieniawski, where I conclude that both works have a lot of similarity and demonstrating that Whites work was as complex and virtuosic as the works of his contemporaries of the stature of Wieniawski. The work includes illustrations, music examples, reviews of the period, letters and bibliography.

Biography

Laura Esther Riverol Mitchel (1997; Matanzas, Cuba) has participated as soloist with the Matanzas Symphony Orchestra and with the Havana Lyceum Orchestra. She has taken part on several occasions in Summer Course Cuban European Youth Academy in different cities of Germany directed by Thomas Hengelbrock. She has toured Europe with Balthasar Neumann Ensemble and Choir and has participated in concerts with the Residentie Orkest as part of the Orchestra Master of the Royal Conservatoire. She has received master classes with Arabella Steinbacher (Germany), Eric Silberger (Germany), Stephan Picard (Barcelona), Elmar Oliveira (United States), Baiba Skride (Latvia), Patricia Kopatchinskaja (Moldova).

Name
Cláudio Filipe Silva Pereira

Main Subject
Classical Saxophone

Supervisor
Stefan Petrovic

Title of Research
Music from the romantic period and the saxophone: transcribing R. Strauss's "Concerto for oboe and small orchestra TRV 292" for saxophone

Research Question
How to manage the performance difficulties of Strauss Oboe Concerto on the saxophone?

Summary of Research
Being a lover of Richard Strauss's music since I was very young, I always wondered how incredible it would be to play the Strauss Oboe Concerto on saxophone. After analyzing the relationship between Strauss and the saxophone but also between the oboe and the saxophone, I noticed that this piece could easily be a Romantic concerto for saxophone. There are many musical and technical difficulties in this piece both on the oboe and saxophone, and I wondered how I can find solutions for these. Among all, I found that physical resistance during the performance is the most challenging. To carry out this research in the first place I had to choose which type of saxophone to use, after that I started to transcribe the piece. On the second part of my research I decided to take classes with Jeroen Soors (Solo Oboe Nederlands Philharmonisch Orkest) and João Miguel Silva (Solo Oboe Oslo-Filharmonien) to learn the history of the Concerto from the roots but also to absorb some oboist techniques used, mainly for breathing and body resistance. The third and last part, I did a personal reflection between the oboist and saxophone techniques in order to achieve a strong and consistent performance. To support my research, I record videos comparing the same excerpts of the piece in different types of saxophones. But I also did videos showing different breathing techniques learned with the oboists. With this, I contributed with a transcription of a romantic concerto for saxophone but also showing the ways I found to overcome the difficulties imposed.

Biography
Cláudio Pereira is an Portuguese classical saxophonist, who graduated at Escola Superior de Música e Artes do Espetáculo in Porto in the class of Fernando Ramos and Henk van Twiller. He also studied at Musikhochschule Münster with Asya Fateyeva through an ERASMUS exchange program. Cláudio is currently a master's student at the Royal Conservatoire under the guidance of Lars Niederstrasser. A member of several ensembles, Cláudio had the opportunity to do several tours in Portugal, the Netherlands and the United States.

Name
Ursula Skaug

Main Subject
Classical Viola

Supervisor
Andrew Wright

Title of Research
One in Norway: How to Vlog Classical Music (as Told by a Classical Musician)

Research Question
What process can be used by musicians to make a vlog-series using classical music?

Summary of Research
The internet is a promising place for musicians; one can promote and perform music for free, with possibly endless reach. Especially online video and streaming are booming spaces with many opportunities. Online music videos are often either recordings of a live performance, or they are an «online performance» from a musician who acts as if they are part of a regular live concert with an audience. However, the practices of regular concerts and online video are very different in nature. Perhaps online video requires a different way of engaging with the musical material within the video format. What if classical musicians created videos that emphasized the more casual and chatty style of the online platforms? Through an iterative process I researched how classical musicians can use the vlog-style format with classical music and music theatre. In these vlogs I draw inspiration from the book «Three in Norway by Two of Them» and combine it with music by Julius Röntgen and Edvard Grieg. From this process I drew some conclusions and came up with a process for other musicians to try out this video format.

Biography
Ursula had a very musical upbringing; she took violin, piano and choir classes until she fell for the warm and luscious sound of the viola. She started learning the viola with Julia Dinerstein at the Hellendaal Institute in Rotterdam. She won several prizes in competitions like the Prinses Christina Competition and the Britten Altviolconcours. In the Summer of 2018 she was the principal violist of the National Youth Orchestra of The Netherlands (NJO). Ursula currently studies at the Royal Conservatoire of The Hague with Mikhail Zemtsov, and plays on a Daniël Royé viola built for her in 2017 and a Henk ten Hietbrink bow.

Name
Marlon Valk

Main Subject
Saxophone

Supervisor
Susan Williams

Title of Research

Taking off the mask: Embracing vulnerability on stage

Research Question

How can I embrace vulnerability when performing and what is the effect of it on my performance experience?

Summary of Research

Many musicians think that experiencing and showing vulnerability is a weakness. I see it differently. To share our music with the world, without any assurance of acceptance or appreciation, is to be vulnerable; to be real, to choose courage over comfort, to take off your mask, is vulnerability. The exposure and risk we face, are not optional. In my own musical journey, I discovered that I cannot escape vulnerability on stage. What if embracing our vulnerability is key to convincing, yet authentic performances? This research is not about finding the magic solution for performance anxiety. It is not about avoiding vulnerability, but about embracing it. Embracing vulnerability starts with defining, recognizing and understanding it. That is exactly where this research started: a literature review was done and experts in the field of psychology were interviewed. This led to the design of strategies that can help embracing vulnerability when performing and when preparing a performance. These strategies are used in an intervention over 13 performances that have been documented with audio/video recordings, a journal and a self-questionnaire. Results show that performance preparation is a crucial element in dealing with vulnerability. Also, embracing vulnerability led to more experiences of 'flow', enhanced focus and increased trust in my abilities to perform music. Besides, I felt more authentic as a performer. These findings, although subjective, provide insights and strategies that could be of great benefit to other musicians.

Biography

Marlon Valk started playing the saxophone at the age of 10 and loved it ever since. She is currently completing her master's degree in The Hague with Lars Niederstrasser. Her bachelor (with Femke IJlstra) was completed with distinction. Marlon studied for one semester in Stockholm with Christer Johnson and in Zurich with Lars Mlekusch. She enjoys connecting people through music by performing in various settings. She plays solo as well as with orchestra's and ensembles, including her own Duo Calyptura and reed quintet Pistache. During the pandemic, Marlon started giving living room concerts to share her music in intimate settings.

Name
Leon Westerweel

Main Subject
Oboe

Supervisor
Joram van ketel

Title of Research

Dealing with stage fright

Research Question

What can musicians do to deal with stage fright?

Summary of Research

This research will be an overview of stage fright and possible remedies. There are like me still too many people struggling with their fears on stage and I personally find that there is too much information about performance anxiety. I tried to find the most relevant information and structured it. You can read about the roots of the anxiety, from the origin till the different kinds of anxiety. Like what happens in the brain and body and why. I found some very interesting articles and studies who'll explain. Besides there are some important opinions and views on stage fright like the ones from Martine van der Loo and Esther van Fenema. In the end you will notice there is really much you can do about it. In the appendix you will find information I've gotten out of my own experiences, interviews and a human experiment. You can see that there are a lot of links between the information I found for my research and the things written in the appendix.

Biography

Leon Westerweel is an oboist who started playing oboe when he was 10 years of age and is currently finishing his master classical oboe at the Royal Conservatoire in The Hague where he also did his bachelor. His teacher was at first Ali Groen and now Jeroen Soors. He did a minor in composition and education. Now he is teaching private pupils and is doing orchestral auditions.

Name
Yeonji Yu

Main Subject
French horn

Supervisor
Herman Jeurissen

Title of Research
The Wagner Tuba: An approach to its technique and a brief account of its history

Research Question
How can Horn technique be adapted to playing the Wagner tuba?

Summary of Research
My research will be written about the Wagner tuba and how it can be handled by a Horn player. I'd like to integrate research and professional playing in practicing and performing important the Wagner tuba parts.

Biography
I practiced very hard night and day to pursue my dream. I also attended a lot of concerts, orchestras, and ensembles to experience as much as possible, which motivated me to perform on stage.

Jazz Department

Remy Dielemans
Dimitris Koutantos
Lorenzo Mastrogregori
Dominyka Mickutė
Tomás Natal de Brito Boto
Borut Rampih

Name
Remy Dielemans

Main Subject
Double Bass Jazz

Supervisor
Loes Rusch

Title of Research
The Arabic Maqam on Double Bass

Research Question
How can I implement elements like maqam, quartertones and rhythms from the Arabic musical tradition, with a focus on the region of Syria, into my repertoire as a jazz bass player?

Summary of Research
After participating in a project, Remy awakened his interest in Arabic traditional music. Being trained as a jazz, pop and classical bassist, he found that this music left him clueless, but mesmerized. That was when he decided to learn more about this musical genre, and dedicated his Master's degree to the subject. In his research, Remy aimed to find ways to incorporate elements from traditional Arabic music into his own musical practice as a Jazz double bass player. To reach this goal, Remy researched both rhythmic and melodic aspects of the Arabic music tradition. The first step was to understand the theory and the melodic and rhythmic information involved, encountering challenging topics like quartertones and complex rhythms and song structures. Secondly he searched to find ways to translate the melodic and rhythmic elements on to the double bass, creating several exercises to gain familiarity with the material. The third step of the research was about applying his findings into his artistic practice. By composing new tunes and arranging existing songs, both from the traditional Arabic world as from the jazz genre, Remy aimed to let the discoveries of his research sink in in his musical creativity. Remy's presentation will take you through his journey discovering this music. He will guide you through the three steps of his discoveries, looking at the melodic elements of the Arabic musical tradition, and how he implemented these into his own musical practice.

Biography
Remy is a well-rounded Dutch bass player who plays both electric and acoustic bass. He is currently studying for his master's degree at the Royal Conservatoire in The Hague. He specializes in Arabic music, which he performs with his crossover band called NAJWA. At the age of 18 he started his studies at HKU Utrechts Conservatorium. With the guidance of teachers Theo de Jong, Joel Groenewold and Harry Emmerly, Remy learned to play and write in a broad spectrum of genres. After his bachelor's degree, he toured with Dutch comedian Hans Liberg, playing a total of more than 250 shows in four countries.

Name
Dimitris Koutantos

Main Subject
Jazz Drums

Supervisor
Jarmo Hoogendijk

Title of Research
5 (+2) drum comping examples in jazz music

Research Question
What can I learn from each example & how can I create my own style of comping?

Summary of Research
After a long investigation of the jazz discography from 1920s until today, Dimitris chose 5 recordings which contain unusual drum-comping styles. (From Paul Motian, Jack Dejohnette & Tony Williams to Mike Clark & Marcus Gilmore). In his presentation he will show us why he considers them unusual, how he transcribed them, analyzed them and created exercises for studying them. In the last part of his presentation, Dimitris will share his thoughts & concepts towards searching for his own musical path, inspired by those drummers.

Biography
Dimitris is a jazz-drummer from Greece. He spent the last 6 years of his life studying at the Royal Conservatoire of The Hague with E. Ineke, F. Schlarmann and S. Kruger. During this time he took part as leader & sideman in different projects such as: Eunjin Bae trio, Jackson Lee Quartet, Alessio Calore Quartet, Anamnisi Quintet, De Haagse Swingers.

