


Master Research Symposium



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

Royal
Conservatoire
The Hague

1 to 5 April 2019
9.00 – 19.15
Studio 1 and Studio 3

For more information:
koncon.nl

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Early Music, Vocal Studies, Conducting and
Theory of Music**

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Preface

Welcome to the Master Research Symposium 2019 of the Master Research Programme of the Royal Conservatoire. Master students from the departments of Classical Music, Jazz, Early Music, Vocal Studies, Conducting and Theory of Music will be demonstrating the outcome of two years of dedicated work on their individual research projects. 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, including: THE IMPROVISATIONAL EAR - HOW TO BUILD IMPROVISATIONAL LANGUAGE THROUGH THE STUDY OF SPEECH and LA COURANTE FRANÇOISE - HISTORICALLY INFORMED PERFORMANCE OF THE FRENCH COURANTE FOR HARPSICHORD DURING THE SECOND HALF OF THE SEVENTEENTH CENTURY FOLLOWING CRITERIA OBTAINED FROM BAROQUE DANCE.

The Master Research Programme of the Royal Conservatoire is an intensive course aimed at developing the research abilities of the 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.

Artistic research can take many different approaches and forms, and the results, as can be seen 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.

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 in the end, become more compelling artists. A new focus on the development of entrepreneurial skills in the Master will provide an additional bridge to the multifaceted world of artistic performance as it exists today.

At this time I would like to extend my thanks to the entire Master Research Team, as well as our dedicated Research Supervisors and Master Circle Leaders, and of course 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.

Dr Kathryn Cok – Head of Master Research

Programme Monday 1 April

STUDIO 1				COMMITTEE:					
	Student	Main Subject	Supervisor	Chairman		Jury (supervisor)	Jury 2	Jury 3	Jury (ex.)
9.00 – 10.00	Paganini, Beniamino	Harpsichord	Berentsen, Niels	Prchal, Martin		Berentsen, Niels	Cok, Kathryn (circle)		Willi, Barbara
10.15 – 11.15	Prendergast, Chloe	Baroque Violin	Petrovic, Stefan / Wentz, Jed	Konings, Suzanne		Petrovic, Stefan		Oort, Bart van (circle)	Willi, Barbara
11.30 – 12.30	Lunansky, Laura + Groen, Coraline	Ensemble Academy / Classical Violin	Urquhart, Maggie / Wright, Andrew	Konings, Suzanne		Wright, Andrew	Vos, Wim (circle)		Harrison, Scott
LUNCH									
13.15 – 14.15 (thesis)	Williams, Emma	Baroque Violin	Scott, Anna / Brown, Clive	Craenen, Paul		Scott, Anna		Verhage, Wouter (student)	Ambrosi, Michaela
14.30 – 15.30	Gimeno Veses, Jario	Natural Horn	Williams, Susan	Craenen, Paul		Williams, Susan		Verhage, Wouter (student)	Ambrosi, Michaela
15.45 – 16.45	Martins Maia, Pedro	Classical Bass Trombone	Williams, Susan	Craenen, Paul		Williams, Susan	Jeurissen, Herman (circle)		Ambrosi, Michaela
17.00 – 18.00	Silva, José Luis	Classical Percussion	Williams, Susan	Craenen, Paul		Williams, Susan (+circle)	Jonker, Renee		Harrison, Scott

STUDIO 3				COMMITTEE:					
	Student	Main Subject	Supervisor	Chairman		Jury (supervisor)	Jury 2	Jury 3	Jury (ex.)
9.00 – 10.00	Garcia Perez, Eloy	Classical Piano	Wright, Andrew	Konings, Suzanne		Wright, Andrew	Zelm, Gerda van (circle)	Proehl, Blake (student)	Guillaumier, Christina
10.15 – 11.15	Nomura, Junya	Classical Cello	Wright, Andrew	Cok, Kathryn		Wright, Andrew		Proehl, Blake (student)	Guillaumier, Christina
11.30 – 12.30 (thesis)	Muskens, Anders	Fortepiano	Scott, Anna / Wentz, Jed	Cok, Kathryn		Scott, Anna		Boer, Johannes (circle)	Guillaumier, Christina
LUNCH									
13.15 – 14.15	Pigozzo, Stefania	Ensemble Academy / Classical Piano	Wright, Andrew	Cok, Kathryn		Wright, Andrew	Vos, Wim (circle)		Guillaumier, Christina
14.30 – 15.30	Gelder, Boukje van	Classical Singing	Wright, Andrew	Cok, Kathryn		Wright, Andrew	Scott, Anna (circle)		Harisson, Scott
15.45 – 16.45	Vroegop, Sophie	Classical Viola	Wright, Andrew	Cok, Kathryn		Wright, Andrew	Titre, Marlon (circle)		Harisson, Scott
17.00 – 18.00	Nicolas Alonso, Carlos	Baroque Cello	Oort, Bart van	Meulen, Henk van der			Cok, Kathryn (circle)		Willi, Barbara

Programme Tuesday 2 April

STUDIO 1				COMMITTEE:					
	Student	Main Subject	Supervisor	Chairman		Jury (supervisor)	Jury 2	Jury 3	Jury (ex.)
9.00–10.00	Loncar, Marta	Early Music Singing	Mooiman, Bert	Craenen, Paul		Oort, Bart van <i>(representative)</i>	Cok, Kathryn <i>(repr. circle)</i>	Wyn-Davies, Catrin <i>(teacher)</i>	Harrison, Scott
10.15–11.15	Lanooij, Jan Pieter	Organ	Mooiman, Bert	Craenen, Paul		Oort, Bart van <i>(representative)</i>	Boer, Johannes <i>(circle)</i>		Guillaumier, Christina
11.30–12.30	Akinfina, Nastya	Harpichord	Clark, Kate	Craenen, Paul		Clark, Kate	Cok, Kathryn <i>(circle)</i>		Willi, Barbara
LUNCH									
13.15–14.15	Ruenes Rubiales, Diego	Harpichord	Verschuren, Wouter / Rodríguez Miranda, Ricardo	Craenen, Paul		Verschuren, Wouter	Rodríguez Miranda, Ricardo <i>(supervisor)</i>	Cok, Kathryn <i>(circle)</i> + Ogg, Jaques <i>(teacher)</i>	Willi, Barbara
14.30–15.30	Tóth, Balázs	Lute / Theorbo	Verschuren, Wouter	Titre, Marlon		Verschuren, Wouter			Willi, Barbara
15.45–16.45	Lee, Jeong Guk	Baroque Bassoon	Verschuren, Wouter / Agrell, Donna	Titre, Marlon		Verschuren, Wouter	Agrell, Donna <i>(supervisor)</i>		Ambrosi, Michaela
17.00–18.00	Teodori, Tiziano	Traverso	Boer, Johannes	Titre, Marlon		Boer, Johannes		Hazelzet, Wilbert <i>(teacher)</i>	Ambrosi, Michaela
18.15–19.15	Takagishi, Takuto	Baroque Violin	Boer, Johannes	Titre, Marlon		Boer, Johannes	Terakado, Ryo <i>(teacher)</i>		Ambrosi, Michaela

STUDIO 3				COMMITTEE:					
	Student	Main Subject	Supervisor	Chairman		Jury (supervisor)	Jury 2	Jury 3	Jury (ex.)
9.00 – 10.00	Barakat Martinez, Jussif	Violone	Avena Braga, Inês de	Konings, Suzanne		Avena Braga, Inês de	Boer Johannes <i>(circle)</i>		Ambrosi, Michaela
10.15 – 11.15	Sakai, Yuichi	Early Music Singing	Avena Braga, Inês de	Konings, Suzanne		Avena Braga, Inês de	Cok, Kathryn <i>(circle)</i>		Harrison, Scott
11.30 – 12.30	Jeong, Minho	Early Music Singing	Berentsen, Niels	Konings, Suzanne		Berentsen, Niels	Boer, Johannes <i>(circle)</i>		Harrison, Scott
LUNCH									
13.15 – 14.15	Bärtling-Lippina, Jasper	Lute / Theorbo	Berentsen, Niels	Konings, Suzanne		Berentsen, Niels	Boer, Johannes <i>(circle)</i>	Hautvast, Aimée <i>(student)</i>	Guillaumier, Christina
14.30 – 15.30	Kawahara, Shintaro	Fortepiano	Berentsen, Niels	Cok, Kathryn		Berentsen, Niels	Oort, Bart van <i>(circle)</i>		Guillaumier, Christina
15.45 – 16.45	Piño Lagos, José Luís	Fortepiano	Oort, Bart van	Damen, Monica		Oort, Bart van	Boer, Johannes <i>(circle)</i>		Guillaumier, Christina
17.00 – 18.00	Wedell, Sophie	Baroque Violin	Oort, Bart van	Damen, Monica		Oort, Bart van			Willi, Barbara
18.15 – 19.15	Sepulchre, Judith	Early Music Singing	Mooiman, Bert	Damen, Monica		Oort, Bart van <i>(repr. circle)</i>		Ginstöm, Laura <i>(student)</i>	Harrison, Scott

Programme Wednesday 3 April

STUDIO 1				COMMITTEE:					
	Student	Main Subject	Supervisor	Chairman		Jury (supervisor)	Jury 2	Jury 3	Jury (ex.)
9.00 – 10.00	Bae, Eunjin	Jazz Piano	Hoogendijk, Jarmo	Cok, Kathryn		Hoogendijk, Jarmo	Smeets, Yvonne (circle)	Kwon, Christina (student)	Heckel, Stefan
10.15 – 11.15 (thesis)	Blanes, Hue	Jazz Piano	Hoogendijk, Jarmo	Cok, Kathryn		Hoogendijk, Jarmo	Smeets, Yvonne (circle)	Hautvast, Aimée (student)	Heckel, Stefan
11.30 – 12.30	Hilgerink, Jasper	Jazz Drums	Hoogendijk, Jarmo	Cok, Kathryn		Hoogendijk, Jarmo	Smeets, Yvonne (circle)		Elbek, Astrid
LUNCH									
13.15 – 14.15	Unal, Mehmet Alper	Jazz Trumpet	Hoogendijk, Jarmo	Titre, Marlon		Hoogendijk, Jarmo (+circle)			Heckel, Stefan
14.30 – 15.30	Dalen, Paul van	Wind Band Conducting	Hoogendijk, Jarmo	Titre, Marlon		Hoogendijk, Jarmo	Jeurissen, Herman (circle)		Harrison, Scott
15.45 – 16.45	Vicar, Vito	Jazz Guitar	Schenkuis, Patrick	Titre, Marlon		Schenkuis, Patrick	Smeets, Yvonne (circle)		Heckel, Stefan
17.00 – 18.00	Santoro, Ignacio	Jazz Double Bass	Schenkuis, Patrick	Titre, Marlon		Schenkuis, Patrick	Hoogendijk, Jarmo (circle)		Elbek, Astrid

STUDIO 3				COMMITTEE:					
	Student	Main Subject	Supervisor	Chairman		Jury (supervisor)	Jury 2	Jury 3	Jury (ex.)
9.00 – 10.00	Chobanov, Aleksan	Classical Singing	Overmeer, Suzan	Konings, Suzanne		Overmeer, Suzan	Zelm, Gerda van (circle)		Broad, Stephen
10.15 – 11.15	Pfeffer, Niels	Classical Guitar	Deurzen, Patrick van	Konings, Suzanne		Deurzen, Patrick van	Voorhorst, Enno (circle)	Kwon, Christina (student)	Broad, Stephen
11.30 – 12.30	Kwon, Leonard	National Orchestra Master	Saunders, Pete	Konings, Suzanne		Saunders, Pete			Broad, Stephen
LUNCH									
13.15 – 14.15	Ridolfo, Luca	Jazz Piano	Smeets, Yvonne	Vos, Wim		Smeets, Yvonne		Zande, Anneloes van der (student)	Elbek, Astrid
14.30 – 15.30	Royer, Raphaël	Jazz Double Bass	Smeets, Yvonne	Vos, Wim		Smeets, Yvonne		Zande, Anneloes van der (student)	Elbek, Astrid
15.45 – 16.45	Termeulen, Ana	Ensemble Academy/ Classical Violin	Saunders, Pete	Prchal, Martin		Saunders, Pete	Vos, Wim (circle)		Harrison, Scott

Programme Thursday 4 April

STUDIO 1				COMMITTEE:					
	Student	Main Subject	Supervisor	Chairman		Jury (supervisor)	Jury 2	Jury 3	Jury (ex.)
9.00 – 10.00	Witvrouw, Pim	Theory of Music	Scheepers, Paul / Kuijken, David	Borgdorff, Henk		Scheepers, Paul	Kuijken, David (supervisor)		Broad, Stephen
10.15 – 11.15 (thesis)	Cauwenberghe, Robbrecht van	Accordeon	Voorhorst, Enno	Borgdorff, Henk		Voorhorst, Enno	Scott, Anna (circle)	Raskin, An (teacher)	Moreau, Jacques
11.30 – 12.30	Yansupap, Worrapat	Classical Guitar	Voorhorst, Enno	Borgdorff, Henk		Voorhorst, Enno (+ circle)			Broad, Stephen
LUNCH									
13.15 – 14.15	Santana Herrera, Samuel	Orchestra Master / Classical Violin	Petrovic, Stefan	Borgdorff, Henk		Petrovic, Stefan			Holden, Claire
14.30 – 15.30	Wang, Hao	Classical Singing	Voorhorst, Enno	Borgdorff, Henk		Voorhorst, Enno		Ginström, Laura (student)	Harrison, Scott
15.45 – 16.45	Steponaitis, Giedrius	Tuba	Saunders, Pete	Craenen, Paul		Saunders, Pete			Harrison, Scott
17.00 – 18.00	Marinus, Hendrik	Orchestra Master / Classical Horn	Saunders, Pete	Craenen, Paul		Saunders, Pete	Jeurissen, Herman (circle)		Harrison, Scott