Name
Lorenzo Mastrogregori

Main Subject

Jazz Drums

Supervisors

Yannis Kyriakides and Stefan Schmid

Title of Research

Drums, live electronics and Jazz

Research Question

How can I include live electronics in my playing and fluently use it, especially in an improvised setting?

Summary of Research

The goal of my research paper is to outline the artistic and improvisational potential of playing electronics and drums. With historical development as a first step, my paper goes through some technical possibilities of enhancing drums with electronic instruments and puts them in practice, analyzing the benefits and the limits of every setup. Each new setup brings a whole world of artistic possibilities and improvisational environments and in the end a description is made of my actual setup. Being half way between an artistic journey and a tutorial this research will give plenty of inspiration for future applications and developments.

Biography

Lorenzo Mastrogregori is an Italian drummer based in Den Haag. He is originally from Rome where he grew up and started his music studies. He graduated in Jazz at Conservatorio L.Refice (IT) and then moved to the Netherlands to study at the Royal Conservatoire (Den Haag). In Den Haag he performed with projects like MB Big Band, Federica Lorusso trio, his own Quartet, Southern Rebellion and many more. He's mainly a jazz drummer but he has roots in the rock tradition and he looks for energy in the music he plays. He is also an educator, teaching students and ensembles.

Name
Dominyka Mickute

Main Subject

Jazz singing

Supervisor

Yvonne Smeets

Title of Research

Singers Reaching High Notes in Jazz Music: How to Achieve and Apply a Proper Technique in the Higher Range of your Voice in Jazz

Research Question

How to achieve and apply a proper technique in the high vocal range when singing jazz?

Summary of Research

The goal of this research is to find an understandable approach for singing high notes in jazz music with examples. I intend to compare recordings of separate singers to gain more insight of different approach in singing. This knowledge will be integrated into my singing and will be beneficial for my personal approach. I will review and explore different methods to refine different approaches in a higher register where will be used different technique methods. I aim to implement this research by creating and looking for different exercises that could help me to feel more comfortable in achieving different goals. I will review arrangements and my own songs and what diverse approach each one of them could have while singing. As well as, I will be having lessons with different vocal coaches in order to get more understanding about their own experience and being able to adjust their knowledge to my vocal technique. To conclude, examples and comparisons will be presented showing various encountered obstacles, together with personal attained experience and solutions. The main purpose of this research is to develop the use of the voice in the higher range. This guide could be an eye opener for people who want to explore their ways of singing, certainly it will not train the performer how to be a professional jazz singer, but as opposed to it will provide substantive information that will be suitable for everyone who want to experiment their own way of singing in high range of the voice.

Biography

Dominyka has accomplished being a jazz singer from Lithuania. While studying at the Conservatory in Vilnius, she fell in love with traditional jazz music and started to represent herself in various vocal competitions and festivals, such as "Young Voices 2015"-where she successful obtained first place-, Music Talent League 2015 international competition; where she won the Grand Prix prize, which spurred her to focus on performance and singing. Currently she is focusing on her own music that is filled with passionate and glistening sensation. With a powerful and jazzy style of singing she looks to create her own album in the future.

Name
Tomás Natal de Brito Boto

Main Subject
Jazz Saxophone

Supervisor
Jarmo Hoogendijk

Title of Research
Accent placement in 8th-note based lines

Research Question
How can I use the placement of the accents in my lines to expand my vocabulary as a jazz improviser?

Summary of Research
Phrasing is one of the most important components of developing your own personal identity as a jazz musician, especially as an improviser. Accents play a very important role in the way you phrase a musical line. Although the topic pertains a single detail, it's one that is so broad as to be present in all genres and shapes of music, so as the title suggests, I've narrowed my focal point to 8th-note lines and the melodic and harmonic implications of shifting accents. This research paper will be presented as the way that I sought to expand my jazz vocabulary through an emphasis on the accent placement. This includes references to literature such as Jerry Bergonzi's "Inside Improvisation", technical exercises that I've constructed, transcriptions and solo analysis, examples of how I practiced the concepts as a means to expand my vocabulary as well as solos over jazz standards to demonstrate the outcomes and, finally, how I applied it to composition.

Biography
Tomás Boto is a jazz saxophonist and clarinetist born in Lisbon, Portugal. He started playing the alto saxophone at the age of 15. At 17 he began his jazz studies at JBJazz, later he studied with Desidério Lázaro at Universidade Lusíada de Lisboa and in 2015 he moved to The Hague, Netherlands where he started his Jazz Saxophone Bachelor with John Ruocco and Toon Roos at the Royal Conservatoire. Meanwhile, he's been performing with different projects ranging from traditional jazz to free jazz, contemporary music and big bands in several venues in the Netherlands, Belgium, Germany and Portugal.

Name
Borut Rampih

Main Subject
Jazz drums

Supervisor
Jarmo Hoogendijk

Title of Research
Integration and development of the jazz drum solo

Research Question
How to integrate and develop the soloing of the masters of the instrument into my own playing. What are the exercises that would help with confidence, fluidity, creativity, and expression on the drumset?

Summary of Research
I have decided to research jazz drum soloing. Partly because that was one of the areas of my playing that I was self-conscious about, partly because there is very little in terms of literature and concrete methods on the subject. I have made transcriptions of drum solos from the masters of the instrument, learned and played their solos, and analyzed their approach and thought process. I described the technical, creative, and independence challenges and ways to practice them as well as experimenting with the ideas behind the solos and recorded my findings. I have also found and devised various exercises that aid with confidence, fluidity, creativity, and expression on the drumset. I have documented my findings by presenting transcriptions of solos, video material of me playing the solos and exercises as well as analysis of the ideas that created them. Through my research, I have discovered different ways to approach drum soloing that will inspire and guide me, other drummers, and students in the future.

Biography
Borut was born in 1989 in Ljubljana, Slovenia. After finishing high school, he enrolled in the Kärntner Landeskonservatorium (KONSE, now Gustav Mahler Privatuniversität für Musik) in Klagenfurt, Austria. There he studied with Erich Bachtraegl and Klemens Markt and graduated with a bachelor's degree. He has gathered experience playing in various groups and genres, in Slovenia as well as internationally. He honed his teaching skills by teaching privately, in music schools in Slovenia and Austria as well as organizing workshops, jam sessions, and being a part of summer drumming camps for children.

Early Music Department

Laura Audonnet
Alex Baker
Pietro Battistoni
Emilio Botto
Théo Couillez
Menglin Gao
Floris van Gils
Aleksandra Kwiatkowska
Olga Malkina
Daniel Muskitta
Alice Sheu
Karolina Szymanik
Asako Ueda
Claudia Velez Ruiz
Matthew Xie
Xiangji Zeng
Weronika Zimnoch

Name

Laura Audonnet

Main Subject

Recorder

Supervisors

Johannes Boer, Wouter Verschuren

Title of Research

Mixed Ensembles of High Instruments in France from the Middle of the 16th Century until Lully's Time: A Palette of Sound Colours

Research Question

Why did instrumentalists play in mixed ensembles of high instruments in France between ca. 1550 and 1661, and which combinations did they find most suitable for which music?

Summary of Research

When playing renaissance and early baroque polyphony, every musician is confronted with the choice of instrumentation. Indeed, most written-out music publications from the 16th and beginning of the 17th centuries offer little, albeit vague guidance on the issue. However, the wealth and variety of instruments developed throughout the 16th century provide many possibilities. Knowing the context, the symbolism and the role of various instruments becomes crucial in 16th-century society. In *L'Harmonie Universelle* (1636), Mersenne describes various instruments thanks to his rich correspondence with numerous literary men from all around Europe. He dedicates a whole chapter to wind instruments, which comprise the central part of instruments then categorized as high instruments. He also gives a few examples of instrumentation (most likely the more common combinations). Still, a closer look at the descriptions of major events from the time teaches us that liberties were often taken, and foreign influences boosted French musicians' creativity. The occasion, the venue, and the audience become deciding factors as much as the music itself. My research explores the different possibilities of instrumentation. Nevertheless, I limited myself to the period before Lully, since his promotion as *Surintendant de la Musique du Roi* "meant the downfall of all the old instruments [the musette, the hautbois, the bagpipe, the cornett, the cromorne, and the sackbut] except the hautbois", which partly survived through popular music.

Biography

Laura Audonnet has been involved with Early Music since the very beginning of her musical studies. She started playing the recorder in 2006 in Limoges with Marie-Agnès Martineau. In parallel to her recorder Bachelor, she began to play several other instruments to complete her vocational education and come as close as possible to the reality of early wind players. Particularly interested in renaissance repertoires, she plays the tabor and pipe, the dulcian, and the bagpipe (chabrette). She also studies the baroque bassoon at the Royal Conservatoire of The Hague, where she is currently doing a recorder Master.

Name
Alex Baker

Main Subject
Viola da Gamba

Supervisor
Wouter Verschuren

Title of Research
Diminutions, divisions, and doubles in viol literature

Research Question
Diminutions, divisions, and doubles are essentially different words for the same practice in viol literature - ornamenting music by dividing notes into smaller notes - so what makes them different?

Summary of Research
Diminutions, divisions, and doubles are essentially different words for the same practice in viol literature - ornamenting music by dividing notes into smaller notes. The practice varies in name based on its context: in Italian and Spanish music it is called diminution, in English music it is called division, and in dance movements from French suites it is called a double. The question then remains: why do these theoretically identical practices remain distinct in name? Are there other ways in which they differ? This exposition argues that there are indeed other ways in which these different families of diminution-style ornaments differ, and for this purpose it examines texts and scores from each group. For diminutions, the focus was Silvestro Ganassi's "Opera intitulata Fontegara" (1535) and Diego Ortiz' "Trattado de Glossas" (1553); for divisions, Christopher Simpson's "The Division Viol" (1659); and for doubles, Marin Marais books of "Pièces de viole" (1686-1725). The first chapter is an explanation of the chronological history of these different practices, beginning with diminution during the Italian Renaissance, moving to England in the mid-17th century, and ending with Marais' suites from the late-17th to early-18th centuries. The second chapter explains the contextual differences of each style (in which genre/musical setting it was applied). The third chapter explores stylistic elements that are unique to each style, and the fourth chapter discusses the implications this information has for the modern player of the viola da gamba.

Biography
Alex Baker is a cellist and viola da gamba player from San Luis Obispo, California. He holds Bachelor's degrees in Cello Performance and German Literature from Oberlin College, and a Master's in Cello Performance from the University of Michigan with professor Richard Aaron. Alex was the first recipient of the Margriet Tindemans Early Strings Scholarship from Early Music America, which funded his first year of studies at the Royal Conservatoire of the Hague. At the conservatoire, he is pursuing a Master of Early Music, with a concentration in viola da gamba under the tutelage of Mienieke van der Velden.

Name
Pietro Battistoni

Main Subject
Baroque Violin

Supervisor
Inês de Avena Braga

Title of Research
Giuseppe Torelli and the birth of the violin concerto

Research Question
Who was Giuseppe Torelli and what has been his role in the development of the concerto-form?

Summary of Research
Giuseppe Torelli (1658-1709), a violinist and composer famous all over Europe during his lifetime, has not received much attention in today's concert programs and academic environments. This research has a twofold intention: reconstruct the life of Torelli and investigate the origins of a genre of which he is considered to be the father, the soloistic concerto. As a case of study, an in-depth analysis is been drawn of one violin concerto, which for long time have had a debated authorship, poised between Torelli and Vivaldi. The results are presented in three chapters: the first one contains the biography; in the second one it is outlined how Torelli redefined the form of the pre-existing Concerto Grosso, thanks to the activity of his predecessors and to the peculiar context in which he was active. This process resulted in the arise of the concerto for solo instrument, which already presented all the characteristics that made this musical form so popular and successful amongst his contemporaries and the following generations. The third chapter consists of an analysis of the Concerto for violin in D minor A.2.3.9/RV813. Through the examination of the primary sources, its transcription for solo keyboard made by Johann Sebastian Bach and the stylistic patterns used, I intend to demonstrate that the attribution to Torelli is more plausible. The inquiry about this repertoire through a musicological and historical contextualization can bring to a more grounded awareness in how to approach this music as a performer and, hopefully, it will lead to a rediscovery of musical treasures.

Biography
Pietro Battistoni (1992), is a violinist born in Verona, Italy. He received a Master degree in Modern Violin, in 2010, and Baroque Violin, in 2016, from the Conservatory "E. F. Dall'Abaco" of Verona. Active also on the contemporary repertoire with the "Orchestra Machiavelli", which he founded in Verona, he is currently dedicating himself on the baroque violin and the study of the historical performance practice. He played in several orchestras and chamber music ensembles in Italy, The Netherlands, Austria, France, Germany, China, United States. Currently he is studying at The Royal Conservatoire of The Hague with Enrico Gatti.

Name
Emilio Botto

Main Subject
Natural Trumpet

Supervisor
Gerda van Zelm

Title of Research
Take a walk into the non-harmonic side

Research Question
Given the limitation of the natural trumpet of being able to play the natural overtones only, how can we natural trumpet players overcome the challenge that arises from the baroque repertoire of producing notes outside of the natural harmonic series? How can I develop myself those non-harmonic notes to improve the pieces from the baroque repertoire featuring them and to design a free improvisation using them as new expressive possibilities? How can I develop a framework to improve non harmonic notes for fellow trumpeters to experiment with?

Summary of Research
Although the natural trumpet for its construction is allowed to play tones from the natural harmonic series only, notes that don't belong to it are often found in the baroque trumpet repertoire. Both in the past and today, a natural trumpet player is called to address this challenge in order to bring the music alive. Looking at historical and present day sources, we can state that the practice of playing those notes is a challenge for the natural trumpet players of all times. The research starts from an overview of the composers and trumpeters of the baroque era that wrote and were accounted to be able to play non-harmonic notes. Using some of the main historical sources, clues on their use and on how to develop them are found. Following, my practicing is documented in a journal to collect insights and techniques. I do this intertwining my technical and artistic path, by developing a free drone-based improvisation that features the extra sounds achieved as new expressive possibilities. With the insights and skills acquired, an online workshop series was developed. A second outcome lies in playing baroque pieces featuring non-harmonic notes: it became easier to be accurate and let the music speak. Last but not least, the research led to exciting experiments and new views on the use of the natural trumpet in free improvisation.

Biography
Emilio Botto is an Italian trumpet player that performs both on modern and historical instruments. He graduated in 2016 from the Conservatory Luigi Cherubini of Florence. His love for baroque music brought him to the Royal Conservatoire, where he specialises in baroque trumpet. In Italy he played with various orchestras. He has also played with ensembles such as the Eighteenth Century Orchestra (side by side project), Residentie Orkest, Barockorchester Ensemble 158, Holland Baroque (side by side project) and Costanzo Porta choir in the Pisa Anima Mundi festival.

Name
Théo Couillez

Main Subject
Historical Clarinet

Supervisor
Bart van Oort

Title of Research
From Xavier Lefèvre to Frédéric Berr: Clarinet instruction at the Paris Conservatory between 1795 and 1838

Research Question
How to describe clarinet instruction at the Paris Conservatory between 1795 and 1838?

Summary of Research
The Paris Conservatory was founded in 1795. Xavier Lefèvre (1763-1829) was one of the first clarinet professors, teaching from 1795 to 1824. In 1802 he published an important clarinet tutor intended for study at the Conservatory: *Méthode de clarinette*. Frédéric Berr (1794-1838) held the same position from 1832 to 1838. In 1836 he published a *Méthode complète de clarinette* and a *Traité complet de la clarinette*. Thanks to these writings, it is possible today to get an idea of the skills needed by a French clarinetist of the early 19th century for playing the music of his time. The aim of this research is to describe the main elements of performance practice during the chosen period. Many of these elements are not limited to the clarinet. Consequently, other French methods for singing or for other instruments related to the Conservatory, have been studied to provide a broader perspective of performance practice at that time. This research focus furthermore on the important developments in clarinet making and instrumental technique. However, the central aspect of this work is musical expression, the ultimate goal of a performance. Phrasing, variety of articulation and dynamics appear as essential tools for the performer who wants to communicate with the audience.

Biography
Théo Couillez is a French clarinetist. He studied in his native country where he received the bachelor degree at the Pôle Supérieur Paris Boulogne-Billancourt in 2017. Eager to discover another approach to interpretation, he decided in 2019 to study for the Master degree in historical clarinet with Eric Hoerich at the Royal Conservatoire in The Hague. (Netherlands). Passionate about the symphonic orchestra, he took part to several orchestral academies such as the Youth European Orchestra Hector Belioz led by François-Xavier Roth and the Collegium Vocal Gent Academy led by Philippe Herreweghe.

Name
Menglin Gao

Main Subject
Theorbo

Supervisor
Kathryn Cok

Title of Research

The historical size and possible stringing of the Italian chitarrone

Research Question

What was the normal size of the chitarrone, and how were they strung?

Summary of Research

This study aims to answer some questions regarding the chitarrone or theorbo- were they all very large? Did smaller ones exist? How were they strung? The study tackles those questions from these aspects: examination of surviving instruments, consultation of historical and modern sources, a string tension test to find out what tuning/strings would have been possible, a comparison of the pitch/string thickness of other lute-family instruments from the period, and finally, a sonic analysis using modern recording technology. The result of these methods show an overwhelming preference for large instruments with long stopped string lengths. Smaller instruments did exist, but were most likely strung differently, evident from the string tension test as well as the stringing of lute-family instruments that existed in parallel. The sonic analysis reveals the difference in function of large vs small chitarroni/theorbo in an ensemble. They each have their own unique sound and function in a basso-continuo setting, and are not mutually replaceable. In conclusion, lutenist really have no excuse to avoid large, historically sized instruments. If they already have a small one, they should try stringing them in a historical way. The difference thats made here will most definitely inform the performance.

Biography

Menglin Gao began his journey in early music as a recorder player, then a countertenor, and finally became a theorbist where he truly feels he belongs. Gao founded the Shanghai Camerata, an early music ensemble based in Shanghai, China in 2016, and has led numerous performances and recordings since. Gao holds degrees from Oberlin College, Longy School of Music, and has been working on doctoral coursework at Indiana University Jacobs School of Music. Currently he is studying theorbo/basso continuo at the Royal Conservatoire.

Name
Floris van Gils

Main Subject
Organ

Supervisor
Bert Mooiman

Title of Research

'Zingt nu met verheugde geest': An hymnological study on the Dutch old-catholic hymns and their reception outside the Old-Catholic Church

Research Question

How can the old-catholic hymn-repertoire be described and how is the reception of it outside the Old-Catholic Church?

Summary of Research

The old-catholic hymn-repertoire is almost unknown but is really interesting. It contains many Dutch-Catholic hymns from the 17th century and also hymns from the 20th century in a late-romantic idiom. The texts are from the tradition of the church, but they often show an individual piety. The many baroque melodies are dating back to Dutch and German Catholic sources, and the late-romantic melodies are written by old-catholic composers. In the 18th century the hymn-repertoire from the Roman Catholic Church was more or less the same as that from the Old-Catholic Church. In the 19th century there only were some hymns who were used in both churches. In the 20th century took place some equivalent liturgy renewals, but they did not lead to a takeover of the already existing liturgical hymns in Dutch into the Roman-Catholic Church. The Roman Catholic Church in the 20th century was not so positive about this traditional Dutch-Catholic heritage and went into another way. Until the 20th century the hymn-repertoire of the protestant church is really different from the old-catholic hymn-repertoire because of the differences between theology and liturgy. In the 20th century were liturgical and ecumenical movements and some old-catholic hymns were taken over in protestant hymnbooks. However, only a few, and only for a short period. Old-catholic hymns were not received for a long time, and so the old-catholic hymn-repertoire is until now an almost separate part of existing Dutch hymn-repertoire with their own musical, theological and historical characteristics.

Biography

Floris van Gils (1996) is musician and theologian. He is organist in the old-Catholic Ste. Gertrude Cathedral in Utrecht. Floris received his Bachelor Degree Early Music Organ at the Royal Conservatoire in The Hague by Jos van der Kooy. In this Bachelor he followed lessons in piano, singing and harpsichord too. He received his Bachelor Degree in Theology at the Vrije Universiteit and the Protestant Theological University in Amsterdam. At this moment he studies Church Music at the Codarts Conservatory in Rotterdam and Master Early Music Organ at the Royal Conservatoire of The Hague.

Name
Aleksandra Kwiatkowska

Main Subject
Historical Violin

Supervisor
Wouter Verschuren

Title of Research

Russian Paganini at the Catharine the Great court. Why Ivan Yevstafyevich Khandoshkin was called: 'The finest Russian violinist of 18th century'? Analysis of the Three Solo Sonatas op. 3.

Research Question

How did Ivan Khandoshkin innovate the eighteen century violin sonata genre by combining his original musical style with Western European performing traditions and techniques?

Summary of Research

The 'Violin Solo Sonatas' op. 3, composed approximately in the 1780s by the Russian composer Ivan Khandoshkin, take up an exceptional place in music history. In the last decades of the eighteenth century, Western European sonatas were mainly composed for fortepiano solo or fortepiano with an accompanying other instrument such as violin. Music of the sonata genre was featured by its simplicity and homophonic textures. Khandoshkin's 'Sonatas', however, present us with rather unusual features for those times. This music for solo violin includes dominating polyphonic textures, double stops, many dissonances and improvisational moments. One could say that Khandoshkin stayed in the traditional, baroque style and did not follow revolutionary developments of the classical era. By analyzing the 'Violin Solo Sonatas' and studying the historical background of the composer's life, I realized that Khandoshkin consciously chose not to follow the one dominating style. Instead, in the 'Solo Sonatas' he successfully combined baroque and classical music features, creating his unique style inspired by Russian sentimentalism. Moreover, in his 'Sonatas', he expanded many violin techniques which were inspired by playing on Russian traditional instruments. These technical moments were unplayable for many violinists at the time and are even challenging for violin players of today. By presenting this unknown music on my CD and sharing my knowledge of Khandoshkin's 'Sonatas' in my Master thesis, I hope to encourage other musicians to explore this unusual repertoire in greater depth.

Biography

Aleksandra Kwiatkowska (1991) is a violinist born in Zgorzelec (Poland). She graduated from Fryderyk Chopin University of Music in Warsaw under the direction of Julia Jakimowicz-Jakowicz, Jakub Jakowicz and Magdalena Szczepanowska. Since September 2017 she has been studying historical violin under the direction of Walter Reiter and Kati Debretzeni at the Royal Conservatoire. As a violin soloist and chamber musician, she performed many concerts and festivals.

Name
Olga Malkina

Main Subject
Organ

Supervisor
Bert Mooiman

Title of Research

Transcription for Organ and Piano - Liszt Mazeppa

Research Question

How can we create a transcriptions or arrangements of music for a combination of Organ & Piano?