STUDIO 3				COMMITTEE:					
	Student	Main Subject	Supervisor	Chairman		Jury (supervisor)	Jury 2	Jury 3	Jury (ex.)
9.00 – 10.00	Bosboom, Liesbeth	Orchestra Master / Classical Cello	Petrovic, Stefan	Cok, Kathryn		Petrovic, Stefan		Verhage, Wouter (student)	Holden, Claire
10.15 – 11.15	Buvat, Josquin	Classical Cello	Deurzen, Patrick van	Cok, Kathryn		Deurzen, Patrick van		Verhage, Wouter (student)	Holden, Claire
11.30 – 12.30	Schouten, Roelina	Classical Harp	Overmeer, Suzan	Cok, Kathryn		Overmeer, Suzan		Zande, Anneloes van der (student)	Stam, Emlym
LUNCH									
13.15 – 14.15	Laguna Ortega, Lorenzo	Classical Piano	Scott, Anna	Prchal, Martin		Scott, Anna	Zelm, Gerda van (circle)		Moreau, Jacques
14.30 – 15.30	Leenman, Tirza	Ensemble Academy / Orchestra Master / Classical Flute	Scott, Anna	Prchal, Martin		Scott, Anna		Zande, Anneloes van der (student)	Broad, Stephen
15.45 – 16.45	Akelos, Mindaugas	Euphonium	Scott, Anna	Prchal, Martin		Scott, Anna	Jeurissen, Herman (circle)		Broad, Stephen
17.00 – 18.00	Kliuchka, Alona	Classical Cello	Petrovic, Stefan	Prchal, Martin		Petrovic, Stefan		Martinez Vilanova, Blanca (student)	Holden, Claire

Programme Friday 5 April

STUDIO 1				COMMITTEE:					
	Student	Main Subject	Supervisor	Chairman		Jury (supervisor)	Jury 2	Jury 3	Jury (ex.)
10.15 – 11.15	Emir Adytia, Alfian	Ensemble Academy / Classical Cello	Petrovic, Stefan	Boer, Johannes		Petrovic, Stefan	Vos, Wim (<i>circle</i>)		Holden, Claire
11.30 – 12.30	Qian, Kun	Classical Singing	Overmeer, Suzan	Boer, Johannes		Overmeer, Suzan			Holden, Claire
LUNCH									
13.15 – 14.15	Lusche, Elisabeth	SAL / Classical Trumpet	Jonker, Renee	Smeets, Yvonne		Jonker, Renee			Broad, Stephen
14.30 – 15.30	Bonilla Chimeno, David	Classical Piano	Bouwhuis, Gerard / Viviani, Cristiano	Craenen, Paul		Bouwhuis, Gerard	Viviani, Cristiano (<i>supervisor</i>)	Zande, Anneloes van der (<i>student</i>)	Moreau, Jacques
15.45 – 16.45	Baldo, Davide	SAL / Classical Flute	Bouwhuis, Gerard	Craenen, Paul		Bouwhuis, Gerard			Moreau, Jacques
17.00 – 18.00	Zamboni, Daniele	SAL / Classical Clarinet	Jong, Karst de	Craenen, Paul		Cok, Kathryn (<i>+ circle</i>)			Moreau, Jacques

STUDIO 3				COMMITTEE:					
	Student	Main Subject	Supervisor	Chairman		Jury (supervisor)	Jury 2	Jury 3	Jury (ex.)
9.00 – 10.00 (<i>thesis</i>)	Cruz Fuelle, Julia de la	Classical Singing	Overmeer, Suzan	Smeets, Yvonne		Overmeer, Suzan		Wyn-Davies, Catrin (<i>teacher</i>)	Broad, Stephen
10.15 – 11.15	Collings, Christopher	SAL / Classical Trumpet	Jonker, Renee / Williams, Susan	Smeets, Yvonne		Jonker, Renee			Broad, Stephen
11.30 – 12.30	Pavlov, Ivan	SAL / Classical Piano	Jonker, Renee	Smeets, Yvonne		Jonker, Renee			Broad, Stephen
LUNCH									
13.15 – 14.15	Turiel Lobo, Julián	Classical Piano	Jong, Karst de	Craenen, Paul		Cok, Kathryn (<i>+ circle</i>)		Zande, Anneloes van der (<i>student</i>)	Moreau, Jacques
14.30 – 15.30	Burns, Jerome	SAL / Classical Trumpet	Jonker, Renee	Cok, Kathryn		Jonker, Renee			Holden, Claire

Research Abstracts

Classical Department

Mindaugas Akelis
Davide Baldo
David Bonilla
Liesbeth Bosboom
Jerome Burns
Josquin Buvat
Robbrecht Van Cauwenberghe
Christopher Collings
Alfian Emir Adytia
Eloy García Pérez
Coraline Groen and Laura Lunansky
Alona Kliuchka
Elisha Krawets
Lorenzo Laguna Ortega
Tirza Leenman
Elisabeth Lusche
Hendrik Marinus
Pedro Gabriel Martins Maia
Junya Nomura
Ivan Pavlov

Niels Pfeffer
Stefania Pigozzo
Samuel Santana
Roelina Schouten
Gabriele Segantini
José Luís Lima Silva
Giedrius Steponaitis
Ana Termeulen
Julián Turiel Lobo
Sophie Vroegop
Worrapat Yansupap
Daniele Zamboni
Eunjin Bae
Hue Blanes
Jasper Hilgerink
Raphaël Royer
Luca Ridolfo
Ignacio Santoro
Mehmet Alper Unal
Vito Vičar

Name
Mindaugas Akelis

Main Subject
Tuba/Euphonium

Supervisor
Anna Scott

Title of Research
Euphonium History, Evolution and Famous Artists who Affected the Popularity of the Instrument

Research Question
Why did the euphonium replace the ophicleide in the end of the 19th century and how has the euphonium and repertoire evolved?

Summary of Results
Euphonium is a very young instrument and recently we see it in a lot of orchestras. There are a lot of solo players (euphonium is one of the most often recorded brass instruments). But how did the euphonium become such a great instrument, and what is the role of the euphonium in the contemporary music world? This research reviews the birth of the bass instruments (serpent, ophicleide) and explores the evolution into the euphonium. Why was the euphonium invented and what is the difference between the ophicleide and the euphonium? The most famous 20th and 21st centuries euphonium players are reviewed (David Childs, Steven Mead). How did they improve the popularity of the instrument? A look at the ophicleide's/euphonium's repertoire brings to the fore the limited possibilities of the ophicleide and the necessity of the instrument's improvement. An analysis of the Carmen Fantasy shows all possibilities of the euphonium and helps us to understand why the euphonium replaced the ophicleide. In conclusion, this research sheds a light on the ophicleide's journey into the euphonium. It shows how important composers, artists and even the industrial revolution have been very important for the birth of the euphonium.

Biography
Mindaugas Akelis was born on January 21, 1993 in the city of Panevezys, Lithuania. When he was 7 years old he started to play alto horn in the Vilmantas Vapsva orchestra "Sklepucini" with teacher Vilmantas Vapsva. Later, when he was 16 he was accepted to the Vytautas Mikalauskas music school as a trombone player. As an advanced musician of this school, he got the 1st prize in the J. Pakalnis Young Performers Competition. In 2012 he started to study euphonium in the Lithuanian Academy of Music and Theater, in Laimonas Masevičius's tuba/euphonium class. In 2016 he started to work in the Lithuania Military Orchestra.

Name
Daive Baldo

Main Subject
Flute (SAL Master)

Supervisor
Gerard Bouwhuis

Title of Research

A 'philological' approach to the extended techniques for the flute in LICHT by Karlheinz Stockhausen

Research Question

How can one learn to play Stockhausen extended techniques on the flute?

Summary of Results

This research reflects on the role of unconventional flute-sounds also called extended techniques in Stockhausen's repertoire. The need for reflecting on this subject comes from the chance to properly express the artistic intention of a composer who could, with an extremely detailed graphical approach, explain the musical content of his sound requirements. Having had the privilege to work directly under the tutelage of Kathinka Pasveer (Stockhausen flute performer and muse) the research gives a unique insight into Stockhausen's flute repertoire. The 'semiography' and 'philological' issues, associated with the dramaturgical role of the musical material, led to a deeper understanding of the added values of these alternative non-traditional sounds. Analyzing their content and the relative musical function, it had been possible to develop not only a structured approach for flute players towards this music, but also to highlight a more articulated and detailed approach of the composer himself regarding the flute and its role in the circle LIGHT.

Biography

Daive obtained his degree with honors at the conservatory 'F.A.Bonporti' of Trento, then moved to the Netherlands for studying at the Royal Conservatory of the Hague with M. Thies Roorda and Kathinka Pasveer (AUS LICHT Master). During his studies he met important players, such as his mentor M. Rien de Reede and M. Andrea Oliva while studying at the Accademia Nazionale di S. Cecilia in Rome. Daive has also collaborated with youth and professional orchestras (such as Alps Orchestra, NJO, Orchestra 'Luigi Cherubini' (R.Muti), Residentie Orkest, Noord Netherlands Orkest), and with conductors (such asGergiev, de Leeuw, Steen, Hermus, Fritzsich).

Name
David Bonilla

Main Subject
Classical piano

Supervisors
Gerard Bouwhuis, Cristiano Viviani

Title of Research

The interpretation of the extramusical

Research Question

How do the composer's extramusical ideas affect the interpretation of classical music, especially in Rachmaninov and Scriabin's work?

Summary of Results

Rachmaninov and Scriabin lived in the same period, and not only that; they grew up together. They both studied with the same teachers at the Tchaikovsky Conservatory in Moscow, they both competed for the same piano prize, they wrote most of their music in the same years... and yet, their music is extremely different. Although they had the same background as composers, their personalities and intellectual interests (especially Scriabin's passion for esotericism) separated their aesthetical ideals radically. This research looks at how extramusical content changes music and musical interpretation. The main focus of this research is to analyze the process of interpreting classical music from the score and to question it, bringing in new perspectives in order to try to understand better the way performers take part in the creation of music.

Biography

David Bonilla began his piano studies at age 5 in Madrid. In 2016, he finished with honors his bachelor degree with Yuri Ananiev in the Centro Superior Katarina Gurska. Nowadays he is studying for a Master's degree at the Royal Conservatory of The Hague under the Ellen Corver's tutelage. During these years he has received lessons from, amongst other, masters such as Eldar Nebolsin, Claudio Martinez Mehner, Alexander Kandelaki, Nino Kereselidze, Marta Zabaleta, Dennys Proshaev, Grigory Gruzman, Joaquin Achúcarro, Naum Grubert, Ronald Brautigam and Galina Eguizarova.

Name
Liesbeth Bosboom

Main Subject
Cello

Supervisor
Stefan Petrovic

Title of Research
the solo cellist

Research Question
What does one need to be an effective solo cellist in a symphony orchestra?

Summary of Results
Over the past few years I have played in several orchestra's as tutti player but also as sectional leader. As tutti player I noticed that there are a lot of different leaders. Some leaders moved a lot while playing, others almost didn't move. Some showed a lot of entrances, others almost none. Some gave a lot of remarks during the rehearsals and others didn't say anything. Some of them were open to suggestions from the group, others only wanted to do it their way. When I was leader myself, I sometimes didn't feel very secure because I didn't know what exactly my role was. I took this research as an opportunity to find this out. First of all, I did literature research, and soon I realized that not so many people wrote about this subject. Apart from reading the few articles there are about sectional leaders in the orchestra, I studied some articles about leadership in general and I tried to apply the results I found in those articles on my specific subject: leadership in orchestra. Second, I held interviews with conductors, tutti cellists and solo cellists from different orchestras and asked them about their opinion on a lot of things. For example, about the tasks of a principal, the way a principal should communicate with their section, other leaders and the conductor, and the way a principal cellist should be giving remarks to the section. As a result, I got a clear overview of the do's and don'ts of a principal cellist.

Biography
Liesbeth (1995) studies with Michel Strauss and Jan-Ype Nota at the Royal Conservatory in The Hague. When she was 12 years old, she was accepted at the Prince Claus Conservatory. First in the Young Talent Class with Corine 't Hoen, then for bachelor with Jan-Ype Nota, which she finished with a 10. Currently, she is following an orchestra master program with the Residentie Orchestra. She is also substitute cellist at the Rotterdam Philharmonic Orchestra. Starting from a very young age, she won prizes in various national competitions. As a soloist Liesbeth played with several student- and professional orchestras in Holland and abroad.

Name
Jerome Burns

Main Subject
Master aus LICHT

Supervisors
Renee Jonker, Marco Blaauw

Title of Research
Using the Trumpet to Create Metal

Research Question
How can I play metal on the trumpet?

Summary of Results
The purpose of the present research was initially to explore new ways of playing the trumpet by fusing elements of metal into improvisation, seeking to achieve an authentic metal sound on the trumpet. Can and should the trumpet be used to create and experiment with heavy metal sounds, especially after intently studying Karlheinz Stockhausen's LICHT opera cycle? The research project is multifaceted, combining my own personal dedication and keen interests in the music of groundbreaking metal band Meshuggah and Stockhausen, in order to unveil unexplored territory for the trumpet. An exploration of Meshuggah and researching ways of bringing trumpet playing to the world of metal led to deeper explorations of my own improvisations in general. The original idea of fusing trumpet and metal, Stockhausen and Meshuggah, became a new and exciting project altogether.

Biography
American trumpeter Jerome Burns graduated summa cum laude with a bachelor's degree in classical trumpet performance from SUNY Purchase's Conservatory of Music and a M.M. in classical trumpet from the Manhattan School of Music. He is currently a part of the intensive Master aus Licht Program at the Royal Conservatory Den Haag, studying with Marco Blaauw. Aside from diligently preparing for his upcoming solo role in Michaels Reise um die Erde for the 2019 Holland Festival, Jerome is working on longer form improvisation inspired by metal.

Name
Josquin Buvat

Main Subject
Cello

Supervisor
Patrick van Deurzen

Title of Research
Iannis XENAKIS, Nomos Alpha for cello solo: a guide for performers

Research Question
How to build one's interpretation of Nomos Alpha, and practice it?

Summary of Results
Today, Nomos Alpha (1965-66) is greeted with loud applause each time it is performed. The piece is considered one of the greatest pieces of the 20th century's cello solo repertoire, but it is also still one of most difficult and 'avant-gardiste'. Furthermore, the piece remains 'difficult' for the listener, who is submerged in the torrent of 144 micro-events, an extreme fragmentation accentuated by the presence of many silences. That is why Nomos is only rarely played. Since the piece's creation in 1966, a lot of cellists were aware of the existence of Nomos Alpha. Many cellists had the score, but hardly anyone played it. It seemed important to me to begin my research with an analysis of the piece and an explanation of the historical musical context of that time. Indeed, Nomos Alpha is one of Xenakis's most 'formalised' pieces, the structure and all the parameters are calculated down to the last details. For cellists, this knowledge is essential to understanding the piece and making the necessary choices in building an interpretation of Nomos Alpha. In last the last part of this research, I have made a guide for performers, for the cellist who would like to play Nomos Alpha. For this guide I will try to concentrate on some essential aspects of the piece for the performers. To illustrate this guide I did a critical comparative analysis of the different versions of the piece. And finally to complete this guide I made some videos of tutorials on how to practice the piece.