Summary of Research

Finally, after weeks of creating our arrangement together, we managed to get the best result for the new transcription of Liszt Mazeppa for Piano and Organ. We looked at it at all angles and investigated all the problems that did arise with this combination, and seem to have found the best solution. Bear in mind that by creating a piece like a transcription for Organ and Piano, the most important aspects are: the tempering of this combination. The piano was higher tempered than the organ. To solve this problem we found out that by putting the heating up in the location, the tempering of the organ became higher. It was a very fascinating process to make a choice - which part of score should go to the piano or to the organ. For the most virtuoso passages, arpeggios, we found the sound of the piano was best for this. The caustic, growling or hushed, religious sound very often was part of the organ... Sometimes we were surprised about our inventions, it really opened a whole new world of unknown sound combinations! Anyway the original composition of Liszt for orchestra has got a new light, and in certain aspects may involve enrichment. I realise that this part of my research would have been impossible without the cooperation of my colleague. We were enthusiastic, and had both an open mind for all unexpected obstacles, and we truly believed in the success of this project!

Biography

Olga Malkina was born in Russia, Nachodka. She graduated as a performing musician, majoring in both piano and organ at Kurmangazy Conservatory in Almaty (Kazakhstan) and followed international master classes with organists, including Arturo Sacchetti (Vatican City) and Christoph Krummacher (Germany). In the Netherlands, she was regularly coached by pianist Elly Salomé. She has performed as an orchestral soloist with various Dutch symphony orchestras, and has performed with others in the Main Hall of the Amsterdam Concertgebouw. She has released several CDs, both as a soloist and with various colleagues, which are regularly played on Dutch classical radio stations.

Name
Daniël Muskitta

Main Subject
Violone

Supervisor
Caroline Kang

Title of Research
The Dragonetti bow

Research Question
What caused the rise and fall of the Dragonetti bow?

Summary of Research
No other bow from the string instruments used in orchestras differs as much as the double bass bow. Basically there are two types of bows: the French bow and the Italian/German bow. Both have a specific design due to the different bow hold. More than the French bow model, there is an even greater variety of designs of German (underhand) bows, especially when we look at historical bows from the 18th and 19th century. These bows were developed during this time period for technical and stylistic reasons. In Venice in the second half of the 18th century, Domenico Dragonetti was using a relatively short bow with an extreme outward curve. Unfortunately, there is little information to be found about this specific bow. However, we can reconstruct its genesis by looking at comparable bows of the violin and gamba family and the few similar “pre-Dragonetti” bows found in museums. When Dragonetti was offered to play in the orchestra of the Kings Theatre, he took this bow-pattern with him to London. Together with the brilliant London bow makers and the demands of the music of that time he perfected this bow that eventually was called after him: the Dragonetti bow. Soon, mainly thanks to Dragonetti’s fame, the use of this bow became standard in England and even had a huge influence on bow making in particularly France and Germany. However the Dragonetti bow lost its popularity, mostly due to the use of other bowpatterns by famous players such as Bottesini and Simandl.

Biography
Daniël Muskitta (Zutphen, 1990) studies historical double bass and violone with Margaret Urquhart at the Royal Conservatoire of The Hague. He received his Bachelor’s diploma from the Utrecht Conservatory where he studied modern double bass with Quirijn van Regteren Altena and historical double bass with Joshua Cheatham as a secondary subject. He received masterclasses from world-class musicians such as Sigiswald Kuijken, Nicholas Schwartz and John Clayton.

Name
Alice Sheu

Main Subject
Harpsichord

Supervisor
Inês de Avena Braga

Title of Research
Effect of Ravalement on Ruckers’ Double Manual Harpsichord: touch, tone, and implications on performance practice

Research Question
What is the effect of ravalement on the touch and sound of Ruckers’ Double Manual Harpsichord? What are the possible factors that contributed to the change of touch and tone quality? What implication does this have on the performance practice of keyboard music of 1600-1650?

Summary of Research
Ruckers’ non-aligned double manual harpsichord, with its lower manual sounding a fourth lower than the upper which is at reference pitch, was the most prized instrument between 1590-1650. As Ruckers instruments were held at such high prestige, most surviving instruments were altered, enlarged, i.e. undergone the process of “ravelment” throughout the eighteenth century. As of today, the aligned eighteenth-century flemish instruments with two sets of 8’ choir and one set of 4’ are regarded by most active performers as “the standard double manual harpsichord”. In this thesis, the effect of ravalement was studied by comparing copies of the sole extant unaltered instrument (Ioannes Ruckers 1638, Russell Collection Edinburgh, No. 6), with various modern instruments of different degrees of ravalement modeled after Ruckers. Comparison between disposition, coupling mechanism, as well as balance ratio, pluck point ratio, stringing schedule and scaling across different instruments were made. The result shows that 1) the “Double harpsichord” has a distinctive “organ-toristic” sound that is changed by the addition of one 8’ choir, 2) the introduction of “French keyboard” with shoving coupling mechanism has a deterministic effect on the touch of the instrument and 3) pluck point of 4’ choir was moved closer to the nut for more nasal sound likely in attempt to emulate the more complex “organ-toristic” tone.

Biography
Alice Sheu is a Taiwanese-American harpsichordist and historical organist with prior training as a scientist and pianist. Since moving to The Netherlands in 2018 she won the 2019 Vlaamse International Klavecimbeldag Competition and was invited to give a solo recital on the historical 1747 Dulcken at Museum Vleeshuis. She gave the first “harpsichord-organ” concerts in Taiwan, and is invited by the Pingtung Performing Arts Center to give an All-Baroque organ family concert and a harpsichord-organ concert in 2021.

Name
Karolina Szymanik

Main Subject
Baroque oboe

Supervisor
Loes Rusch

Title of Research

Notes inégales and Swing: A comparison of the performance practice present in French music of the Baroque era with the basic and characteristic form of jazz

Research Question

How could swing, as a specific jazz idiom and a rhythmic impetus, be compared to the performance practice of notes inégales that existed in baroque French music?

Summary of Research

The kinship between a practice present in baroque French music – notes inégales - and one of the most characteristic forms of jazz - swing - exist. After deep research on this subject, fulfilled with reading, searching, asking questions, denying, and, hopefully, a proper understanding, I can without any doubt say that they have a lot in common. People are used to very often compare them (and yet, at first glance they do not seem to be related) but they are not very much aware of their actual correlation, not to mention that there is not so much written about it, which only inspired me to take a closer look at this issue. Because of my great love for French baroque music, as well as jazz, I decided to tackle this topic and make a comparison of these two unique styles, including both similarities and discrepancies that exist between them. Early music and early jazz are in general far more related than we think but that is definitely a topic for another equally in-depth research. As a format of my research, I chose the exposition. I find it the most suitable for my subject because it is a final product of my very deep research, supported by sources in the form of books and articles. It contains my own practice and experience, as well as my critical thinking on the subject and on sources. I chose this format also because of the number of pictures and audio examples I included.

Biography

Karolina Szymanik was born in Warsaw and began her adventure with music on the violin. She received her master's degree in modern oboe in 2015 at the Chopin University of Music in Warsaw. After that, the early music world has completely absorbed her. She started at first studying the historical oboes in Bydgoszcz (Poland) and currently is finishing her master's course at the Royal Conservatoire of The Hague, both with Frank de Bruine. Karolina performed with several early music orchestras and ensembles and took part in early music courses, festivals, and masterclasses in Poland, France, and the Netherlands.

Name
Asako Ueda

Main Subject
Lute/theorbo

Supervisors
Wouter Verschuren, Marc Lewon

Title of Research

Intabulation as Process and Practice: Lute solo intabulation at the beginning of the 16th century based on vocal

Research Question

When it comes to the manifold surviving solo lute intabulations from around 1500, where is the line between 'unwritten' and 'written' intabulation? Intabulating involves the writing out of several parts into tablature, but does this twofold distinction really apply to all pieces? What was the process of appropriation of vocal polyphony for a lutenist of the early 16th century? How can we apply this to our own processes?

Summary of Research

Intabulation refers to the arrangement of vocal pieces for a "perfect instrument" such as a keyboard instrument or the lute, and it implies writing out the parts of a polyphonic composition into tablature. However, after playing many surviving intabulations for several years, I had a strong feeling that there must be an "unwritten" solo lute intabulation practice behind the "written" intabulations from the beginning of the 16th century, in contrast to the more "composed" intabulations from the time after the mid-16th century. While surviving sources provide us with much information on what lutenists played, they also hide the "unwritten" practice which they did not record. We can only imagine what was happening. In this thesis, I investigate the process of intabulation by lute players from this time by analysing and comparing different versions of the same song from different sources. Through this research, I trace the transition of the changing style of intabulation, which is in turn related to the transition of lute technique from plectrum to finger-plucked and the change in style of the vocal models. Moreover, the diffusion of printed music changed the manner of the transmission of music. To conclude, I hypothesise that lute players might have listened to and copied each other's intabulations unconsciously, and when they wanted to preserve their work, they might have made some adjustments to their intabulations. The study also suggests how to apply these ideas to actual intabulation practice, which will be presented in the Research Symposium Online.

Biography

The Japanese lutenist Asako Ueda studied the lute at the Royal Conservatoire and completed her Bachelor's with the highest achievable mark, which gives her the opportunity to continue to the Master's program with the Excellence Scholarship of the Royal Conservatoire. She won first prize at the Biagio Marini Competition and third prize at the International Van Wassenaer Competition.

Name
Claudia Velez

Main Subject
Violone

Supervisor
Bart van Oort

Title of Research
The Multidisciplinary Double Bass

Research Question
What is the role of the double bass in a multidisciplinary context?

Summary of Research
The objective of this artistic research is to highlight the importance of the participation of the double bass in multidisciplinary art. Investigating this theme requires that the historical knowledge of the instrument and art in general is briefly covered, and my central claim is that, in order to maintain the relevance of the instrument in the 21st century, the double bass needs to be used in ways that match present artistic interests. A primary aim of this research will examine the double bass as an instrument which is especially qualified for interdisciplinary projects – due to its history, its versatility and its sonic capabilities, range of register, playing techniques, and its overall character of sound. A core focus of this project will be to emphasize the connection of the double bass with different artistic disciplines for the purpose of bringing them together with the audience in future artistic projects.

Biography
Claudia Velez is a musician from Mexico City, she is presently studying in her second year of the Master in Violone at the Royal Conservatoire with Margaret Urquhart. Claudia graduated from bachelor in Double Bass at the Conservatorium van Amsterdam in 2019. Her musical career is been focusing mainly on the usage of the knowledge of the double bass technique and its history, on the creation and participation in innovative artistic projects which involves different art forms.

Name
Matthew Xie

Main Subject
Lute/Theorbo

Supervisor
Johannes Boer

Title of Research
French Technique and study in Lute and Baroque Guitar Repertoire

Research Question
What was the origin and significance of the batterié (strumming) lute technique in the French baroque guitar and lute family in solo and chamber repertoire?

Summary of Research
The objective of my research is to educate aspiring professionals and students of baroque guitar on the history and development of the instrument and the strumming style in France. In order to accomplish this research, I will answer and probe these questions for research and present my findings on these subjects. How did composers throughout the French lute tradition notate this technique in their music and why? How did it change and evolve in the French baroque era in notation and usage? What is the timeline and history of this technique, specifically when did it cross to the baroque lute? What was the political and musical culture like during the advent of this technique? How did the French audiences and critics react to this batterié style of play? Did this contribute or impede the development of the strumming technique? How did this role change to match the evolving Parisian style?

Biography
Based in the Netherlands, Matthew Xie is a historical plucked string specialist (Guitar, Baroque Guitar, Renaissance Lute, Theorbo) with emphasis in Baroque and Romantic repertoire. In addition to being a soloist, Matthew works with the the Royal Conservatoire and Holland Baroque as a continuo player and Samama Fellow. Matthew earned his BMus in Guitar/Lute performance from UC Irvine. Matthew has also earned his Masters in Music in a Modern Guitar Performance at the San Francisco Conservatory of Music with an emphasis in Historical Plucked Strings. Matthew is currently studying a Master's in Historical Performance Lute/Theorbo at the Royal Conservatoire under the mentorship of Joachim Held and Mike Fentross.

Name
Xiangji Zeng

Main Subject
Baroque Violin

Supervisor
Bert Mooiman

Title of Research

An Improvised Third Voice: from a Baroque Solo Sonata to a Trio Sonata

Research Question

How to improvise a third voice on an existing baroque solo sonata?

Summary of Research

Improvisation has been broadly used in early music practice according to the historical custom. Specific to a baroque sonata for solo voice and basso continuo, apart from ornamenting the melodic voice, improvising an individual third voice could be another way of enriching the existing piece by expanding the two-part texture into three-part. This research concentrates on creating an added treble voice (violin), with experiments on pieces selected from "Ayres for The Violin, the First (1676) and Third Parts (1685)" by Nicola Matteis (fl. c. 1670 - after 1713). But this idea of enriching a solo sonata into a trio sonata can be used for other instruments or instrumental combinations. A large part of the research includes music analysis, composition, and practice with other instrumentalists. The format of research exposition with various media would represent this practical progression directly, in addition to exploring its theoretical basis.

Biography

Xiangji Zeng is a Chinese violinist, currently studying baroque violin with Lucy van Dael and Ryo Terakado at the Royal Conservatoire, The Hague. She studied law, musicology and classical violin in Beijing, before she moved to the Netherlands in 2014. Since then, she has been working with many European early music ensembles, such as ensemble Boxwood & Bows, Concerto Valiante, and Barokensemble Eik en Linde. She co-founded Estehaagse Ensemble, specialized in baroque and classical chamber music on historical instruments. In 2018, she received 3rd Prize and Young Audience Award with ensemble IJ SPACE at the International Van Wassenaer Competition.

Name
Weronika Zimnoch

Main Subject
Historical Violin

Supervisor
Bart van Oort

Title of Research

Instrumental Chamber Music in Collection of Diocesan Library of Sandomierz- characteristics, socio-historical background and local importance.

Research Question

What are the characteristics of instrumental chamber music of Diocesan Library in Sandomierz?

Summary of Research

To answer my research question I analyzed the chamber music of the collection. I decided on the "research exposition" format. In my opinion it suited the research method better than thesis one. I based my analysis on describing/assigning genre, composer, date, provenance and instrumentation to the piece. Several reasons make BDS a collection of high importance for Polish musicological landscape. It is the only collection in Poland where we find literature particularly dedicated to tromba marina/ tuba marina. Some of the manuscripts are unica (the only surviving documents from certain cappellae of the region, proving their existence) . In the collection appear local composers and folk music influences, which coexist with typical galant genres and compositions of composers from central-european cultural region. The Sandomierz collection appears to be a product of both local traditions and broader, Habsburg Empire cultural heritage. Sandomierz musicalia are worth musicians attention, due to a variety of genres, instrumentations and styles featured even only within chamber music. Use of tromba marina in compositions dating from early 18th to the beginning of 19th century sheds very interesting light on the general soundscape of cloister' s cappella. Further research of tromba marina use, based on BDS music material, could be useful in researching broader tromba marina tradition in female cloisters of Central Europe.

Biography

Born in 1997, Weronika is currently a Master student in the historical violin class of Ryo Terakado. In 2016 she graduated from Public Music School of 2. degree «R. Bukowski» in Wrocław. She graduated from her Bachelor studies in «Karol Lipiński» Music Academy of Wrocław in the baroque violin class of Zbigniew Pilch in 2018. She has performed in various music festivals. Since 2019 she has been a member of the Kore Baroque orchestra. In 2020 she was selected in staffing for 2020 season of Academia Montis Regalis (Corso di Formazione Orchestrale Barocca e Classica) and received the Samama Fellowship organized by Holland Baroque orchestra.

Vocal Studies Department

Josefin Bölz
Heleen Bongenaar
Felipe Gallegos Carlos
Maud Haering
Woojin Kim
Hidde Kleikamp
Agnes van Laar
Ngok Man Lai
Ludovica Marcuzzi

Name
Josefin Bölz

Main Subject
Classical Singing

Supervisor
Sebastiaan Kemner

Title of Research
The combination of electronic music and classical voice

Research Question
How to combine my classical trained voice with electronic music?

Summary of Research
The outcome of my Master Research is a journey of four different collaborations which I had with: Julian Maple-Oliveira, Bas Kalle, Henning Coordes and Pieter De Graaf. Through this journey with these different musicians, I learned a lot about cross-over strategies and the different approaches to combining classical voice with electronic music. Furthermore and also due to my literature research, I got a good overview of the most important steps in the history of electronic music and received a better understanding of the different steps of how a song (especially in this combination) can get created. In addition to this, I included an interview with the famous DJ and producer Henning Coordes. In my presentation, I will share with you my motivation, inspiration, my 4 collaboration partner and our outcomes and an outlook via a power-point presentation. In this PowerPoint document, I will include text, pictures and music samples as well.

Biography
Josefin started her musical career at the „Berufsfachschule für Musik“ in Bad Königshofen with Sebastian Eicke. Subsequently, she began to study opera singing and musical theatre at the University of Music Saar with Rosemarie Bühler-Fey and Yaron Windmüller. During that time she got a scholarship from the „Richard-Wagner Verband Saar“. Josefin sang in different opera projects in cooperation with the „Saarländisches Staatstheater“. Since 2018 she has been studying at the Royal Conservatoire in The Hague under Rita Dams and Catrin Wyn Davies. In 2020 she sang in several operas and had her TV debut at the Podium Witterman Show.

Name
Heleen Bongenaar

Main Subject
Early Music Singing

Supervisors
Bart van Oort, Jan Van den Bossche

Title of Research
Down to business: Application of business models to help build a sustainable career in the classical and/or early music industry

Research Question
How can this research help musicians generate their own business models?

Summary of Research
This thesis is a guide for musicians in the classical and early music field. By explaining their craft from an economical, legal and business point of view, they learn to build their own business models. The thesis explains why the business perspective is important and how to reach quality and effectivity. Even in the public sector where a musician relies on subsidy it is important to know how to reach your customers, because it increases the chances of getting funding. The next chapter is about the legal position of the freelance musician in the Netherlands. Freelancers are less protected by the law than employees with a fixed contract, but also have more freedom to choose their projects. The legal forms of business and their attributes are explained in the next chapter. There is an excursus to the economical situation in the Netherlands due to the virus and how the cultural scene is affected. Next the thesis explains competitive strategies and guides the reader through the nine building blocks of the Canvas Model - a technique for business model generation. After that the research mentions a few examples of successful musicians and/or ensembles and their unique selling points. The conclusion of the thesis is that hopefully this guide could be a helpful tool for musicians who want to form their creative ideas in functioning business models.

Biography
Heleen Bongenaar, 1995, is a soprano based in the Hague in the Netherlands. In 2019 she graduated summa cum laude from her bachelor in Classical Singing at the Royal Conservatoire. She continued studying in the Hague to specialize in Early Music Singing, where she has lessons with Noa Frenkel, Peter Kooij, Robin Blaze and Francesca Aspromonte. Heleen has sung in various choirs, has sung as a soloist in many oratorio works and enjoys singing with viola da gamba consort. In 2016 she had the honor to sing for the king of the Netherlands with the viola da gamba consort of the Royal Conservatoire of the Hague led by Mienke van der Velden.

Name
Felipe Gallegos-Carlos

Main Subject
Classical Singing

Supervisor
Gerda van Zelm

Title of Research
Strategies to improve the German diction of native Spanish singers while singing

Research Question
What are some of the strategies that native Spanish speakers can follow to improve the German diction in singing?

Summary of Research
Throughout my long training as a singer, I have had to face various challenges to improve my performing skills on the stage. Diction is one of the elements that singers must learn and perfect to develop the eloquence to be communicative and expressive in several languages. In my personal case, German diction has been an element that has constantly hampered my artistic development, disturbing in some way my expressive and communication skills. I decided through this research to explore my phonetic background and diction habits in order to develop new strategies to improve my diction skills and in this way, to become a more convincing singer/performer. The research process included the following activities: Interviews with diction and phonetics teachers who work mainly with Hispanic singers. To analyse possible specific peculiarities in their German diction and pronunciation, audio recordings were made of some Hispanic colleagues and myself. Literature about vocal technique was used to understand in a more detailed way how voice teachers work with the articulation and understanding of language. Based on this information, several vocal exercises were explored that allow for better strategies to enable students' understanding and learning of the phonetic elements of the German diction. The result of the research shows that Hispanic singers can reach a high quality in their diction through a process that, beyond linguistic imitation, involves muscular memory and the development of declamation abilities.

Biography
Felipe Gallegos-Carlos is a Mexican tenor distinguished by his musical versatility. His training and experience have aided his development in several musical and performing styles such as opera, early music, oratorio, art song, ensemble singing and Latin American folk music. He has developed himself also as a flute player in classical music and flamenco. Already working professionally as a singing teacher (UNAM 2010 – 2016) and a choral conductor with some of the most important ensembles of his country, he graduated from The Royal Conservatoire of The Hague in 2019 with the highest score and distinction for his expressiveness.

Name
Maud Haering

Main Subject
Early Music singing

Supervisor
Inês de Avena Braga

Title of Research

E quando mai potrò cessar di piangere? An exploration of the links between arias with obbligato instruments and musical affects in Antonio Caldara's oratorios composed between 1716 and 1736 for the Habsburg's Hofmusikkapelle in Vienna

Research Question

What is the link between obbligato instruments, text and affects in Antonio Caldara's oratorios composed for the Vienna's Hofmusikkapelle between 1716 and 1736? Sub-questions : How can the creation of a descriptive catalogue of Caldara's oratorios help uncover his choices for instrumentation in relation to the libretti and religious context? How does Caldara's choice of obbligato instrument emphasize the affects already present in the text?

Summary of Research

The aim of this research is to rediscover music that has been forgotten for centuries. Through the topic of making links between obbligato instruments and affects in the texts from the libretti in Caldara's oratorios written when he was a composer at the Vienna Hofmusikkapelle, I would like to shine a light on new arias for voice and obbligato instruments which are, in my point of view, very beautiful and which deserve to be highlighted. Antonio Caldara needed to adapt to the imperial court music taste and also to its available instrumentarium, and from the day he started to compose for Charles VI, he began to use different instruments in his way of writing arias in his oratorios. In order to keep the focus of the research on his oratorios composed in Vienna, I purposefully will not discuss the considerable number of operas he composed in the same period, and I will contextualize these works thanks to a descriptive catalogue of each of the oratorios, to the translations of the texts of the arias, and by paying attention to the Habsburg dynasty in Vienna.

Biography

Maud Haering is a French soprano. After studying Medieval Music at the Sorbonne University of Paris (France), she decided to continue her specialization in the Early Music repertoire in singing more Baroque and Renaissance music. With several ensembles, she performed different baroque styles (Italian, German, English and French) of different periods (17th and 18th centuries) either secular or sacred. Always looking for new repertoire to discover and sing, she really enjoys going into libraries to see manuscripts or to explore the thousands of resources available online to find new pieces. This research about Caldara is one of her explorations.

Name
Woojin Kim

Main Subject
Classical Singing

Supervisor
Wouter Verschuren

Title of Research

The desirable variation of the da capo aria for bass

Research Question

Can variations be made without specialized composition knowledge?