Biography
After completing his studies at PSPBB in Michel Strauss's cello class, as well as his Bachelor's degree in Musicology at Paris-Sorbonne University, Josquin Buvat continued his studies in a Master's degree in Performance at the Koninklijk Conservatorium Den Haag. Josquin gives a special place to modern music and contemporary creation in his repertoire. Since 2017, he has been a member of the Nomos ensemble, with which he has appeared at several festivals, including the Presences festival at Radio France, a concert that will be recorded. He performs regularly in chamber music as well as in orchestra, with Les Siècles, Appassionato, A-letheia and the JOEHB.

Name
Robbrecht Van Cauwenberghe

Main Subject
Classical accordion

Supervisor
Enno Voorhorst

Title of Research
Playing Harmonium Art Music on the Concert Accordion

Research Question
Is it possible to translate the repertoire of the harmonium to the classical accordion in order to perform the works in a historically informed way?

Summary of Results
The harmonium and the accordion are two similar instruments that work via the same core principles: free-reeds and bellows. Despite this commonality, the harmonium was popular in late romanticism and the early 20th century, whilst the accordion, as a concert instrument, started to emerge only from the 1950s on. Because of this, both instruments have a totally different repertoire. Nowadays, however, it is not so easy to find a decent harmonium, let alone to come across somebody who masters its specific technique. For that reason, harmonium pieces are often performed on an accordion nowadays. This research will therefore form a guide for the accordion player who is asked to play a piece that was originally written for the harmonium, by providing him or her with some necessary tools and background information concerning the specifics of the harmonium. First of all, a brief history, focussing on the historical and constructional similarities and differences between both instruments, is included. The most common harmonium-types (compression system, suction system, art harmonium), as well as the rise of the free-bass accordions are also described. The second chapter deals with the specific repertoire for the harmonium, by offering a list containing the majority of romantic literature for the instrument, written by established composers of that era. Some of the key compositions, e.g. 'l'Organiste' by César Franck, are highlighted. A comparison between the way of playing, sound and registration of both instruments will conclude this thesis.

Biography
Robbrecht Van Cauwenberghe was born in Ghent and started playing the accordion at the age of seven. In 2013, he was admitted to the Royal Conservatoire of The Hague, where he was supported by an excellence scholarship. Robbrecht had lessons from An Raskin and Janne Rättyä, with whom he studied for 6 months in Graz (Austria), after which he finished his Bachelor in Music with 90%. In 2018 he also graduated from the Catholic University of Leuven, obtaining his Bachelor degree in Musicology, awarded with Magna Cum Laude. Robbrecht plays a Jupiter Bayan that was specially built for him in Moscow.

Name
Christopher Collings

Main Subject

Trumpet, master aus LICHT

Supervisors

Susan Williams, Renee Jonker

Title of Research

Extended Techniques on Trumpet

Research Question

How can extended techniques on the trumpet be categorised and made accessible?

Summary of Results

In summer 2018, I attended the Brass Academy of the Darmstädter Ferienkurse for contemporary music. Besides many concerts and lectures, an important topic was playing a brass instrument with extended techniques and different ways of learning them. In a composer workshop it turned out that the knowledge and understanding of the techniques is not very well spread. Extended techniques helped me to get a better technique, a big range of different sound possibilities and prepare for playing modern trumpet repertoire from composers like Karlheinz Stockhausen. In a laboratory I explored techniques like pedal notes, split tones, singing while playing or air noises. Creating educational tutorial videos, trumpet players get the opportunity to learn, understand, be able to adapt and integrate them into becoming a more flexible player. Composers will also profit from this catalogue of extended technique sounds as material for their pieces.

Biography

Christopher Collings was born in 1992 in Solingen, Germany. In 2017 he received his Bachelor of Music in trumpet at the Hochschule für Musik Hanns Eisler Berlin. There he worked with the Deutsche Oper, Kammerakademie Potsdam and the Berlin Philharmonic Education Department. Currently Christopher is studying with Marco Blaauw in the Master aus Licht at the Royal Conservatory of The Hague. Work with contemporary music brought him to the Donaueschingen Music Festival and the Darmstadt Summer Courses, as well as to the Lincoln Center Festival in New York and the Holland Festival.

Name
Alfian Emir Adytia

Main Subject

Cello Classical Music

Supervisor

Stefan Petrovich

Title of Research

A Study on Keroncong Cello

Research Question

How can keroncong cello techniques contribute to western cello pizzicato technique? How can western cello playing techniques contribute to the new possibilities in keroncong cello music?

Summary of Results

In this research I focus on playing techniques of the keroncong cello, which is a folk-music instrument from Indonesia. Many books published tell about the history of this music, but so far, none of them specifically speak in detail about the keroncong cello. In summer 2018, I went to Indonesia to gather sources and get private lessons on the techniques of keroncong cello playing. I documented these opportunities in the form of audio-video and in writing. I then summarized the techniques, transcribed some existing recordings of this instrument and created a method of practicing these techniques. I also collaborated with two composers, who wrote a new piece for, or inspired by keroncong cello techniques, which will be premiered in my final recital exam. These two composers have different approaches on writing a new piece for me. One of them is writing for a western cello and implementing techniques from keroncong cello. The other composer came out with the idea of 'bowed' keroncong cello. This research is therefore opening a door for both sides: new pizzicato techniques inspired by the keroncong cello for western cello and new ways of playing on the keroncong cello, inspired by western cello playing. The chosen format of presentation is research exposition and a lecture-recital. I will briefly introduce the original keroncong cello playing techniques, both on the original instrument and on western cello. And in the second part of the presentation I will introduce two new compositions and give the audience insight into the process of working on them.

Biography

An Indonesian musician, Alfian Emir Adytia practices cello as his main voice of expression to the public, besides composing music. Born to liberal musical parents, Alfian was exposed to the freedom of art since childhood. He began playing guitar, recorder and violin and started singing before finally choosing the cello as his main instrument at the age of 13. After studying music with his father, Alfian entered the official music academies in Yogyakarta, Indonesia. Pursuing a better education and inspirations, Alfian is currently studying for his master's degree at the Koninklijk Conservatorium Den Haag under his main cello teacher, Larissa Groeneveld.

Name
Eloy García Pérez

Main Subject
Piano

Supervisor
Andrew Wright

Title of Research

The Application of the Taubman Approach to the Rehabilitation of Focal Dystonia: The Documentation of my Personal Experience

Research Question

Can I overcome a serious injury such as focal dystonia by a radical change in my technique and my way of relating to the instrument?

Summary of Results

It is a fact that playing-related injuries affect musicians to a great extent. The most optimistic studies show that the majority of musicians, amateurs or professionals develop an injury at some point in their artistic life. Due to lack of information and preventative measures, many musicians, including myself, are insufficiently aware of the importance of developing a healthy technique and adopting injury-prevention habits. After many years of wrong technical approaches and constant physical tension when performing, I developed one of the most serious injuries existing, focal dystonia. The search for information about my own injury allowed me to discover the work of Dorothy Taubman. For several decades, this American pedagogue developed a piano method of her own that, apart from analyzing the biomechanical principles behind virtuosity, has obvious therapeutic effects on instrumentalists affected by injuries, including those of a serious nature like mine. Through this work, I expose the basic principles of this method and experiment with them in order to examine the potential benefits for my injury. My main conclusion is that, despite the fact that science considers focal dystonia incurable and irreversible, the application of healthy technical principles that take into account the biomechanical aspect of piano performing can undoubtedly help to overcome this injury.

Biography

Eloy García Pérez (1994) got his bachelor degree at Conservatorio Superior de Música of Badajoz (Spain), with professor Ángel Sanzo, winning the Final Prize of the Conservatory. He has performed with the Extremadura Orchestra in Spain, and with the Valerius Studentenorkest in the Netherlands. In 2012, he played a concert at the Rachmaninov Hall of the Tchaikovsky Conservatory in Moscow. In 2015 he got the First Prize at the II International Piano Competition Ciudad de Sevilla 'Julio García Casas', and in 2016 the Internacional Prize 'Esteban Sánchez'. He currently studies for his Master's degree with professor David Kuyken at the Royal Conservatoire in The Hague.

Name
Coraline Groen and Laura Lunansky

Main Subject
Violin

Supervisors
Andrew Wright, Maggie Urquhart

Title of Research

De Formule

Research Question

How can a performance of Shostakovich' piano quintet be dramatized by using words, movements, staging and lighting?

Summary of Results

This research was carried out in and through the practice and performances of ensemble 'de Formule', a piano quintet in which we both play the violin. As a result of this research, our goal was to perform the Shostakovich piano quintet in a dramatized way, which we did in 2018. The research text describes the internal research process. By looking at (historical) sources about the composer and the piece, and by analyzing the score, we got an impression of the context and atmosphere of the quintet, and we created a story to go with it. We found that the piece fitted today's very important topic of finding your identity within (mass) society, knowing the history of Shostakovich' own struggles and the expressions he creates in his melodies, harmonies, instrumentation etc.: sometimes searching, sometimes dragged along in sarcastic happiness and sometimes screaming for help. All these elements we used to conduct the research process, which included a translation of the story lines and expressions into movements, words, light effects and different stagings. As a result of this dramatization, we noticed that the audience seemed to understand the music better, and for ourselves, the performance was a more meaningful experience.

Biography

Coraline Groen obtained a bachelor's degree from the Royal Conservatoire in The Hague. Her teachers have included Vera Beths, Peter Brunt and Philippe Graffin in The Hague, and Rodney Friend at the Royal Academy of Music in London. Groen was a member of the Royal Concertgebouw Orchestra Academy 2018-2019 and played with the Bayrische Rundfunk Symphony Orchestra and the Residentie Orchestra. She was appointed principal of the second violins of the NJO, the RAM Symphony Orchestra and the Gustav Mahler Academy Orchestra. Groen is a member of the Volkmann Trio, De Formule, and a duo with bayan player Robbrecht Van Cauwenberghe.

Laura Lunansky obtained a bachelor's degree from the Royal Conservatoire, where she was taught by Ilona Sie Dhian Ho, Peter Brunt, Philippe Graffin and Stephan Picard. Laura won

second prize at the Prinses Christina Competition. She has been concert master of the JeugdOrkest Nederland and the National Youth Orchestra, a member of the GustavMahler Jugendorchester, participant of the GustavMahler Academy and plays regularly with the Mahler Chamber Orchestra and the Rotterdam Philharmonic Orchestra. As a chamber musician she toured for the Dutch embassy and is a member of de Formule, participant of EuropeanChamber MusicAcademy. Laura works as a presenter and jury member at the Prinses Christina Competition.

Name

Alona Kliuchka

Main Subject

Classical cello performance

Supervisor

Stefan Petrovic

Title of Research

Collaboration between composer and performer

Research Question

What kind of cooperation between the composer and performer is the most effective and interesting for both sides? What are the ways in which a performer can collaborate with composers while they work on the music, in order to inspire and help with ideas for new pieces?

Summary of Results

Through this research I investigated what it means to be in a creative process together with a composer, and not just play music that has already been written. The collaboration can be beneficial for both sides, as the performer can help the composer to know the instrument better and experiment with sounds and ways of presentation. The performer will be able to understand the written music much more deeply. In this research I made audio recordings and analyzed every creative meeting with composer Daniil Pilchen. As a background to this practical exploration I learned about other collaborations between composers and cellists, and tried to find and understand a successful formula for this collaboration. Furthermore, I analyzed my earlier collaborative experiences while studying in Russia and here in Holland, and observed that this collaboration always happens in different ways. Sometimes composers dominate and do not leave the performers the opportunity for interpretation. And at other times, the composer does not have a fully formed idea of the music and needs the performer's help. In conclusion, this research made me realize that performers can inspire composers and bring something new to their work. During my collaboration with Daniil Pilchen I observed that the task of the performer is to understand the idea of the composer and help the composer understand how best to convey this idea through the instrument.

Biography

Alona was born in Ukraine in 1991. She received her first music lessons at the age of 7. When she was 17 she started studying cello at the Lugansk Music College. After this time she moved to Moscow and began studying at the Tchaikovsky Conservatory (2012). Here, she obtained her diploma with the highest qualifications. She has played first cello in the chamber orchestra 'Antonio' and won first prize at the 'Fermata' and 'Prokofiev' competitions in Moscow. Moreover, she participated in different festivals and orchestras like the NJO, AIMS in Solsona, Zutphen cello festival. Currently she is studying for a Master's degree at the Hague Royal Conservatoire.

Name
Elisha Krawets

Main Subject
Classical Piano

Supervisor
Andrew Wright

Title of Research

Interpretation of Schumann's 'Humoreske', op. 20, within the context of Jean Paul Richter's concept of romantic 'Humor'

Research Question

What implications can Jean Paul's 'romantic humor' have for performances of Schumann's 'Humoreske', in terms of the psychological conception of the work?

Summary of Results

This research began with the realization that Schumann's idea of 'humor' (implied by the title of the work) might be very different from our own, and should be understood within the cultural and philosophical context of his time. To this end, I decided to base my research on the writings of celebrated author Jean Paul Richter, who devoted a large section of his 'Introduction to Aesthetics' to the subject of humor. The profound psychological connections between Schumann and Jean Paul, which I point out, are also very revealing. I went on to summarize some concepts within Jean Paul's definition of humor which seemed the most analogous with the act of musical interpretation, such as romantic irony, 'the Absurd' and 'humorous sensuousness'. In the final part of the research I experimented with the interpretation of different sections of the 'Humoreske', drawing inspiration from these concepts; I recorded these experimentations and provided an explanation of the thought process behind each one. For the presentation I will demonstrate this at the piano. The recordings are the 'final' result of my research, in the sense that they represent a clear answer to the research question. However, while the process of conscious experimentation was illuminating - and can be repeated with any other work by the composer! - I believe that the most important result of this research would be impossible to document or present here: the more subtle, subconscious way in which understanding Schumann's connection with the spirit of his time will continue to influence my playing.