Summary of Research

After I became an adult and finished the military service, I started singing relatively late. And until now, I have focused on singing only. This research started with the question of whether I could make a variation, although I have quite little knowledge of music theory. In this research, I especially concentrated on analyzing the actual performances of professional singers, and making variations myself. It was concluded that the pattern of variations from professional singers is relatively constant, and that anyone can create variations if they set several standards and refer to patterns of professionals.

Biography

Woojin Kim won the grand prize at Citi Philhamoni Orchestra Competition (2020) and 1st prize at Haneum Music Competition (2020). As a soloist, Woojin performed Cantata BWV 4, Haydn's Harmoniemesse, Mozart's Vesperae solennes de confessore and Krönungsmesse, Schubert's Mass No. 2 in G major, Listz's Via Crucis and Adam's Little Women. Woojin received his Bachelor's degree in vocal studies and communication at the Yonsei University (Feb 2018). He is currently studying for his Master's degree under Rita Dams and Frans Fiselier at the Royal Conservatoire The Hague.

Name
Hidde Kleikamp

Main Subject
Early Music Singing

Supervisor
Peter Van Heyghen

Title of Research
Performing English lute songs from the reign of Charles I of England and the Interregnum (1625 – 1660)

Research Question
What was the performance practice of lute songs in England like during the reign of King Charles I and the Interregnum?

Summary of Research
During my conservatoire studies and at concerts I have visited, I have often heard music that was unknown to me. After some time, though, I felt like I was repeatedly listening to the same music and, more importantly, the same composers. For English music, especially lute song repertoire, these composers were John Dowland and Henry Purcell. These two “great composers” were active at the beginning and ending of the seventeenth century, but what happened in the long period between their lives? The goal of this research was to get a broader perspective on a genre of music that is not often presented by modern performers: mid-seventeenth century English lute song. This period included historically significant events, such as the English Civil War, the regicide of King Charles I, the English Commonwealth led by Oliver Cromwell and the restoration of the monarchy under Charles II. A tumultuous period, about which is believed that music was non-existent. An attempt is made at disproving this idea. By looking at general English history, social and musicological history, the place of music within this society is contextualized. The circumstances under which lute songs might have been performed are discussed, and some pieces by Henry Lawes and Nicolas Lanier were studied and recorded as case studies. Special emphasis was placed on ornamentation and diminution. A noteworthy result has been that modern ornamentation practice is not nearly as florid as it has been in the seventeenth century and that far more freedom in rhythm was permitted.

Biography
Hidde Kleikamp is a Dutch baritone who specializes in early music performance. After finishing a degree in Musicology at the University of Amsterdam, he continued studying at the Royal Conservatoire of The Hague. Here he studied with Frans Fiselier, Robin Blaze, Peter Kooij, Pascal Bertin and Francesca Aspromonte. Hidde started singing in choirs at the age of 7 and ensemble singing is an important part of his professional practice. Since 2017, he has been very active as a choral conductor and ensemble leader. More recently, he has focused on renaissance polyphonic vocal music and hopes to continue on this path.

Name
Agnes van Laar

Main Subject
Early Music Singing

Supervisor
Daniël Salbert

Title of Research
Teaching Music in Primary Schools using Creating Curriculum in Music

Research Question
To what extent is the book Creating Curriculum in Music a useful guide for a beginning specialist music teacher to develop a continuous, well-thought-out learning path for primary education?

Summary of Research
In this research, I searched for a way to develop my own, continuous, well-thought-out learning path as a music teacher in primary education. The need for this research arises from the fact that in the Netherlands there are no music methods for primary education that are aimed at specialized music teachers. Instead, the methods are aimed at generalist classroom teachers. This results in methods based on minimal expertise of the teacher and thus in a minimal musical interaction between teacher and student. Moreover, because many music teachers indicated to me that they had insufficient guidance in learning path development during their Bachelor of Education in Music, this research seemed to me to be of value. I came across a music curriculum development project from the 1980s. This Icelandic-American research has resulted in a curriculum framework that has been published as Creating Curriculum in Music in 1980. In this research, I investigated to what extent this book could meet the need for guidance in the field of learning path development in the Netherlands. Therefore, I studied the book's creation, its reception, and the method that the book offers. I then tested this method by developing a lesson series myself and testing it in practice. Finally, I had my research and my lesson series critically reviewed by a colleague music specialist teacher. Although the book has its shortcomings, I have concluded that for me personally it provides proper guidance in curriculum development and is at least worth studying for my colleagues.

Biography
Since the early years of her study, soprano Agnes van Laar has performed frequently as a soloist. She has performed with companies such as het Gelders Orkest (Mendelssohn-Elias), het Noord Nederlands Orkest (Bach-Magnificat), Florilegium Musicum (Bach-Osteroratorium), The Northern Consort (Bach-Gloria in excelsis Deo) and het Luthers Bach Ensemble (Bach-Matthäus Passion). Next to her passion for performing, Agnes provides with a lot of enthusiasm music lessons in group 1 (age: 4) to group 8 (age: 12) in primary education.

Name
Kitty Lai Ngok Man

Main Subject
Early Music Singing

Supervisor
Peter Van Heyghen

Title of Research
A Study on Ornamentation and Expression in French vocal Music (1650-1750)

Research Question
Is there a relationship between ornamentation and expression in 17th-century French vocal music?

Summary of Research
This study aims to understand and learn about the historical performance practice in the 17th century. As an early music singer, I am attracted to the sweet and charming 17th-century French vocal music. In particular, I am interested in the relationship between French ornamentation and expression. This research investigates the background of 17th-century performance practice in France in relation to the ornamentation, the pronunciation of 17th-century French, the different types of ornaments and the expression implied by the ornaments. The performance practice in the 17th century was different from now since it was undergoing a major change from polyphonic to solo music, which emphasised more the text than the music. The knowledge of ornamentation was an expected requirement for all well-trained singers in the 17th century, ornamentation was not merely a decoration, but a tool in emphasizing the importance of the text. Thus, it is necessary to learn ornamentation for a complete 17th-century French vocal performance. Since text was the main element in 17th-century French vocal music, it is important to know the characteristics of French language in this period. The ability to distinguish French long and short syllables was important because ornamentation could only be applied mostly to long syllables. The pronunciation of certain French vowels has undergone a significant alteration, and the 'old' way of pronouncing them is included in the study. The research findings also show that some ornaments were meant to be used only in certain expression and they help me to better 'compose' French ornamentation in future performances.

Biography
Kitty Lai is a young Hong Kong Soprano. She is currently studying Vocal Studies Early Music at the Royal Conservatoire, The Hague in the Netherlands with her principal teachers Rita Dams and Noa Frenkel. Kitty started her musical training at the age of 6 with her violin teachers. After receiving her bachelor's degree in Linguistics, she discovered her passion in language and singing. Kitty started her journey as a singer studying music in Hong Kong Baptist University and continued in the Netherlands, where she has developed a keen interest in music of the Baroque era, especially in French baroque music.

Name
Ludovica Marcuzzi

Main Subject
Classical Singing

Supervisor
Gerda van Zelm

Title of Research
Acting in Singing: How to improve it by using the elements that are already part of you

Research Question
How can I help singing students improve their acting skills?

Summary of Research
This research arose out of my need to investigate acting in a singing performance more deeply. During my vocal studies, I often found myself discussing acting with other singers. I realized that many of them do not feel very prepared in acting. I realized through personal experience that when I bring my real feelings on stage, the performance gets more depth and credibility. After a short research among various acting methods, I found a particular affinity with Stanislavskij's approach. By studying his method I collected the most useful exercises for the expressive development of the singer. The aim of my research was to experience how much a singer can dig into their own real emotional memories to improve the artistic performance and whether these memories are really useful or harm the singing performance. I tested the result of my studies through an acting workshop that I performed with some singers of different levels. The workshop took place in three parts: in the first part I asked the singers to perform an aria that they found difficult on an acting level, using their own idea of acting. The second part was dedicated to discussing what problems the singer found in acting that aria. Taking inspiration from the exercises to «implement the feelings» suggested by Stanislavskij, my aim was to help the singers improve their performances. In the third part of the workshop I asked them to perform the aria again; this last part compared the differences between the two performances and confirmed (or not) the usefulness of my work.

Biography
Ludovica Marcuzzi is an Italian soprano. After graduating in classical singing at the B. Marcelllo Conservatoire in Venice, she moved to the Netherlands where she is currently pursuing a Masters in classical singing at the Royal Conservatoire of The Hague, under the guidance of Noa Frenkel and Catrin Wyn-Davies. Ludovica has the opportunity to make her solo debut in theaters such as La Fenice in Venice, the Teatro Olimpico in Vicenza and the Bolshoi Theater in Moscow.

Conducting Departments

Andreas Hansson
Cheuk Hung Li

Name
Andreas Hansson

Main Subject
Orchestral Conducting

Supervisor
Emlyn Stam

Title of Research
Nineteenth Century Conductors: Three Case Studies

Research Question
How can analyses of recordings by Felix Weingartner, Willem Mengelberg and Pierre Monteux aid the use of 19th-century stylistic traits in modern orchestral performance practices?

Summary of Research
The most striking finding of my analyses is the ways in which all three conductors used un-notated tempo flexibility. Using the structuralist and rhetorical terminology of Nicholas Cook (2013), their interpretations all exhibit rhetorical tendencies, with Weingartner being the most structuralist, Mengelberg the most rhetorical, and Monteux somewhere in the middle. However, they all tended to connect tempo with dynamic level. This generally meant faster tempo in louder music and vice versa, although other related tendencies were found as well. The orchestral playing was also different from the norm today. Less precise ensemble and rhythmically freer solo playing were common features. Having engaged deeply with the interpretations of these three conductors, I now feel freer to make my own interpretations without feeling restricted by traditions or modern performance practices. Most importantly, this takes the form of my increased use of un-notated tempo flexibility as an expressive tool. I chose to present my research as a thesis. This is because the nature of the analyses seemed best represented in text format coupled with tempo graphs. Additionally, I enjoyed working on this research and recognize that there is need for further study of early orchestral recordings and the insights they can bring to the field of nineteenth-century orchestral performance practice. This has led me to consider a Ph.D. on the topic in the future, making the thesis format a good choice.

Biography
After his Bachelor studies in Norway, Andreas now studies at the National Master of Orchestral Conducting in Amsterdam and the Hague with professors Jac van Steen, Kenneth Montgomery, and Ed Spanjaard, where he is assisting some of the top range orchestras, including the Residentie Orkest, the Dutch Ballet Orchestra, BBC NOW, and more, in the Netherlands and abroad. During his time in Norway, Andreas was one of the first winners of Opptakt, through which he conducted most of the professional Norwegian Orchestras, including the Oslo Philharmonic, and the Trondheim Symphony Orchestra. He has also repeatedly conducted the Gothenburg Symphony Orchestra.

Name
Cheuk Hung (Hardy) Li

Main Subject
Wind Band Conducting

Supervisor
Pete Saunders

Art of Sound Department

Jakub Klimeš
Jakub Pesek

Title of Research

The Mystery and Magic of Conducting- Development suggestions for young conductors focusing on non-verbal musical communication with arms and hands

Research Question

How does one develop as a conductor focusing on effective non-verbal musical expressions with the arms and hands?

Summary of Research

In this research I describe my personal development experience, giving tips and tops for other young conductors in what to avoid and what to focus on, with supporting sources, video analysis of well-established conductors in the past 70 years and interviews. Below are my possible conclusions.