Biography

Born in 1993 in Jerusalem, Elisha began his piano studies at the age of five with Lena Nemirovsky. He went on to study with Yaron Rosenthal at the Jerusalem Academy of Music and Dance and Emanuel Krasovsky at the Buchmann-Mehta School of Music, Tel Aviv, graduating with distinction. Currently he pursues a Master's degree at the Royal Conservatoire Den Haag with Naum Grubert. In Israel, Elisha won various prizes and awards, including the Ministry of Culture prize at the 2018 'Aviv' competition - the most prestigious competition for Israeli musicians. He appeared as a soloist with the Haifa and Jerusalem symphony orchestras.

Name
Lorenzo Laguna Ortega

Main Subject
Classical piano

Supervisor
Anna Scott

Title of Research

Changing Approaches to the Interpretation of Chopin's Piano Works

Research Question

How can studying the evolution of performance approaches to Chopin works for piano over the past 100 years via the study of recordings, performance history and wider musical trends, help modern pianists to create new and more personal approaches to playing this repertoire?

Summary of Results

At the end of the 19th century, methods of recording sound appeared, but it was not until the beginning of the 20th century that the technical quality of these recordings was advanced enough to allow us to fully appreciate the musical performances they captured. The world has changed a lot since the beginning of the 20th century, and this has inevitably influenced how piano music has been interpreted, especially though not exclusively as a result of globalization, whereby understandings of 'standard performances' of various repertoires have gained strength, leading to fewer personal and divergent interpretations. This phenomenon is partly due to the fact that nowadays the training of pianists is hugely focused on competitions, where a 'right' and 'indisputable' approach to performance is demanded. But according to my research, the key factor of this change of trend is precisely the appearance of recordings and their fast commercialization around the world. This factor gave great importance to a new kind of performances, such as 'no-mistakes' performances, or the search to please the massive audience. Being aware of these changes and making an exhaustive analysis of recordings of the entire last century can give us, as performers, a lot of valuable information with the aim of developing a more informed and even a more free performance, getting rid of dogmas. I hope that my research will encourage today's performers to explore a world that has not been worked deep enough yet; the analysis of performances.

Biography

Lorenzo Laguna was born in Spain in 1995. He studied for his Bachelor's degree at the Conservatorio Superior de Música 'Bonifacio Gil' in Badajoz (Spain) with the pianist Ángel Sanzo Herrera, where he finished his studies obtaining honorable mention in 2017. Currently, he is finishing his Master's program with pianist David Kuyken. Since 2013, he has performed in several Spanish halls, also having performed as a soloist with orchestra. He has received masterclasses by great pianists, such as Gustavo Díaz Jerez, Claudio Martínez Mehner, Igor Roma, Ellen Corver and Nino Kereselidze.

Name
Tirza Leenman

Main Subject
Classical Flute

Supervisor
Anna Scott

Title of Research
Danse de Linos

Research Question

Can the addition of dance to a performance of the piece 'Chant de Linos' by Andre Jolivet help communicate the lamenting spirit of the piece?

Summary of Results

The piece 'Chant de Linos' by André Jolivet has always spoken to me as a really powerful and emotional piece. It represents a funeral lamentation, and various emotions concerning grief and lamenting are expressed throughout the piece. My main goal as a performer is to get the message of this piece across to the audience as well as I can. As a musician I mainly take care of the audience's auditory experience. I decided to work together with a dancer to combine the visual with the auditory, and thus create a better sensory experience in performance. After having done background research on the composer, the thematics of the piece and the combination of music and dance, I started working together with the dancer. In this process we experimented in finding the right balance between connecting and complementing each other. During the process we figured out that the movements of the dancer not only visualised the difference between emotions, but also the connection between those different emotions. In working together with the dancer I discovered that dance can have a big impact, both on the audience and on me as a performer.

Biography

Tirza Leenman is a Dutch flutist. She is currently studying for her master's degree in classical flute at the Royal Conservatoire in The Hague, as a student of Jeroen Bron. During her master studies she is part of both the Orchestra Master (with the Residentie Orkest) and the Ensemble Academy. She will also be part of the 'Aus Licht' opera production in June, playing the flute solo in Stockhausen's Orchesterfinalisten. Next to performing orchestral and chamber works, Tirza enjoys playing as a soloist with orchestra - her most recent performance being of the Reinecke Flute Concerto with the Van Wassenaer Orkest.

Name
Elisabeth Lusche

Main Subject
Master aus LICHT

Supervisor
Renee Jonker

Title of Research
Karlheinz Stockhausen's 'ORCHESTER-FINALISTEN': Musical Embodiment and Empowerment

Research Question

How does preparing and performing 'ORCHESTER-FINALISTEN' change the relationship between music and its performer?

Summary of Results

'Karlheinz Stockhausen's "ORCHESTER-FINALISTEN": Musical Embodiment and Empowerment' is a research into the preparation and performance of Stockhausen's 'ORCHESTER-FINALISTEN' from 'MITTWOCH aus LICHT'. This project seeks to identify specific links between music and personal identity and create a toolkit for performers to become empowered in their own bodies on stage. This research takes for its main study subjects the cast of 'ORCHESTER-FINALISTEN' for the 2019 'aus LICHT' production of the Koninklijk Conservatorium, Dutch National Opera, Holland Festival and Stockhausen Stiftung. Through interviews, rehearsal observation and personal experience, this project will investigate how preparing and performing 'ORCHESTER-FINALISTEN' changes the relationship between the music and its performer in terms of embodiment and empowerment. This research will also isolate specific techniques for studying, teaching, and rehearsing 'ORCHESTER-FINALISTEN' for future productions.

Biography

Elisabeth Lusche is a trumpet player specializing in the performance of new music. Originally from Auburn, Alabama, Elisabeth now lives in The Hague, the Netherlands and is completing a master's degree at the Royal Conservatoire The Hague. Elisabeth is a current student of Marco Blaauw in the Master's specialization aus LICHT program, studying the music of Karlheinz Stockhausen. In 2017, Elisabeth earned a Bachelor of Music in Trumpet Performance from Northwestern University's Bienen School of Music. Elisabeth is a proud alumna of the Chosen Vale International Trumpet Seminar and the Darmstadt Summer Course.

Name
Hendrik Marinus

Main Subject
Horn

Supervisor
Pete Saunders

Title of Research
Horn auditions in Holland, Germany, Austria and Belgium.

Research Question
What is the difference in playing an audition for orchestras in Holland, Germany, Austria and Belgium?

Summary of Results
An orchestra audition might be the most unnatural situation for a musician, yet it is the only way to get a position in an orchestra. The player has a few minutes to show his best capacities, and lots of times dozens of musicians audition for only one position. I did quite some auditions in Holland and abroad. Sometimes with good results, sometimes less good. The feedback afterwards is different every time, which made me wonder: in what way do I need to adjust to what the jury wants to hear? This research focuses on horn auditions in Holland, Germany, Austria and Belgium. It consists of a part about the history and traditions of the most prominent orchestras in these countries. I also interviewed horn players who are auditioning and horn players who are playing in orchestras in these countries and took lessons with some of them. This research ends with a guide for horn players who are interested in auditions in the countries mentioned above, which contains, amongst others, repertoire, preferred instrument types and playing style with video examples.

Biography
Hendrik Marinus is a freelance horn player and conductor. Currently, he studies horn and orchestra master with Herman Jeurissen at the Royal Conservatoire and the Residentie Orkest. In Groningen, he finished bachelors in both french horn with Frank Brouns and Wind Band Conducting with Tijmen Botma. Hendrik is a member of the European Brass Ensemble and is substitute player in various professional orchestras in Holland, such as Noord Nederlands Orkest, Ballet Orkest, Philharmonie Zuid Nederland and Marinierskapel der Koninklijke Marine.

Name
Pedro Gabriel Martins Maia

Main Subject
Bass Trombone

Supervisor
Susan Williams

Title of Research
Audition Training for the Bass Trombone Specialist

Research Question
What is important in preparing a bass trombone orchestral audition?

Summary of Results
This research describes a process of how to prepare auditions for a position as a bass trombonist in a symphony orchestra. I first asked myself 'What is the role and function of the bass trombonist in an orchestra, and how has it changed over the last few centuries?; what skills does he need?' (technical, musical, physical and psychological). This process helped me to be not only a specialist on bass trombone but to think beyond the instrument and focus on the music/being a musician. I noticed more nuances and details than before - in my own playing and musical intention, and also in the rest of the orchestra. I become more aware of my role in the piece by understanding the whole piece. When I am in the audition I don't feel like I'm playing alone. I have the whole orchestra with me in my head - this helps to stay calm and focus on the music. Hopefully this can be heard by a jury or an audience. The basic form that I choose to present this research is in written format (paper), but I also intend to include some audio tracks with real examples and I will use a presentation of some recordings in order to facilitate the understanding of my research subject. I also aim to present some analysis of the most relevant works for my research.

Biography
Pedro Gabriel Martins Maia was born in Oporto – Portugal on 8 September 1994. He began his trombone studies at the age of 12. He graduated in 2012 from the ESMAE (School of Music and Performing Arts of Porto) in the class of teachers Severo Martinez and Nuno Martins, he finished in 2016. He is in his final year of his Master's degree at the Royal Conservatoire of The Hague, studying with Professor Brandt Attema.

Name
Junya Nomura

Main Subject
Classical Cello

Supervisor
Andrew Wright

Title of Research
Take a break with consciousness between practice sessions

Research Question
What is the effect of playing chess during practice breaks on the quality of practice?

Summary of Results
The research is about the influence of different kinds of practice breaks on the quality of practice sessions. I want to convince that there are several ways of taking a break, which, according to my recent experiments, could support the preparation of professional practice in the future. Taking a break between practice sessions is an essential need. The exploration of different types of break can improve the quality of practice and can result in better mental focus and performance. My interest is to see the difference between active and passive breaks and what kind of effect these breaks can have on the practice sessions. For the experiment, to see the comparison between two types of breaks, I use the strategy board game 'chess' as an activity during the 'active' practice break.

Biography
Junya Nomura (born in Gifu, Japan, 1994) began playing the cello at the age of 9. Nomura is following the Master of Classical Cello with Jan-Ype Nota and Lucia Swarts. Besides studying cello, Nomura is active in many ensembles and he wrote many arrangements in collaboration with professional orchestras such as The Residentie Orkest and Atheneum Kamerorkest of the Young Talent Department of the Royal Conservatoire of the Hague. Nomura is the first student of Royal Conservatoire of the Hague who attended one of the leading international educational music festival 'The Pacific Music Festival', founded by Leonard Bernstein.

Name
Ivan Pavlov

Main Subject
Piano

Supervisor
Renee Jonker

Title of Research
SYNTHI-FOU

Research Question
As a pianist, how does one prepare for playing Synthi-fou (Klavierstücke XV) by K. Stockhausen? What are the benefits, challenges and the learning process of learning Klavierstücke XV?

Summary of Results
My aim in this research is to document the path of how I learned to play multiple keyboards and pedals, from the perspective of a piano player. Was it beneficial for playing piano? During this process I had to decide how to divide all the sounds along the keyboards. What is easiest and more comfortable for me? From the perspective of a piano player who never played on more than one manual/keyboard/organ and etc., this was a challenge that I would like to share and document in my research. What process did I go through to make myself comfortable with different keyboards? The challenge was to coordinate my feed, to expand my mind to think in more than one aspect of playing. All this improved me as a player in different aspects, simply because my mental space expanded to control more than one keyboard, more than one pedal.

Biography
Bulgarian Pianist Ivan Pavlov (1989) graduated from Koninklijk Conservatorium, Den Haag with distinction in June 2016. He currently studies with Ellen Corver at the Conservatorium. Before he began his Master studies he followed the Bachelor - Master program in the National Musical Academy 'Pancho Vladigerov', Sofia, Bulgaria, 2013. He also followed master classes and summer courses from: David Kuijken, Dimitar Bashkirov, Ellen Corver, Jan Panis and Paul Badura-Skoda.

Name
Niels Pfeffer

Main Subject
Guitar

Supervisor
Patrick van Deurzen

Title of Research
The Art of Arpeggiation

Research Question
How many different ways of arpeggiation is it possible to think of and how is musical meaning created through them?

Summary of Results
This research is about discovering the expressive possibilities of arpeggiation – may it be indicated by an arpeggio sign or added arbitrarily by a performer. For two reasons this question seems relevant: 1) In the past century, the idea that musical performance should be an exact reproduction of the score has become increasingly predominant and as a consequence, the idea of exact synchrony has evolved. Seeking a more creative and less reproducing way to perform, breaking up this rigid synchrony provides us with an exciting 'playground' yet to be explored. 2) Particularly on the classical guitar, arpeggiation can frequently be heard – often for technical rather than musical reasons. Especially on this instrument, a more reflected use is desirable. The rules on what happens 'inside' an arpeggiation are barely looked at. A reason for that might be that everything inside an arpeggiation usually occurs very rapidly which makes it a lot harder to be analyzed. Besides that, often in arpeggiation the performer relies on 'automatic' processes that are difficult to be modified consciously. I propose the idea that arpeggiation consists of multiple layers of meaning that can be put together in any possible combination. The layers of arpeggiation span with increasing subtlety from habitual arpeggiation to a meticulously planned effect. In the presentation I will demonstrate this concept by showing different ways and meanings of arpeggiation in recordings and on my instrument.

Biography
Niels Pfeffer finished his harpsichord studies at the Stuttgart University of Music under Jörg Halubek and his guitar studies with Johannes Monno in 2017. He is following a master's with Robert Hill in Freiburg (harpsichord) and with Zoran Dukić in The Hague (guitar). With the guitar he won numerous prizes at renowned competitions. He is passionate about playing continuo on theorbo and harpsichord. With both instruments he took part in opera and orchestra performances. As a member of different early music ensembles he has regularly been successful in competitions. At the University of Music Stuttgart he teaches continuo and theorbo.

Name
Stefania Pigozzo

Main Subject
Classical Piano, Ensemble Academy

Supervisor
Andrew Wright

Title of Research
The connection between music and science

Research Question
How can a deeper knowledge of mathematical matters like fractals and the Chaos Theory be used to shape my learning process and performance of Ligeti's Fanfares?