- Conduct as much as possible and regularly.
- One must be able to conduct like speaking in their mother tongue - to have enough flexibility and 'vocabulary' to express what they want and to react to what is needed at the moment.
- Think deeply in every bar of the score: What extra information can I supplement for the musicians in the moment?
- Less is more: Know where you need to be present/musicians need you. In general, try to be less present, so that when you do give musical information it is more effective.
- Record yourself regularly, watch it while imagining yourself playing in the orchestra/ensemble.
- Conductor's job: not making musicians play what you want, but to play the best they can.
- To give freedom is the balance between letting the musicians fill their own interpretations in frame, and the conductor decides on the size of the frame.
- Always conduct at a musical level that is slightly higher than the musicians' current ability (by using the right balance of technique).
- Conduct highest level: personal possibility to re-compose the piece, reborn

Biography

Cheuk Hung (Hardy) Li started his musical encounter on the trumpet. He continued to study classical trumpet at the Royal Conservatoire, where he is currently finishing his Master degree in conducting. Currently, he is the conductor of 2 contemporary music ensembles - Spaceship Ensemble and Harp Sirens, De Phoenix Harmonieorkest in Wateringen. He is also active in youth music education.

Name
Jakub Klimeš

Main Subject

Art of Sound

Supervisors

Matthijs Ruijter, Jos Mulder

Title of Research

Education of Score reading skills for Classical music producers in EU

Research Question

What kind of exercises or teaching methods are used for improving score reading skills in classical music producing programs offered by European higher education institutions?

Summary of Research

This thesis aims to identify education methods used for developing and improving score reading skills at the EU higher education institutions with Classical music producing programs. The outcome is based on the analysis of the literature, curricula available online, and additional explanations (interviews with the teachers, students, and heads of departments). During the analysis of mentioned sources, four specific study concepts were found among researched institutions regarding Classical Music Producing: Tonmeister studies, Tonmeister-like studies, Music direction studies only, and the last group gathers programs that don't fit in any of the mentioned types. One representative of each group was chosen and a deeper analysis of how the score reading subjects are taught was made. The chosen institutions were the Universities in Surrey, Berlin, Prague, and Paris. The training of the score reading skills was divided according to the following topics: sight-reading, following the score, marking mistakes into the score, and related disciplines. All of these topics were discussed during the interviews and put in context with the general approach of the program and the literature review. In conclusion, the methods, used for improving score reading producing skills, work on similar bases in all examined institutions with small exceptions. The key element for the four deeper examined institutions is the close connection to the practice. There are no specific methods used for classical music producing training (except for score annotation). Most of the exercises used within the lessons, copy the methods used for training of the musicians, conductors, or composers.

Biography

After finishing the Bachelor's degree in Sound Production at the Academy of Performing Arts in Prague at the department of Sound Production, he continued with his studies at Royal Conservatoire in The Hague. He worked as an assistant for sound engineers and producers in the Czech republic including an internship in Český Rozhlas. When leading a recording team by himself, he specializes mainly in chamber music and Early music. He cooperates with young performers such as Ludmila Pavlová or Anders Muskens and ensembles like Das Neue Mannheimer Orchester, Alinde quintet, and many others.

Name
Jakub Pesek

Main Subject

Art of Sound

Supervisor

Brecht De Man

Title of Research

Accessibility of Music Production Software for Visually Impaired

Research Question

What are the current ways the visually impaired interact with music productions software and how accessible is this software? How can haptics interface overcome the constraints of currently available assistive technology and help the visually impaired make their interaction with the software more effective?

Summary of Research

The objective of this thesis is to investigate the accessibility of music production tools for the visually impaired, determine limitations of the currently used accessibility tools and propose a haptic interface that could overcome these limits. In the past three decades, there has been a rapid technological advancement in the audio industry that has resulted in a change in the way music is recorded and edited. The process of music-making moved away from operating analog devices to using software. While these advancements provide great advantages, visually impaired people cannot fully benefit from them. In the theoretical part, this thesis reviews industry practices and research with regard to assistive technology in music production in the search for a better understanding of how visually impaired people interact with audio editing software. This is done by analysing popular digital audio workstations' accessibility features. Further, several online interviews with visually impaired music producers were conducted to find out about the way they work. In the practical part of this thesis, a tangible equalizer for surface haptics interface TanvasTouch is developed in order to present a new method of human-computer interaction for the visually impaired with music production software. In addition to auditory feedback, this interface has a potential to make the workflow of visually impaired music producers more efficient. To establish the potential of this technology for accessibility and music production tools, two experiments with test subjects were organized.

Biography

Jakub Pesek is a 24 years old music producer, audio researcher, and singer-songwriter. Jakub is a creative person who loves music and the digital world and is excited about new technology. In 2019, Jakub graduated with a Bachelor of Arts in Popular Music at the University of Highlands and Islands in Scotland. Jakub has been writing his music since he was 16 and to this day, Jakub performed live at numerous gigs in Scotland and the Czech Republic, including the Celtic Connections festival in Glasgow and Perth Festival of Arts.

External committee members

Michaela Ambrosi
Claire Genewein
Khoo Hui Ling
Magda Mayas
Mimi Mitchell
Peter Morris
Anothai Nitibhon
Amandine Pras
Hanna Rijken
Iñaki Sandoval
Barbara Willi



Michaela Ambrosi is a flute and recorder player, pedagogue and music researcher. As a soloist, chamber and orchestral player, she has performed on many European stages and festivals. She studied at the Prague Conservatoire, Charles University in Prague, Royal Conservatory of The Hague, Conservatorio di Verona and at the Mozarteum University Salzburg. She received a doctorate at the Janáček Academy of Performing Arts in Brno where she also established herself as a traverso teacher. Michaela works as an editor of eighteenth-century sheet music by neglected Bohemian composers. Notably, she recorded some of these compositions for the Czech Radio, and in 2020, her debut CD named “Jiří Čert / Georg Czarth – Forgotten Flute Sonatas“ was published in cooperation with Radioservis.



Claire Genewein studied modern flute at the Mozarteum in Salzburg and at the Zurich School of Music, subsequently gaining a diploma in early music at the Schola Cantorum Basiliensis specialising in early flutes, and Master of Music at the Royal Conservatory in The Hague with Barthold Kuijken. In 2014 she was awarded a PhD from the University of Leiden (NL) for her dissertation. She works as a flautist in various ensembles and has played under conductors such as Michi Gaigg, Gustav Leonhardt, Andrea Marcon, Jörg Halubeck, Jordi Savall, Geoffrey Lancaster and William Christie. As a soloist she can be heard on various recordings. Since 2006 she has taught early flutes and historical performance practice at the Bruckner University in Linz (Austria) and since 2010 at the Zurich University of the Arts.



For **Khoo Hui Ling**, playing the piano is a vulnerable and precious expression of what is in the heart. Hui Ling is currently Lecturer of Music Studies at the Yong Siew Toh Conservatory of Music, and Founder of The Music Studios, where she mentors piano teachers and students. Her artistry at the piano has been heard in recitals in the United States, Europe and Singapore. Forays into multidisciplinary performance have led to the production of *Walking in the Wild*, a music and dance collaboration, and multimedia performances documenting the confluence of Chinese traditional music and painting in Tan Dun's *8 Memories in Watercolour*. She also fiddles around on the erhu, which she picked up upon joining the Chinese orchestra.



Over the past 20 years, pianist **Magda Mayas** has developed a vocabulary utilizing both the inside as well as the exterior parts of the piano, using amplification, preparations and objects that become extensions of the instrument itself. Alongside the piano, Mayas performs on a Clavinet/Pianet. She holds a PhD in Fine Arts from the University of Gothenburg, Sweden. Since 2019, she is the program coordinator and teaches improvisation at Luzern University of applied Sciences and Arts. Mayas performs internationally solo and in collaboration with a large number of musicians and composers. Magda Mayas was awarded a residency at Villa Aurora, Los Angeles in 2016 and at the Montalvo Arts Centre, USA in 2017 and 2019. She co-curated the Festival "Music Unlimited" in Wels, Austria, in 2019 together with Kazu Uchihashi and Joe McPhee. Additionally, she has been producing radio pieces for ABC Australia and Deutschlandradio Kultur and released over 30 CDS to date.



Mimi Mitchell enjoys a dual international career as a historical violinist and musicologist after her studies at Rice University (USA), the Sweelinck Conservatory (Amsterdam) and the University of Amsterdam (Ph.D., 2019). She has published articles about the early music movement and has contributed to *Writing about Contemporary Musicians: Promotion, Advocacy, Disinterest, Censure* (2021) and the Kunst Historisches Museum's *The Collection of Historic Musical Instruments: The First 100 Years* (2018). Mimi is in demand as a performer, speaker and teacher. She is a senior lecturer and the Masters Coordinator for the early music and string departments at the Amsterdam Conservatory.



Associate Professor **Peter Morris** is the Acting Director of the Queensland Conservatorium Griffith University in Brisbane, Australia. His substantive position is Deputy Director (Engagement) and Head of Ensembles in addition to leading the orchestral conducting program. Prior to immigrating to Australia in 2002, Peter performed in the US and internationally on trumpet and as a conductor for commercial session work in Los Angeles in musical theatre, film and television. Peter completed his doctoral studies in conducting at UCLA and maintains his research around collaborative visual technology in the concert hall. Peter is an advocate for commissioning new works and re-imagining existing musical structures and has an enthusiasm for exploring exciting collaborations to create performances that matter.



Anothai Nitibhon finished her study in Composition from the University of Edinburgh and is now a chair for the postgraduate program at the Princess Galyani Vadhana Institute of Music (PGVIM). As a composer and artist, she creates and curates many concerts, exhibitions and is involved in many activities which promote the collaboration between musicians/artists from different disciplines and musical cultures. She also hosted an annual International Symposium and ASEAN Youth Ensemble Project at PGVIM; both events focus on exploring the context in which western and local musics can encourage dialogue while remaining connected to the people and their local value.



Amandine Pras is Assistant Professor of Digital Audio Arts at the University of Lethbridge in Alberta, and Research Associate at the School for Advanced Studies in the Social Sciences (EHESS) in Paris. She is leading two multidisciplinary research partnerships that aim to enhance diversity, inclusion, and equity in audio, namely the *West African Audio Network*, and *Unlocking the Control Room*. In 2018, she released *A Home Away From Home*, a 50-min video documentary based on improvised meetings in West Bengal, India. In parallel to her academic activities, she pursues a career as a freelance audio engineer and music producer.



Hanna Rijken is a theologian and musician. She received her PhD in December 2017. She is now working as a Postdoc Researcher on a follow-up research project. Since 2016 she has been associated with the Rotterdam Conservatoire as a teacher of Church Music - Liturgy. Hanna is founder and conductor of the Vocaal Theologen Ensemble powered by PThU. She initiated 'Choral Evensong & Pub' on Thursday evenings in Utrecht inner-city churches. She studied theology at Utrecht University (Bachelor Theology), Tilburg University (Research Master Liturgical & Ritual Studies) and PThU Amsterdam (Master Congregational Preacher). She also studied choir conducting (Bachelor and Master), church music (Bachelor) and flute (Bachelor and Master) with specialization in traverso at the Conservatory of Amsterdam. As a flutist, Hanna gives concerts on a regular basis. She is Musical Advisor to the Dutch Church in London and gives lectures and workshops in the field of church music and liturgy.