Summary of Results
Knowing more about the context in which a piece was written, such as the time when the composer lived and the concurrent developments in other fields happening at that time, can be helpful. Accordingly, it can be stated that the analysis of a piece requires the identification and the examination of a variety of factors and circumstances, which also involve external aspects such as the historical context and the composer's personal life and interests. I asked myself why science is not often taken into account among the disciplines that can have a significant impact on both the performer's interpretation and the realization of a composer's compositional process. I focused my research on György Ligeti, who caught my attention for his use and application of scientific topics in the compositional process of his works. I asked myself how the composer's well-known interest for the latest scientific discoveries could improve my learning process and performance of one etude in particular: Fanfares. As a result of this inquiry, I realized how contextualizing a piece by uncovering different layers within its procedures can greatly assist the development of a more focused practicing, as well as lead to a more accurate and inspired performance.

Biography
After graduating cum laude from Padova Conservatory in 2009, Stefania Pigozzo continued her studies at Bolzano Conservatory, where she graduated with honours. She also holds an MA in Music Pedagogy from Conservatorio della Svizzera Italiana. She is currently studying with Ellen Corver at Koninklijk Conservatorium Den Haag, where she has been admitted to the MM Ensemble Academy programme. Stefania has held concerts in Italy, Switzerland, France, The Netherlands, Czech Republic. She has taken part in masterclasses held by pianists such as Aldo Ciccolini, Bruno Canino, Paolo Bordoni, Benedetto Lupo, Riccardo Risaliti, Giorgio Lovato, Igor Roma, Igor Tchetaev, Tatiana Larionova and Davide Cabassi.

Name
Samuel Santana

Main Subject
Violin

Supervisor
Stefan Petrović

Title of Research
Resonance Training for Musicians

Research Question
How can the technique of resonance practice can help musicians to use their body and energy more fully while performing?

Summary of Results
Resonance Training is a practical exercise technique for musicians that can help them reach their artistic potential by using the body to make their instruments resonate. During the course of this research I examined the Technique of Resonance Training further by recording myself before and after having performed exercises and also recording some parts of my practising. I have come to the following conclusions and observations. Feeling the centre of gravity in our stomach releases effectively the tension in our arms and allows them with a calm and controlled breathing to bring oxygen to their muscles. Observing also the contact of the feet with the ground and the support coming from the upper leg is also crucial for the stability. The feeling for the centre of gravity in the vertebral column help us feel the rotation of its axis, which is often blocked when performing short strokes on the violin at low and high dynamics. I believe that an intense and rich vibrato is resulting from the relaxation and not from the strength. Using this technique made me focus less on the accuracy of playing and more on how to get my body and emotions involved in the way we play. Through this work, the performer becomes less afraid to move the body according to the impulses of the interpretation and learns to have confidence.

Biography
Samuel was born in 1992 in the Dominican Republic. He received his first violin lessons at the age of 8. He started to play in youth orchestras at a very early age and decided to take a step to cultivate his passion for music. He therefore moved to Germany after school. After 4 years, he moved to Austria, where he enjoyed performing chamber music for 2 years. He wanted to experience playing in a professional orchestra and to expand his musical horizons. His first two stations were the Munich Radio Orchestra and Theatre of Wiesbaden, after which he joined the Essener Philharmoniker in 2017.

Name
Roelina Schouten

Main Subject
Harp

Supervisor
Suzan Overmeer

Title of Research
Music and Dementia

Research Question
How does music affect people with dementia, and how does playing for people with dementia affect me as a musician?

Summary of Results
During my research I visited the Alde Steeg in Beuningen. This is a care home for people with dementia, phases 2 till 4. During my research, I had several sessions with the inhabitants of Alde Steeg. From 26 November until 11 February, I was there with my harp every other week. Every session lasted for 45 minutes. During these sessions, I played for a group of about 8 inhabitants, or for an individual, in the room of a specific inhabitant. The pieces I played were, without exception, not well known. While playing, I discovered that because of the music, the nurses were able to make (more) contact with the inhabitants, which wasn't possible before. During the sessions, the inhabitants relaxed visibly, started to sing along or moved their arms or legs with the rhythm of the music. In my research, I have explicated what this has meant for me as a musician, and what my experiences are, creating a starting point for other musicians who will work with people with dementia. During my presentation, I will show images of the sessions and talk about my experiences. Reflecting on my own experiences, I also took into account the knowledge of the nurses (I talked to them about the personalities and characteristics of the inhabitants), and of other musicians that have taken part in projects with people with dementia (Renee Jonker, Julia Stegenmans en Kim Erkens).

Biography
My name is Roelina Schouten, and I have studied with Ernestine Stoop at the Royal Conservatoire for 7 years. I followed several masterclasses with Gwyneth Wentink, Hugh Webb, Patrizia Tassini, Lavinia Meijer, Manja Smits, Alex Bonnet en Isabelle Perrin. Currently, I can often be found at primary schools. There, I give classes of eurhythm, with the assistance of a eurhythm teacher. Teaching music to children and playing with orchestras diversifies my work beautifully. Because of my research I recently started working as a musician at care homes for people with dementia. I do this in Beuningen, but will soon also start doing this in and around Tilburg.

Name
Gabriele Segantini

Main Subject
Percussion

Supervisor
Karst De Jong

Title of Research
Interpretation and performance from a musician who studies in deep folk music

Research Question
Why is every genre of music played always in the same way? How could folk music influence a musician's interpretation of Contemporary and Modern music?

Summary of Results
In 2012, I got in contact with many forms of contemporary music, especially with composers such as Steve Reich, Gyorgy Ligeti and Toru Takemitsu, whose way of thinking the music completely changed my mind, my way of performing and my taste in music. This music reflects an evident presence of peculiar characteristics from folkloristic music, as most of Kevin Volans's compositions refer in their structure to African native music. It brought me to listen to various African tribal recordings and, comparing it with Volans compositions, videos and audios, most of the patterns and phrases in them were now clearer. Most players only miss an interesting way of performing. My main goal is characterizing my musical language by blending these two genres: contemporary and ethnical music. The work of Kevin Volans is the perfect combination of elements which could create something particular that brings closer together modern and traditional culture. However, another of my intentions is to find a way to push the performers not only to get a better interpretation, but also to see deeply what is the piece and which personal and original language can be in it. To achieve this final goal, I need two partial blocks: The first step is to obtain the most information possible about the figure of Kevin Volans, making a relation with the historical development and proceedings between South Africa and Europe and, afterwards, to understand his compositional process. The second and last step is to analyze some music, trying to give clear instructions on how it could be possible to make a different version of a performance.

Biography
He attended the 'G. Verdi' Conservatory of Milan specializing in percussion. Here, he studied instruments with M. Maurizio Ben Omar and Andrea Pestalozza. In the academic year 2010-2011 he studied percussion at the Milan Conservatory, with M. Andrea Dulbecco. During his course of study he collaborated with numerous ensembles, international artists and participated in various cultural events: LMC ensemble, MilanoMusica, Martesana ensemble, Orchestra of the Istituto Vittadini di Pavia, Associazione ClassicaViva and the Felix Company. In 2014, he participated in 2 as a percussionist on the tour 'In a time lapse' by Ludovico Einaudi.

Name
José Luís Lima Silva

Main Subject
Percussion performance

Supervisor
Susan Williams

Title of Research
Humanizing Performances

Research Question
What strategies are needed to emphasize the connection between the audience and the performer(s)? What are the balance points between the exaggerated distance and hierarchy of the audience/artist(s)?

Summary of Results
It has been from an early age that I have had a connection with music as both an artistic statement, a language and a purely ludical activity. Since those times, music is, in my opinion, a pure art of sensations, its purpose being to say something or touch the listener somehow. I felt an absence of connectivity during several performances that I experienced. This was problematic for me, and this feeling just kept growing in my mind as I was studying, which led me to ask myself consecutively: what is the reason behind this sensorial absence, and what is the possibility or impossibility of feeling/sharing the feeling strongly? Throughout my academic and artistic career, these questions emerged: 1) Which strategies are needed to emphasize the connection between the audience and the performer(s)? 2) How is it possible to connect more directly all the human beings on the space (of the performance)? As my master degree's purpose is, for some time now, the exploration of my artistic self, I decided that both my master's recitals and my master research would have to be connected to each other. Therefore, to answer all the questions previously presented, I decided to create a conceptual concert where I explored various performative strategies that could or could not make a difference to all the participants of the concert. Then, through the analysis of surveys and feedbacks, I drew the conclusions of this study of performative art.

Biography
José Luís Lima Silva, born in 1995, currently attends the 2nd year of Master's Degree in Performance at the Royal Conservatory of The Hague (Koninklijk Conservatorium Den Haag) in the Percussion variant. Previously, he studied at the Escola Profissional Artística do Alto Minho and at the School of Applied Arts, having completed both stages with a maximum grade. He worked (masterclasses) with musicians such as Benoit Cambreling, Jeffery Davis, Jean Geoffroy, Russell Hartenberger and Rácz Zoltan. With Bimetric he won the first place in the TROMP International Composition Competition in 2018, where he performed the work Paringsdance by composer Karmit Fadel.

Name
Giedrius Steponaitis

Main Subject
Tuba

Supervisor
Pete Saunders

Title of Research
Tuba and the tuba player role in the orchestra

Research Question
What is the main role of the tuba in the orchestra and how does one fill that role?

Summary of Results
The tuba is still a very new member of the symphony orchestra, which raised the main question 'What is the main role of the tuba in the orchestra and how does one fill that role?' There is not much written information which tells tuba players how to overcome the challenges that await them in the symphony orchestra. Now that the professional skills of performers are increased, it is very important to specify the technical aspects of current performance practice methods. The research goal is to expose how the main purpose of the tuba was changed during the time when the instrument was starting to be included in the orchestra. This raised the following tasks: to explain the evolutionary progress of the tuba, to review the influence of the tuba players on the art of the tuba by using pedagogically methodological aspects, to discuss the influence of composers and masters of orchestration, which led to the formation of the role of a tubist in the orchestra, to analyse the toughest and most famous solo tuba parts in symphony orchestra literature and to analyse the tuba role in the low brass section by using descriptive, historical and comparative methods. The conclusions help to understand the evolution of this instrument (Serpent - Tuba) and the influence of composers (H. Berlioz, R. Wagner, A. Bruckner). It shows how important tuba artists have been (W. Bell, A. Jacobs). The analysis of the most famous Concerto for Bass Tuba (1st. Mvt) composed by R.V. Williams shows that it is a creative result of the solo parts of the tuba orchestra repertoire.

Biography
Giedrius Steponaitis was born in June 18, 1993 in the city of Jurbarkas, Lithuania. When he was 11 years old he started to study tuba in the Antanas Sodeika music School with teacher Algirdas Marcinkevičius. As a young musician of this school, he got the 2nd prize in the J. Pakalnis Young Performers Competition. In 2008, he entered the Kaunas Juozas Gruodis Conservatory and studied in Prof. Vidmantas Kijauskas's tuba class. In 2012 he started to study in the Lithuanian Academy of Music and Theater, in Laimonas Masevičius's tuba class. In 2016 started to work in the Lithuania Military Orchestra.

Name
Ana Termeulen

Main Subject
Classical violin

Supervisor
Pete Saunders

Title of Research
The Conductor-less Phenomenon. How do orchestras without conductor operate?

Research Question
How do orchestras function when they have no conductor?

Summary of Results
In this research the author analyses nine cases of conductor-less orchestras, ranging from Persimfans in the Soviet Union in the 1920s to Nordic Harmony in Norway in our times. In size, these nine cases vary from relatively small ensembles to big symphonic orchestras. They were studied in different ways: through diaries, literature, films and documentaries, and personal interviews with the musicians. Between these nine orchestras there are significant differences, but at the same time big similarities. The nine orchestras have found various ways to deal with the issue of leadership, ranging from a highly democratic organisation to working with a concert master whose role is very similar to that of a conductor. All orchestras stress the important role of chamber music, either as a starting point or as a source of inspiration. Rehearsals are organised in various ways; some give the floor to all tutti players to interfere, others give (the principals and) the concert master a leading role. They all think about how they organise their rehearsals, their seating and about their relationship and interaction with the public. Last but not least, they all stress the importance of their different musical experiences and their identities as a conductor-less phenomenon. In the presentation the author will tell you about her experiences and findings, and of course show the functioning of these nine different orchestras in some videos.

Biography
Ana Termeulen (1995) is a passionate violinist, who studied five years in The Hague with Ilona Sie Dhian Ho (bachelor and first master year). She was a member of the Ensemble Academy in 2017-2018. At the moment she is finishing her master studies at the Norwegian Academy of Music in Oslo with Terje Moe Hansen. Ana travels between the Netherlands and Norway, where she plays in various chamber music ensembles and orchestras, in which she enjoys the pleasure of both playing with and without a conductor.

Name
Julián Turiel Lobo

Main Subject
Piano

Supervisor
Karst de Jong

Title of Research
Pedro Pérez de Albéniz (1795-1855): Fortepiano Fantasies

Research Question
What are the role and influences of Pedro Pérez de Albéniz and his fortepiano fantasies in the 19th century Spanish Musical landscape?

Summary of Results
I have always felt curious about the time periods between composers such as Antonio Soler or Domenico Scarlatti, who belong to the first half of the 18th century, and others like Enrique Granados, Isaac Albeniz or Manuel de Falla, who were active between the end of the 19th century and the first half of the 20th century. During the last decades, research has been done about some of the most important composers of this period. Among all of them, Pedro Pérez de Albéniz (1795-1855) stands out. His importance as a composer and, above all, as a teacher was fundamental in creating a solid and successful piano school in Spain. His pianism is inspired, in order of increasing importance, by Spanish folklore, Italian opera and the pianistic writing and resources used in 19th century Paris, and is influenced by two capital figures: Friedrich Kalkbrenner (1785-1849) and Henri Herz (1803-1888). Finally, his fantasies are the most ambitious works of his catalogue. They are the ones that best exhibit the characteristics of his pianistic language. They are essential to understanding where Pedro Albéniz can be placed within the Spanish piano literature and illustrate how deep Romanticism had come at this time in the context of the Spanish piano.

Biography
Born in Alcalá de Henares in 1992, Julián graduated in Piano Performance (2015) and Piano Pedagogy (2016) at the Conservatorio Superior de Música in Oviedo, under the guidance of Concepción Fernandez Besteiro. Currently, he continues his master studies in piano and fortepiano at the Koninklijk Conservatorium in The Hague with David Kuyken and Petra Somlai. On the field of musical research he has done academic work as closure of the respective bachelor degrees. Topics examined where 'Beethoven Piano Sonata op. 110: a performance study' (2015) and 'Granados Pedagogic Works' (2016).

Name
Sophie Vroegop

Main Subject
Viola

Supervisor
Andrew Wright

Title of Research
Youtube as a stage

Research Question
Which aspects can help classical musicians to improve the experience and outcome of self-made classical music videos?

Summary of Results
Youtube is an important and growing platform for classical music, for both audiences and performers. A wide array of material can be found, from home video material of beginners playing their first concerts to relatively unknown pieces played by world class musicians from all over the world. It feels like a treasure trove of inspiration, and I can almost no longer imagine studying and preparing new pieces without being able to do background research through YouTube. I would like to feel confident participating and creating my own videos to share on Youtube, and also provide a starting point for others who are interested in this. This study addresses classical musicians at the start of their professional career, comfortable with daily use of technology by birth, who would like to make recordings of their own playing within reasonable means. To explore the field of classical music videos, I performed interviews with relevant professionals in the field, such as Joram Letwory (videographer) and Diamanda Dramm (violinist). Based on these interviews, I have experimented with recording sound and video of myself, using readily available tools such as phone, iPad, and Zoom microphones. This research presentation includes the results of my experiments, as well as a list of guidelines and considerations to take into account when creating classical music videos.

Biography
Sophie Vroegop is a student of Mikhail Zemtsov. She performs regularly with her string quartet, the Belinfante Quartet, and different orchestras and projects around the Netherlands and abroad. She is one of the founders, organizers and players of Nescio Ensemble, a string ensemble exploring the possibilities for classical music to connect to society and perform in different contexts, playing concert tours throughout Europe. She also works as a viola teacher at Muziekschool Amstelveen. Sophie has a keen interest in research and sharing ideas. In her previous academic studies she was able to study history, archaeology and cultural heritage.

Name
Worrapat Yansupap

Main Subject
Classical Guitar

Supervisor
Enno Voorhorst

Title of Research
The song of 'Charan Manopetch' for classical guitar

Research Question
How can we arrange Thai folk music to the classical guitar repertoire by using the song of 'Charan Manopetch' and preserve the original characteristics?

Summary of Results
I choose the format exposition. Being a classical guitarist from Thailand, I would like my audience to get acquainted with the beautiful music from my home country. With this in mind the final result of this study is an arrangement of a famous Thai folksong for classical guitar duo. To have a result that justifies the nature of this music with all of its qualities, I needed to research the characteristics of this music, the instruments used as well as the purpose and social context. A challenge was the translating from the sound of the various original instruments to one instrument, the classical guitar. For this I used the classical techniques, but I also had to find some unorthodox solutions in order to capture the spirit of my land of birth. As a result of my findings I plan to conduct a new research study in order to appropriately and internationally promote Thai folk music.

Biography
Worrapat started playing the guitar when he was nine years old. His first teacher was Samai Tosoongnern. In 2007 he studied electric guitar with Panom Krahan and two years later also with Anucha Patanaratanamole. In 2010 he studied classical guitar with Leon Koudelak at College of Music, Mahidol University. Currently he studies with Zoran Dukic at Koninklijk Conservatorium (Royal Conservatory) in the Netherlands. Still he enjoys spending too much time with the electric guitar and enjoys singing in a death metal band.

Worrapat has won many prizes, such as:
1st prizes at the Thailand International Guitar Festival 2015, the Asia International Guitar Festival 2015, the TGS Guitar Competition 2015, the Pattaya International Guitar Festival 2014 and many more international awards.

Name
Daniele Zamboni

Main Subject
Clarinet

Supervisor
Renee Jonker

Title of Research
Sound and Movement

Research Question
How to prepare a performance of Der Kleine Harlekin by Karlheinz Stockhausen?

Summary of Results
I would like to discuss my approach of studying this composition by Karlheinz Stockhausen. The piece requires a long period of preparation and the development of new peculiar skills in order to be performed. The paper is divided into two parts. In the first chapter I analyze the piece, taking into consideration relevant issues which came across during the preparation of the piece: how to read the score, learn the movements, memorize its global architecture and where to find space for personal interpretation. I also elaborate on the figure of 'Arlecchino' in the Italian Commedia Dell' Arte, the early professional theater that inspired the figure of Stockhausen's Harlekin. The second part of my research paper is dedicated to external references. I interviewed some clarinetists who performed the piece in two different moments in the past 40 years and had the chance to develop it according to a historically informed practice. At the end I analyze articles about the piece.

Biography
Daniele Zamboni (1991) is an Italian clarinetist based in The Hague. He is part of the 'Aus Licht' Master in collaboration with the Stockhausen Foundation with focus on repertoire, techniques, musical composition and aesthetics with Suzanne Stephens, Kathinka Pasveer en Marco Blaauw. He attended numerous clarinet masterclasses and collaborated with European orchestras playing in Europe and Asia. He is a member of ensemble Trapèze and will perform during the ECMA in Manchester 2019. His repertoire encompasses Classical, Romantic, Modern and Contemporary Music. He also plays the Eb, Bassclarinet and Bassett-horn. He premiered new works written for him by the students of the Composition Department.

Jazz Department

Eunjin Bae
Hue Blanes
Jasper Hilgerink
Raphaël Royer
Luca Ridolfo
Ignacio Santoro
Mehmet Alper Unal
Vito Vičar

Name
Eunjin Bae

Main Subject
Jazz piano

Supervisor
Jarmo Hoogendijk

Title of Research
Developing One Idea to its Fullest

Research Question
How can I develop a musical idea into a coherent improvisational phrase?

Summary of Results
This research is about Motivic Development. Motivic development is an improvising method that shows the development of one musical idea into longer phrases by giving variations melodically, harmonically and rhythmically. I frequently receive a piano lesson feedback that I should create a story out of my improvising. I think this criticism comes from the fact that I do not always stay with one musical idea. I change my focus too often, and start playing something new too quickly. I also notice this from my playing when I listen back of my personal practice recordings. In response to this, I wanted to do my research about finding a way to practice motivic development so that I would be able to create longer lines or be able to develop in a musically spontaneous way. In this research, I focused on finding my own practice methods in order to develop a singular musical idea into an extended phrase. I did this by transcribing and analyzing experts' improvisation in order to see how motives in their playing were permuted, transposed, inverted and repeated, and also tried several methods of practicing motivic development from books, a lecture and interviews to make my own methods work more effectively.

Biography
Eunjin Bae (1995) was born in Jinju, South Korea. She studied jazz piano from 2012 at the Conservatorium Maastricht with Frank Giebels. While she was studying for her bachelor's she had the opportunity to perform at several festivals in the Netherlands and complete a collaboration with a visual artist. After finishing her bachelor's, she started her master studies at The Royal Conservatoire of The Hague with Juraj Stanik.

Name
Hue Blanes

Main Subject

Jazz Piano

Supervisors

Yvonne Smeets, Jarmo Hoogendijk

Title of Research

The Improvisational Ear: A Framework for Conversational Improvisation

Research Question

How can a musician build improvisational musical language through the study of speech?

Summary of Results

This artistic research investigates the transcription process in improvisational musical landscapes, in particular the transcription process of speeches and speech patterns for the main purpose of developing and furthering my own jazz language in order to communicate more effectively as a communicator-improviser. The research reveals effective methods of transcribing practice with the ultimate goal of developing my musical ear. This is demonstrated with analysis, harmonization, survey, additional experiments and a set of improvisations and compositions. A systematic approach to improvisation in a spoken style will be shaped and consequently, I will find my own individual 'voice on the piano'. These outcomes will be presented with the aspiration to venture toward melodic and harmonic possibilities of functional harmony not yet established in my improvisational vocabulary.

Biography

Hue Blanes is the 2018-Winner of the Lucerne School of Music International Jazz Piano Competition – Langnau Jazz Nights Festival, Langnau, Switzerland. He is an Australian jazz pianist, composer and singer-songwriter. He has played in some of Australia's most prestigious venues and festivals and possesses great versatility as a musician and singer. Hue has also been invited to present findings of his research at The AEC European Platform for Artistic Research in Music (EPARM) Conference 2019, that will take place at the Gheorghe Dima Music Academy in Cluj Napoca, Romania, on 28-30 March.

Name
Jasper Hilgerink

Main Subject

Drums

Supervisor

Jarmo Hoogendijk

Title of Research

Harmonic Awareness for Drummers

Research Question

Will studying the tension and release points of harmonics in jazz standards result in better melodic drum solos?

Summary of Results

This exposition contains the research and result of a study into the development of better melodic drums solos through a number of analysis and experiments, taking inspiration from a selection of legendary historic jazz drummers including Max Roach, Philly Joe Jones and Shelly Manne. A strong focus on harmonics, specifically the chordal analysis of five jazz standards, leads to a clear visualization of the tension and release points of the harmonic structure. The next step of this process is creating this tension and release on the drums in order to match the chord structure. This is accomplished through recording, experimentation and creating exercises. These results are presented in the master symposium through live performance of the selected standards and demonstrations of the exercises. The presentation will also include an explanation of the process using visual tools, explanations and examples of the styles of the researched historic drummers.

Biography

Jasper Hilgerink was born in Almelo, the Netherlands on 25-10-1994. From a young age he was exposed to lots of music. He went out with his family to see his dad perform in the local bigband, concertband and funkbands. By the time he wanted to study at a conservatoire, he couldn't deny his love for the drums, having played the instrument since the age of 6. He started his studies at ArtEZ Zwolle. In the meantime he developed himself into a performing artist & part time teacher. After the bachelor's in Zwolle, he started the master's programme at the Royal Conservatoire.

Name
Raphaël Royer

Main Subject
Jazz Double Bass

Supervisor
Yvonne Smeets

Title of Research
Jimmy Garrison, The Wise One

Research Question
How does Jimmy Garrison construct his bass lines? How does it influence the band?

Summary of Results
The main goal of this research is to enlighten important notions about Jimmy Garrison's playing inside the John Coltrane Quartet, from 1962 to 1965. By first defining his own style, I will later on compare it with two other bass players who were part of that band before him, in order to analyze the reaction of the band to what Garrison, Steve Davis and Reggie Workman are playing. Then I will introduce Milt Hinton and Jimmy Bond, in order to show where Jimmy Garrison learned his basics. The chapter about his legacy will be about Ben Street, in which I found common notion in his playing with Garrison. Eventually the last chapter will show the influence this research had on me by analyzing a few songs I played thinking about Garrison's style or not, most notably 'A Love Supreme', the famous album by Coltrane and the quartet. The final presentation in April will be a talk and a musical discussion about my findings, which means I will describe my results by talking and playing.

Biography
Raphaël Royer (born 1995) began playing classical guitar at the age of 8 with Pascale Pierri. Later on, his interests lead him into jazz and double-bass. He entered in the 'Centre des Musiques Didier Lockwood' in 2013 and grew up musically with musicians of his generation and teachers such as Pierre Perchaud, Jean-Michel Charbonnel, Benoît Sourisse and André Charlier. He graduated three years later with first honor. Raphaël is now studying for a master's degree in the Royal Conservatoire of the Hague.

Name
Luca Ridolfo

Main Subject
Jazz Piano

Supervisor
Yvonne Smeets

Title of Research
The Voice Leading Aspects of Jazz Piano Comping in a Quartet Combo

Research Question
How can I improve my comping by studying voice leading in a piano quartet setting?

Summary of Results
Since better voice leading will lead to better musicality, a proper study in this field will improve not only the comping skills but also the phrasing ones. In this research, the aspects of voice leading are covered to see the connection between the piano comping and the other players inside the quartet combo. Starting with a prior knowledge about comping and voice leading based on interviews with jazz pianists and jazz educators, plus other insights from various books, different approaches are taken in the research process in order to understand the following: the relationship between the top note of the comping and the soloist, the lower note of the comping and the bass line and the various problems encountered, such as doublings, registers and changes of positions. In order to have a firm understanding of voice leading, the piano comping in this research is limited to only 4 real parts harmony. As a result, better voice leading will provide better accompaniments and a better understanding of the instruments' role inside the quartet and linear concepts.

Biography
Luca started to play the piano when he was 7 years old. When he was 14, he played in the presence of the President of the Republic, Carlo Azeglio Ciampi. He also attended masterclasses with Barry Harris, John Escreet, David Binney, Antonio Sanchez, Aaron Goldberg, Jeff Hirshfield and won several piano competitions (Audience Award at Concorso C. Bettinardi, 3rd place at the Blues & Black Music Contest FVG 2013). In 2013 he had the opportunity to play in the project 'ISMEZ – Music Live: I giovani per I giovani' with Marco Tamburini and Jasper Blom.

Name
Ignacio Santoro

Main Subject
Jazz Double Bass

Supervisor
Patrick Schenkus

Title of Research
Essential Rhythmical Features of Modern Jazz Bass

Research Question
Which are the essential rhythmical features of modern jazz bass and how to incorporate them in your vocabulary?

Summary of Results
The rhythmical development and sophistication that jazz music has shown in the last fifty years is enormous, and the role of the double bass did not remain unaffected by these changes. Getting an overview of the fundamental characteristics of these changes and learning how to incorporate them as part of my rhythmical vocabulary is the main goal of this research. After finishing my bachelor's and during my first professional runs as a bass player inside the contemporary jazz scene I have experienced musical challenges that demanded more advanced rhythmical experience and knowledge from me. This is the point of departure for my research. By identifying and exemplifying the concepts of polyrhythms, superimposed meters, rhythmical displacements and odd meters in musical examples, this research strives to put musical analysis and theoretical knowledge at the service of a more practical rhythmical enrichment process.

Biography
Ignacio Santoro is a jazz bass player born and raised in Buenos Aires, Argentina. He started playing electric bass at the age of 14 and switched to double bass 4 years later, when he discovered jazz music. In Buenos Aires he participated actively in the jazz scene until he move to The Netherlands in 2013, where he obtained his bachelor's degree from The Royal Conservatoire of The Hague in 2017. Nowadays he lives in The Hague and performs regularly in and around the Netherlands, Belgium, Spain and Italy.