Iñaki Sandoval is a pianist, composer, and music producer who has performed all over the world. In 2009 he founded his own record label Bebyne Records, having produced over 25 albums for world-class artists, and 8 as a leader. His last release is “The Estonian Trilogy” (2018), a 3-cd solo piano set. Piano trio releases include the critically acclaimed “Miracielos” (2012) and “Electric Trio Live” (2015). Very much implied in higher music education as a professor and arts administrator, he has held the position of director at the University of Tartu Viljandi Academy in Estonia (2015-2020), founding dean of graduate studies (2013-2015), and founding director of the jazz department (2003-2015), both at the Liceu Conservatory in Barcelona, Spain. He is an Aspen Institute Spain fellow, a former council member of the European Association of Conservatoires (AEC) and a board member of the International Association of Jazz Schools (IASJ).



Barbara Maria Willi is a renowned player of historical keyboards. Her significant contribution to the development of research into and the performance of Early Music in the Czech Republic has led to her establishing the *Department of Early Music* at the *Janáček Academy of Music and Performing Arts* (JAMU) in Brno and she now leads it. Her research into basso continuo styles in 17th Century Central Europe became the subject of her doctorate (2007). She is also a guest professor at the Royal Conservatory, and has prepared the joint study program EUROPEAN MASTER OF EARLY MUSIC between JAMU Brno and KC The Hague. Since 2017 she has been the director of studies at the European EEEmerging network (emerging European ensembles) founded by the *Centre Culturel* in Ambronay, France.

Assessment of the research results

The research is personal to the student, so it is difficult to give a general frame of reference for the assessment of what will by definition be very diverse presentations. Therefore, it has been decided to base the Royal Conservatoire's assessment criteria on the 2017 version of the AEC Learning Outcomes for the 2nd Cycle (= master's study). These were formulated after lengthy study by a working group of international experts and are applied by a growing number of music academies in Europe.

Guidelines for the assessment of master research presentations according to international standards

In general, master's students should attain the learning outcomes as described in the Learning Outcomes for master's studies defined by the European Association of Conservatoires (AEC), such as:

- Practical (skills-based) outcomes
2.A.7. Evidence ability to develop, research and evaluate ideas, concepts and processes as appropriate within their discipline, genre, area of study, and/or own artistic practice.
- Theoretical (knowledge-based) outcomes
2.B.7. Evidence understanding of a range of sophisticated investigative techniques, enabling the application of selected approaches to develop, frame, research and evaluate ideas, concepts and processes as appropriate within their discipline, genre, area of study and/or artistic practice.
- Generic outcomes
2.C.7. Recognise the interrelationship between theory and practice, and apply such knowledge to underpin and strengthen their own artistic development.

Guidelines for the assessment of Master Research at the Royal Conservatoire

At their presentation, all students are required to demonstrate the following points:

Relevance

- Artistic development
Is the research relevant for the artistic development of the student?
- Wider context
Is the research relevant for others, e.g. other students, musicians, for the professional field or musical life at large?

Project design and content

- Questions, issues, problems
Are the research questions, issues or problems well-formulated or articulated? And how do they relate to the student's main studies and professional integration activities?
- Methods
Are the chosen methods adequate to answer the questions, issues or problems? And how is musical practice as method employed?
- Process
Is the research process sufficiently described or otherwise communicated? To what extent is the research process based on a dialogue between artistic practice and reflection?
- Contextualisation
Does the student demonstrate sufficient awareness by relating the research to the field of inquiry and to what others have done in this area?
- New knowledge, insights, experiences, techniques and/or devices
Does the research deliver something that we did not know, understand, experience or have so far?

Argumentation, documentation, presentation

- Reasoning, writing, documentation
Does the research make a clear case or claim and how does the use of text relate to the use of non-textual, e.g. artistic material? And does the form of documentation support the claim of the research?
- Information, source material, referencing, language
Is the information accurate, is the handling of source material and the referencing correct, and is the use of English acceptable?
- Public presentation
Is the verbal and public presentation of the research well-structured and convincing? And is the role of the artistic work in the presentation clear? Is the use of English acceptable?

Assessment Rubric Master Research Presentation

The guidelines above have also been formulated in rubric form as assessment criteria.

This rubric is used when assessing the final research exposition and research presentation of the student.

Learning objectives	Assessment criteria	Points					%
		1	2	3	4	5	
The student is able to formulate a clear research question, focus or problem, leading to relevant outcomes for the student's own practice as well as for the artistic field.	The student has formulated a clear research question, focus or problem , leading to relevant outcomes for the student's own practice and for the artistic field.	No clear focus, or relevant questions or problems are formulated.	Inadequate research questions, lack of focus. The relevance for the student's own practice is unclear.	Adequate research focus, questions or problems, with potentially relevant outcomes for the student's own practice.	Good research focus, questions or problems with relevant outcomes for the student's own practice and potential relevance for the artistic field.	Excellent research focus, original questions or problems leading to new knowledge and innovative outcomes that are relevant for the student's own practice as well as for the artistic field.	20%
The student is aware of what others have done in this area and is able to relate the research to the field of inquiry, with due regard to the correct use of sources.	The student is aware of what others have done in this area and has related their research to the field of inquiry , with due regard for the correct use of sources.	The student is unaware of what others have done in this area; no relation with the field of inquiry is mentioned, sources are lacking.	The student has not enough awareness of what others have done in this area; the relation between the research and the field of inquiry is mentioned, but unclear or with inaccurate use of sources.	The student is sufficiently aware of what others have done in this area. Sources are used properly and the relation between this research and the field of inquiry is mentioned, though in an incomplete way.	The student has good awareness of what others have done in this area and has made the relation between this research and the field of inquiry clear; sources are used properly.	The student provides an excellent contextualisation and has made the relationship between this research and the field of inquiry very clear, the use of sources complies with academic standards.	20%
The student is able to apply research methods adequate to the research focus, questions or problems, based on a dialogue between artistic practice and reflection.	The student has applied research methods adequate to the research focus, questions or problems and based on a dialogue between artistic practice and reflection .	No clear choice of research method or plan. No dialogue between artistic practice and reflection.	Inadequate application of research methods, with unclear dialogue between artistic practice and reflection.	Adequate application of research methods, although the dialogue between artistic practice and reflection remains too superficial.	Good application of research methods, based on a convincing dialogue between artistic practice and reflection.	Excellent and creative application of research methods, based on a strong interaction between artistic practice and reflection.	30%
The student is able to apply a form of documentation and presentation that supports the aims and objectives of the research, making use of both verbal/textual and non-verbal artistic material.	The student has applied a form of documentation and presentation that supports the aims and objectives of the research, making use of both verbal/textual and non-verbal artistic material .	No description or proper documentation and presentation of the research process and outcomes.	The research process is insufficiently documented and presented; the documentation and presentation do not yet support the aims and objectives of the research.	The research process is sufficiently documented and presented, although the verbal and artistic material are not yet in balance or need improvement to adequately support the aims and objectives of the research.	The research process is documented and presented convincingly, with a good balance between verbal and artistic materials; the documentation and presentation support the aims and objectives of the research.	The research process is documented and presented in a compelling and creative way, with an inspiring dialogue between verbal and artistic materials; the documentation and presentation admirably support the aims and objectives of the research.	30%

The final numeric result (1-10) can be calculated by multiplying the points given for each component with the corresponding percentage on the right, adding up the results of those calculations and dividing the sum by 50. For example, if the student would score 3 points in the first and third row, but 4 points in the second and fourth row, the end result would be a 7. The calculation would be as follows:

$$3 \times 20\% = 60; \quad 4 \times 20\% = 80; \quad 3 \times 30\% = 90; \quad 4 \times 30\% = 120; \quad 60 + 80 + 90 + 120 = 350; \quad 350 / 50 = 7.$$

The final presentation of the research is given before a committee of examiners consisting of three or more persons, including:

1. a chairman (generally a member of the board of management of the conservatoire or a the head of a department);
2. the student's own research supervisor(s);
3. if possible, the Master Circle leader;
4. if possible, the teacher of the student's principal subject;
5. an external member, usually from an institution abroad;
6. if possible, first year master's students who are invited to attend the research presentation and participate in the deliberations of the committee. However, their assessment is not binding and they may not award a grade.

The final documentation of the research results must take the form of a research exposition or thesis and must be presented on the Research Catalogue (www.researchcatalogue.net). The exposition or thesis must be written in English and adhere to one of the following formats:

1) Research exposition

The research exposition is the culmination and final product of an in-depth period of research, and should include: critical thinking, source evaluation, and documentation. The research exposition should also serve as a vehicle for sharing new or expanded knowledge with the wider world. It should be centered upon a process that concerns your musical practice, and at the same time should demonstrate acquired research skills.

In the research exposition, the balance between the use of text and the use of other media (audio, video, scores, images) may vary. Whatever style you choose for the final dissemination of your research, your artistic practice should remain central to the research and the resulting research exposition. You should decide, in consultation with your supervisor(s), what balance and configuration of words, sounds and images, are appropriate to the communication and publication of your research. Here the multimedia possibilities of the Research Catalogue make it possible to choose the most adequate format of the final research exposition.

You are encouraged to embed non-textual elements of your research directly into your written work on the RC, the action of doing so providing you with additional multimedia research and documentation skills. This, in addition, aids the presentation and dissemination of your research results to the wider world.

During the Master Research Symposium you are required to give a research presentation of 30 minutes, in which the artistic result should be demonstrable.

The research exposition must contain the following information:

1. A Title Page (including title, your name, main subject, student number, date, Royal Conservatoire The Hague, name(s) of research supervisor(s) and the final chosen format of documentation (Exposition).
 2. The research question or issue addressed and its relevance for peers, your own artistic development and the music world at large;
 3. A description of the research process (the search for the solution to the research question) including methodology¹;
 4. An analysis or critical discussion of the findings;
 5. Conclusions;
 6. A list of the sources consulted: next to the bibliography this may also include a list of interviews, experiments, etc;
 7. The exposition may include performance registrations, transcriptions, original compositions, musical analysis, instruction manuals, images or other material relevant to the research. It should be structured and embedded within the Research Catalogue.
- ▶ You must also adhere to the rules for quoting sources as addressed in the Introduction to Research in the Arts course;
 - ▶ Suggested word count: 5.000-10.000 words, with an absolute maximum of 40.000 words.

2) Thesis

If you wish to write an academic thesis, you should produce a substantial document with a defined structure, including an introduction, a body and a conclusion, in which you document your research through reasoning and the use of evidence and the correct use of sources. Students planning to continue on to a PhD programme, are advised to choose this format. Your artistic/musical practice will still be the point of departure.

During the Master Research Symposium you are required to give a research presentation of 30 minutes, during which you defend your research subject and results and in which the artistic result should be demonstrable. The committee will include at least one member with a PhD.

The thesis must contain the following information:

1. A Title Page (including title, your name, main subject, student number, date, Royal Conservatoire The Hague, name(s) of research supervisor(s) and the final chosen format of documentation (Thesis).
2. The research question or issue addressed and its relevance for peers and your own artistic development;
3. A description of the research process (the search for the solution to the research question) including methodology;

¹ To be discussed in the Introduction to Research in the Arts course.

4. An analysis or critical discussion of the findings;
 5. Conclusions;
 6. A list of the sources consulted.
-
- ▶ You must adhere to the rules for quoting sources as addressed in the Introduction to Research in the Arts course.
 - ▶ Suggested word count: 15,000-20,000 words, with an absolute maximum of 60.000 words.

Although the information in this programme book has been put together with great care, it may contain errors or omissions. It may be amended or updated at any time. Any updates will be communicated via koncon.nl, intranet, Asimut or KonCon e-mail. Please make sure that you always read the latest information (this version was dated 26 March 2021).



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Conservatoire
The Hague**