Name
Mehmet Alper Unal

Main Subject
Jazz Trumpet

Supervisor
Jarmo Hoogendijk

Title of Research
Classical Trumpeter's Guide to Learning Jazz

Research Question
What should be the approach of a classically educated trumpet player learning jazz?

Summary of Results
In the current music industry, the borders between different music genres are getting more and more transparent, and being a versatile musician has become a key skill for survival today, more than ever. Most symphonic orchestras include concerts featuring excerpts from Broadway musicals or collaborations with jazz bands and vocalists in their annual program. Trumpet players often have to play big band charts, often have to improvise during these concerts, even though this can be quite demanding for them, considering the classical trumpet education at conservatories. Through this research I aim to discover the advantages and disadvantages of having a classical education background, and form a practice routine for improving in jazz trumpet style which is specifically tailored to address the classically trained trumpet player's stronger and weaker points. These strong and weak points will be defined based on the data provided by interviews and a literature review. Classically trained trumpet players will thus be provided with entry level information for improvisation and some other tools that are necessary in order to be able to play the musical or big band charts that they are likely to encounter with a solid time feeling. As a result, according to the data gathered from the interviews and the authors' own experience, the advantages and most common difficulties of classically trained trumpeters on the subject have been identified, and a model practice routine, which includes original exercises and guiding, has been created.

Biography
Mehmet Alper Unal has studied classical trumpet at Hacettepe Conservatory in Ankara, Turkey between 1994 and 2004. During his studies, he has played in the Ankara State Opera Orchestra for nine years, until his acceptance to his current job as a full time trumpet player in Eskisehir Symphonic Orchestra, in 2004. He has taught trumpet to children between the ages of eight and sixteen for a local children's orchestra between 2015 and 2017.

Name
Vito Vičar

Main Subject
Jazz Guitar

Supervisor
Patrick Schenkus

Title of Research
Acknowledging The Current Generation Of Jazz Guitar - A guide to the adaptation of musical ideas

Research Question
How can I internalize contemporary ideas and elements by conceptualizing them?

Summary of Results
As a motivated guitar player who is highly influenced by modern jazz guitar players, I stumbled upon issues around how to internalize certain musical ideas that they present. After various failed attempts I realized I needed a system to build on. In the research I chose musical elements that complement contemporary playing and my personal taste - this way it serves my artistic development as well as updating my playing to current times. I divided the ideas into the segments of 'Sound', 'Melody', 'Harmony' and 'Rhythm'. After that, I troubleshooted the issue with 'Musical awareness', 'Instrument awareness' and 'Instrument ability', which in turn suggests a course of action. Lastly, I construct a basic exercise that can be expanded upon and can serve a musical context from which one can develop ones own playing style.

Biography
Vito Vičar is a slovenian guitar player, with experience in various music genres such as jazz, pop, funk and classical music. He has been actively involved in the jazz scene and has recorded and composed with other musicians. Currently, he is mainly focusing on his trio and on developing a personal and unique style of playing.

Early Music Department

Anastasiya Akinfina
Jussif Barakat Martinez
Jasper Bärtling-Lippina
Jairo Gimeno Veses
Shintaro Kawahara
Jan Pieter Lanoooy
Jeong-guk Lee
Anders Muskens
Carlos Alfonso Nicolás Alonso
Beniamino Paganini
Jose Luis Pino Lagos
Chloe Prendergast
Diego Ruenes Rubiales
Takuto Takagishi
Tiziano Teodori
Balázs Tóth
Sophie Wedell
Emma Williams

Name
Anastasiya Akinfina

Main Subject
Harpsichord

Supervisor
Kate Clark

Title of Research

Prince Andrei Volkonsky (1933-2008): his influence on the Russian early music movement in the late 20th and 21st century.

Research Question

What is the role of Prince A. Volkonsky in reviving the performance on historical instruments in Russia? What are the consequences of his activities (currently)?

Summary of Results

When it comes to the history of revival of Baroque performing traditions and instruments (keyboards) in the 20th century, names like Wanda Landowska, Gustav Leonhardt, Huguette Dreyfus and Blandine Verle, Zuzana Růžickova come to mind. But what about the countries of the former Soviet Union? Who had the same function there? How did the revival of HIP, particularly in Russia, come about? First of all, this research is about Prince Andrei Volkonsky. Based on knowledge gained from studied literature containing conversations with Andrei as well as his own memories (mostly published in Russian), personal conversations with people who play an important role in the development of HIP now and on my personal experience, this research gives an idea of the personality of Volkonsky, his life and career, his composing and performing activities as a soloist and ensemble leader, and his research. However, the purpose of this research is also to give an idea of the influence of Volkonsky on the popularization of ancient music and period instruments, on the development of HIP and, in particular, on the representatives of the next generations of musicians, especially in connection with the fact that his influence helped to shape a whole educational model, in which the study of historical performance practice was incorporated into a broader musical perspective.

Biography

Born in Moscow, Anastasiya Akinfina began studying the piano at the age of six. 2007-2014 she studies the harpsichord and fortepiano with Olga Martynova at Gnessin School and Moscow Conservatory. In 2013, Anastasiya won the Konzert im RadioKulturhaus award in Vienna at the Austrian Barockakademie, and in 2017 she won first prize at the Wanda Landowska 2017 harpsichord competition in Italy. Anastasiya is dedicated to performing any repertoire on period instruments, taking a sound knowledge of historical performance practices into account. 2016-2019 she studied in Amsterdam and The Hague Conservatoires under the guidance of Richard Egarr, Patrick Ayrton and Bart van Oort.

Name
Jussif Barakat Martinez

Main Subject
Early Music Violone

Supervisors
Maggie Urquhart, Inês de Avena Braga

Title of Research

Making a critical edition of a Viennese bass piece (e.g. by J. M. Sperger)

Research Question

What are the most important aspects of a critical edition of a solo piece originally written for the Viennese double bass?

Summary of Results

The original repertoire for the Viennese bass that has been published in the past 30 years has often been transcribed for the modern double bass tuned in fourths. This makes the idiomatic material of the Viennese bass quite challenging, as it is unsuited to this instrument. Pioneers such as Klaus Trumpf have published many pieces of Viennese bass music, but in all of the transcriptions they have altered the original key signatures, changed octaves and slightly changed the melodies, added a piano accompaniment instead of viola (Sperger's duet), and transposed the piece a tone higher for solo tuning modern double bass. In this respect, the published material lags very far behind recently published music for historical instruments. Gradually, one can now find more and more of the original manuscripts of this repertoire online. Nonetheless, when performing these pieces with other players on historical instruments it is useful to have a modern transcription which is more practical to read, with bar numbers written in and the necessary corrections already made. The Cassation in D that I chose to focus on is a challenging piece for all the members of the sextet, including the bassist, but at the same time it has an optimistic character with many idiomatic themes for the double bass. My goal for this research was simply to present the original material for the Historically Informed Performer with the added conveniences for performance, and with some historical contextualization of the piece, as well as an analysis.

Biography

Jussif Barakat (1994) is currently studying Early Music at the Royal Conservatoire, The Hague, where he actively participates as a bassist in the fields of Classical Music, Early Music and Jazz. He has taken part in concerts and tours with the OSNE (National Symphony of Ecuador), NSO (the Netherlands Student Orchestra), the Sustancia project (solo, composing and arranging), VOX Orchester, Musica Temprana and Musica in Scena Ensemble. He has also been involved in many projects in Europe and the Americas. Jussif has played five Side by Side projects with members of the Orchestra of the Eighteenth Century.

Name
Jasper Bärtling-Lippina

Main Subject
Lute, Theorbo

Supervisor
Niels Berentsen

Title of Research
The performance of *Airs de cour*

Research Question
Why is the way in which French *Airs de cour* are represented in historical scores not the only way to perform them, and how could a more elaborate performance be created?

Summary of Results
The *Air de cour* was the most popular genre in France at the end of the 16th and the beginning of the 17th century, which is shown by the numberless publications of works under this title at the time. However, we find only two kinds of editions: on the one hand, part books for three to five voices, mostly by one composer, and on the other hand, collections of *Airs de cour* of several composers, for one voice or one voice and lute accompaniment. In the first part of my research I tried to find out if the part books and lute scores represent the actual circumstances of a performance of *Airs de cour* in the early 17th century, or if the actual performances of that time looked different, regarding instrumentation and ensemble sizes. In my opinion, it is important to point out the difference between amateur and professional music life at the time, as well as private and representative performances. In the second part of my research I demonstrate in some examples how the conclusions of the first part can be put into practice, and how a historic score can be arranged for a performance in our days.

Biography
Jasper Bärtling-Lippina studied classical guitar at the Hochschule für Musik Hanns Eisler in Berlin and at the Conservatorium of Maastricht, with Prof. PhD. Daniel Göritz and Prof. Carlo Marchione. As a guitarist he successfully took part in various national and international competitions and had the opportunity to take master classes with William Kanengiser, Scott Tennant, Judicael Perroy, Alvaro Pierri and many others. In 2016, Jasper decided to switch to early plucked instruments, and started his studies at the Royal Conservatoire of The Hague. Since then, he has had the honor to take part in several projects and festivals.

Name
Jairo Gimeno Veses

Main Subject
Natural Horn

Supervisor
Susan Williams

Title of Research
The Paris Conservatoire as a paradigm of the evolution of the horn in the XIX Century

Research Question
What is the interrelation between the Paris Conservatoire and the evolution of the horn in France during the nineteenth century?

Summary of Results
As far as we know, the Paris Conservatoire teachers had an enormous influence on the musical life of the city. They wrote their own methods and treatises. They played in the main orchestras in Paris and their rules and understanding of the instrument determined the conception of the instrument to the composers and students. Despite the fact that some people tried to take into account the new advantages of the instrument, we can observe that this vision is really attached to the natural horn and the teaching found in the Conservatoire, at least until the last quarter of the century. In those first attempts of using the new instrument we can observe a use of the valves, in a way that we don't forget about the hand technique of the natural horn; we use these valves as a fast way to change the crooks and to have more colour options available in order to have more expression resources. This is also related to the liability of the first instruments, that were really slow and had problems with tuning and lacking air. As the new instruments are developed further and improvements are made, we see that they will be considered as more independent of the natural horn technique. Another important relationship we can establish is that while the last virtuosos performed only with the natural horn, the use of the valve acquires more presence in orchestras and military bands, so the natural horn would acquire the conception of the status or authentic horn sound.

Biography
Jairo Gimeno Veses was born in 1993 in Valencia (Spain). He performs as a natural horn player with ensembles from all over Europe, such as: MusicAeterna, Orchestra of the Eighteenth Century, Il Pomodoro, Les musiciens du Prince du Monaco, Die Kölner Akademie, Ensemble Cristofori, Das Neue Orchestra, Forma Antiqua, L'arte del mondo, Orkiestra Historyczna, Le Grande Chapelle, Le Concert Lorrain and The Haydn Philharmonie, as well as at festivals like BBC Proms, Salzburg, Prague Spring Festival and Chopin International Festival. In addition, he collaborates with modern orchestras such as the National Orchestra of Spain, Orquesta de la Comunidad Valenciana, Valencia Orchestra, Balear Islands Orchestra and Mannheimer Philharmonic.

Name
Shintaro Kawahara

Main Subject
Fortepiano

Supervisor
Niels Berentsen

Title of Research
Chopin's fingerlings

Research Question

What is Chopin's technique with his fingerlings compared to existing ones before Chopin? How do they work on the keyboard with your body?

Summary of Results

Since Chopin did not teach so many professional pianists compared to Franz Liszt, and Liszt's school was inherited by many important Russian pianists in the early nineteenth century, and today's piano technique got improved by them, Chopin's method has been lost today. Some parts of the unfinished 'Piano Method' by Chopin were published by the French pianist Alfred Cortot (1877-1962), who possessed a draft of the 'Piano Method'. Unfortunately it includes misreadings and modifications by him. Jean-Jacques Eigeldinger collected massive letters by Chopin and people involved with him and primary sources in his book *Chopin vu par ses Elèves* (1979). And finally, The Chopin Institute in Warsaw has published The National Edition, which is the most important 'Urtext' so far, as well as releasing many recordings by original instruments in Chopin's period (Graf, Pleyel, Erard). They also recently held the masterclass for period pianos in Radziejowice, with important fortepianists. It seems we are at an interesting moment in discovering a new style of playing Chopin on historical pianos. In this research, some basic technical components will be picked up mostly from Czerny and Chopin's Etudes. Verifying them and doing experiments with them on the piano based on reading his draft and his original fingerlings would be recognitions of seeing differences of popular old technique before Chopin.

Biography

Shintaro Kawahara studied classical piano at the Lucerne Conservatory. He has received several music prizes in Japan and Switzerland, such as: 1st prize at 'Orpheus-Swiss music competition 2013', the 'AOYAMA Music Awards 2010' in Kyoto, Japan, and the 1st prize at he audition of ABC Institute 2009 in Japan. In 2014, he performed in a Ravel Lefthand concerto with James Gaffigan and the Lucern symphony orchestra in KKL concert hall Lucern. His interest in historical keyboards let to his attendance of masterclasses in Radziejowice and Brussels organised by the Chopin Institute, and to lessons with A. Staier. He has been studying the fortepiano with Bart van Oort.

Name
Jan Pieter Lanooy

Main Subject
Organ

Supervisors
Bert Mooiman

Title of Research
Representation of Birdsong within Messiaen's Organ Works

Research Question

How accurately did Messiaen represent birdsong within the 'Communion' of the Messe de la Pentecôte? And how can birdsong be represented on a non-Messiaen organ?

Summary of Results

Birdsong is one of the main characteristics within the music of Olivier Messiaen. Besides a composer and pedagogue, he considered himself as an ornithologist, who traveled all over the world seeking specific birdsong that he incorporated into the majority of his compositions. Messiaen once said that he was the first composer ever to ever 'have made truly scientific and [...] accurate notations of bird songs'. A major musicological question has been: how accurate are those Messiaen bird songs really? Previous research mainly focused on bird cases within his piano and orchestral works. My research rather focuses on birdsong within his organ works, in particular the 'Communion' of the 'Messe de la Pentecôte' (1949-50). Besides a musical analysis, I compare the 'musical' birds to songs of their real-life peers through the use of spectrograms. This research shows that Messiaen had to make musical adaptations before he could incorporate the birds within his music. Furthermore, I make a case study of representing Messiaen's birdsong on an organ that is not typical for Messiaen's music. Messiaen wrote in his score of the 'Communion' prescriptions concerning the use of specific organ stops on a French 19th-20th century organ. However, those stops - and their colors in addition - cannot be found on every organ. In that case, which stops can you take as alternatives? As a case study, I recorded the 'Communion' on a Dutch 18th-century organ. Within this research, I discuss my choices of the organ stops that I used for the birdsong parts.

Biography

Jan Pieter Lanooy (1993) obtained his Bachelor Organ in Rotterdam (with Aart Bergwerff) and The Hague (with Jos van der Kooy). In 2017, he graduated 'cum laude'. He also obtained a bachelor's degree in History at Leiden University, holds a master's degree in Applied Musicology of Utrecht University and Church Music at HKU Utrecht.

Name
Jeong-guk Lee

Main Subject
Baroque bassoon

Supervisors
Donna Agrell, Wouter Verschuren

Title of Research
Becoming a Baroque bassoon player after having studied the recorder

Research Question
How can we transfer knowledge of playing the recorder to the bassoon, and what needs attention?

Summary of Results
When beginning to study the Baroque bassoon, I thought that learning a new instrument would be easier for me than for others, due to the experience and skills I already had accumulated from many years of recorder studies. However, I soon discovered that previously-gained musical and technical knowledge was not always suited to the new instrument. This research project focuses on specific areas facing new bassoon players coming from the recorder, and the transfer of knowledge and experience from one instrument to the other. Issues are categorized into posture, breathing, embouchure and articulation, chosen mainly because of problems I experienced myself. Historical sources providing information about various points are also introduced. Lastly, I compare playing the Baroque bassoon and the recorder practically, demonstrating differences and similarities found in the preparation of a work by Telemann which can be performed on either instrument.

Biography
Born in Seoul, South Korea, Jeong-guk Lee started playing the recorder at the age of ten and finished the Young Talent Program and bachelor's degree at the Korea National University of Arts. He came to the Netherlands in 2011, where he completed bachelor and master studies with Reine-Marie Verhagen at the Royal Conservatoire in The Hague. During his recorder studies in the Netherlands, he became fascinated by the Baroque bassoon and is currently studying it with Donna Agrell at the Royal Conservatoire.

Name
Anders Muskens

Main Subject
Fortepiano

Supervisors
Anna Scott, Jed Wentz

Title of Research
Approaching a Rhetorical Performance of Late 18th Century Keyboard Music from the Declamation Methods of John Walker

Research Question
How can we apply declamatory principles from late 18th century English treatises to historical performance of late 18th century solo keyboard music?

Summary of Results
There is no doubt that the art of classical rhetoric played an important role in the conception and performance of music in the 18th century. In order to better understand how to perform rhetorically in an historically informed manner, an understanding of declamation as it was understood in the late 18th century is key. This thesis uses the written methods of English actor-turned-elocutionist, John Walker, as the basis to proposing a rhetorical approach to late 18th century solo keyboard repertoire. Linguistic concepts of sense, structure, style, and delivery (acting) are likened to analogous concepts in galant music and supported with statements from musical treatises and examples from musical works. Two main performance case studies are considered for comparison: the first linguistic, being Walker's 1787 annotated version of Edward IV's speech from William Shakespeare's 'Richard III'; and the second musical, being the Adagio movement of Joseph Haydn's 1794 Keyboard Sonata Hob. XVI:52. It is hoped that this investigation will not only expand the horizons of the author's solo performances, but will also provide interesting and useful tools for other musicians.

Biography
Anders Muskens began modern piano studies at the age of 4 in Edmonton, Canada. He graduated from the Royal Conservatory of Music, Toronto under the tutelage of Dr. Irina Konovalov. He now studies fortepiano and harpsichord at the Royal Conservatoire of The Hague with Dr. Bart van Oort, Petra Somlai, and Fabio Bonizzoni. He received numerous awards including: 1st place at the Early Music Young Ensemble Competition at the London Exhibition of Early Music 2018 in a duo with soprano Tinka Pypker; and the 'Hofkapelle Elbe-Elster' prize at the 'Gebrüder Graun Prize' 2018 with his ensemble Das Neue Mannheimer Orchester.

Name**Carlos Alfonso Nicolás Alonso****Main Subject**

Baroque cello

Supervisor

Bart van Oort

Title of Research

Cello fingerings in Beethoven times

Research Question

What are the possibilities for fingerings in Beethoven's cello sonatas, and how might our choices influence the result of our performance?

Summary of Results

This research takes you on a half hour trip into the world of the left hand cello technique during late eighteenth and early nineteenth centuries. We will look into the different existing fingerings: left hand position, extensions, shifts, fourth finger and the use of the thumb with the possible explanations. Furthermore, we will map out the background that allowed the cello to emerge as a solo instrument and the consequent evolution of cello technique as well as the emergence of treatises. We will look at the influence of French and German cellists and conservatories in order to understand the spreading of cello technique to professional musicians and evaluate the treatises of the two great cellists close to Beethoven, Jean Louis Duport (1749-1819) and Bernhard Romberg (1767-1841). Moreover, important information about left hand position and fingering is found in printed scores for cello with original fingerings and in contemporary iconography. Beethoven's cello sonatas will be used as a reference to show different historical fingerings, for instance from passages of the cello sonata op. 69. Finally, the influence of the fingering choices on the music result will be discussed.

Biography

Born in Valladolid (Spain), Carlos Alfonso Nicolás Alonso started his musical studies in his hometown, continuing in Salamanca with Aldo Mata. In 2012, he moved to Den Haag to study both classical and baroque cello with Lucia Swarts, Michel Strauss and Roger Regter. He has received lessons from Anner Bylsma, Jaap ter Linden, Richte van der Meer, Bart van Oort, Albert Brüggen, Peter Bruns, Roel Dieltiens and Ferenc Rados. He has won prizes in competitions such as 'II concurso de Interpretación Musical', 'Concurso Diputación de Toledo' and 'Arte Joven Castilla y León'. Amongst others, he performs in the Castilla y León Symphony Orchestra, Ciconia Consort and the Nederlandse Bachvereniging.

Name**Beniamino Paganini****Main Subject**

Maestro al Clavicembalo

Supervisor

Niels Berentsen

Title of Research

Scoring, bowing, ornamentation and (over)dotting in the performance of orchestral and ensemble suites in German-speaking Europe, 1670-1720

Research Question

Regarding scoring, bowing, ornamentation and (over)dotting, in the performance of orchestral and ensemble suites in German-speaking Europe, 1670-1720, what can be learned from French and German primary sources and the ensemble experiments of this research?

Summary of Results

The French influence on German life and music was striking in the second half of the 17th and first half of the 18th centuries. This resulted in a vast amount of so-called 'French suites' in German-speaking Europe. A selection of aspects of the performance practice of those suites, from the rough time-frame 1670 to 1720, constitute the subject of this research. The selected aspects are ornamentation, bowing, scoring and (over)dotting. Those aspects generally raise a lot of questions to modern performers of this music. My research exposition starts with an introduction about the French style in Germany and ends with some general conclusions. In between, the above-mentioned aspects are treated in five chapters of identical structure, starting with the main questions about the aspect and the current knowledge about how the French dealt with it during the second half of the 17th century. Next follows a comparison of these French practices with German ones, based mainly on Georg Muffat's writings. Then, in all but one of the cases, follows a video-recorded ensemble experiment that I organised for this study, after which I draw conclusions. Instead of clear-cut answers, the outcomes of this research are rather ideas and directions, which can inspire contemporary performers of this repertoire.

Biography

Beniamino Paganini (born 1994) is a passionate traverso player, harpsichordist, ensemble leader and young early music expert. He also plays the baroque organ and the recorder. He received his master degrees for traverso (2016) and harpsichord (2017) at the conservatories of Brussels and his bachelor degree in musicology from the KU Leuven, all with great distinction. Currently, he is deepening his ensemble leading skills with the Maestro al Clavicembalo Master studies in The Hague. Beniamino is the artistic director of his ensemble Musica Gloria and performs regularly with various other ensembles such as Il Gardellino, Scherzi Musicali, B'Rock Orchestra and La Petite Bande.

Name
Jose Luis Pino Lagos

Main Subject
Fortepiano

Supervisor
Bart van Oort

Title of Research

The artistic significance of Beethoven's articulation and legato fingerings indications in the light of the late nineteenth century / early twentieth century editorial fingering practices

Research Question

How does editorial fingering, in selected significant editions of Beethoven's piano works, reveal the shift of interpretative paradigms that this music has experienced since the late nineteenth century until the present day? What is the interpretative significance of Beethoven's own fingerings, and what can we conclude if we compare them with late nineteenth century / early twentieth century editorial fingering practices?

Summary of Results

Beethoven's notation of fingerings covered his first published work from 1782, the Dressler Variations WoO. 63, to the four-hand arrangement of the Grosse Fuge from Augustus/September 1826. Why did he have this preoccupation with this technical and musical matter? This research is an attempt to elucidate the interpretative significance of selected fingered excerpts in Beethoven's piano works and to demonstrate that his fingerings exist, first of all, not just to solve technical problems, but as an element absolutely inseparable of accentuation, phrasing and expression, and that Beethoven wrote them in order to make his musical intentions absolutely clear. However, the rise of the nineteenth-century virtuoso/ editor produced a reinterpretation (or misinterpretation?) of Beethoven indications where 'conventionalization' became the standard. This editorial fingering approach shows little to no concern with fingerings as an expressive device relying on musical considerations.

Biography

Jose Luis Pino was born in Chile. He began his musical studies in music theory at the conservatory of the University of Chile. In 2009 he moved to The Netherlands to study Music Education at the Koninklijk Conservatorium in The Hague and after graduating, he followed his interest in early performance practice starting a fortepiano BA under the instruction of Bart van Oort. Currently, he is finishing his master's studies at the same institution.

Name
Chloe Prendergast

Main Subject
Historical violin

Supervisor
Stefan Petrovic, Jed Wentz

Title of Research

Did They Throw Tomatoes? The Performer-Audience Relationship in 18-century England

Research Question

What was the nature of the performer-audience relationship in 18th-century England and how can this influence our relationship with audiences today?

Summary of Results

With the explosion of the public concert in 18th-century England and the ensuing so called 'rage for music', it is clear that concerts were a vital part of the social life of England's elite and burgeoning middle class. What created this experience? What roles did both audience and performers play? How did it differ from the ways in which we encounter classical music concerts in the 21st century? This research explores how 18th-century English music was publicly experienced in paid, secular concert settings. It was quite different from what we might now expect in the same setting, and therefore it engendered a vastly different performer-audience relationship than what we often have today. The concert spaces, audience makeup, and concert etiquette all were contributing factors in creating a varied and highly social experience for concertgoers. The aim of this research paper is to illuminate this experience and explore how something similar might be relevantly created in the 21st century.

Biography

Chloe Prendergast is a violinist originally from Denver, Colorado. She is the artistic director of the Beethoven Festival of the Hague, a member of Holland Baroque and the Butter Quartet, and has performed with groups including the Handel and Haydn Society, Pacific Musicworks, Henry Purcell Society of Boston, Baroque Chamber Orchestra of Colorado, Luthers Bach Ensemble, Collegium Ad Mosam and Arcadia Players. Chloe currently studies at the Royal Conservatory of the Hague with Kati Debretzeni and Walter Reiter. She holds a degree from Willamette University, where she was a Phil Hanni scholar and studied principally with Anthea Kreston and Daniel Rouslin.

Name
Diego Ruenes Rubiales

Main Subject

Harpsichord

Supervisor

Wouter Verschuren, Ricardo Rodríguez Miranda

Title of Research

Courantes pour le clavecin: Historically informed performance of the French Courante for harpsichord during the second half of the seventeenth century following the criteria obtained from the Baroque Dance

Research Question

How can the knowledge and practice of Baroque Dance improve our performances of Courantes on the harpsichord?

Summary of Results

The French Courante is the musical form most frequently found in harpsichord sources from the seventeenth century and also the most fashionable dance in France during that period, being even the dance preferred by the king Louis XIV. This and the particular difficulties in the performances of this musical form attracted my attention. I decided to focus on the Courante during the first important generation of French harpsichord composers (Jacques Champion de Chambonnières, Louis Couperin and Jean-Henry d'Anglebert) who created a new harpsichord style and are close to the time of splendour of the Courante as a dance. In our field of work, as early music performers, we need to have a deep knowledge about the dances of the suite. The rhythmical ambiguities of the French Courante are among the biggest challenges for a successful performance. For solving this and other issues I suggest applying the knowledge that the dance can offer us. During the seventeenth century, music and dance were in close contact, their relationship being both fluent and rich; so, if we are looking for historically informed performances, we must have this connection in mind. My discovery of the historical dance completely changed my way of understanding and performing the music. Based on historical sources and my personal experiences, I consider this research paper to be a good tool for performers.

Biography

Diego Ruenes (Oviedo, Spain) graduated from the Music Bachelor at Conservatorio Superior de Musica de Asturias, under the guidance of Luisa Cambiella and Francisco Pantin (piano) and Aaron Zapico and Jorge Lopez-Escribano (harpsichord) with a first class degree with honours and an 'Extraordinary Final Prize' in both subjects. He moved to The Hague in 2014, where he is currently finishing a master's in harpsichord performance at the Koninklijk Conservatorium with Professors Jacques Ogg, Kris Verhelst, Siebe Henstra and Patrick Ayrtton. Diego has performed around Europe as a soloist and with different ensembles. He also holds a History of Art degree from Oviedo University.

Name
Takuto Takagishi

Main Subject

Baroque Violin

Supervisor

Johannes Boer

Title of Research

Historical bow technique for rapid articulation in the late eighteenth and early nineteenth centuries

Research Question

How should the violin player articulate rapid notes by their bows for late eighteenth-century to early nineteenth-century repertoire?

Summary of Results

Not much has been studied on bow technique for rapid articulation in the late eighteenth and early nineteenth centuries. This is due to the fact that we lack sufficient material about bow strokes during the period, and the corresponding musical style and the types of bows changed drastically. In this exposition, I examine methods for playing rapid articulation by investigating treatises, etudes of the period, and prior research. My analysis of bow techniques includes experimentally playing rapid notes in at least six different ways, and I have recorded each execution. Their proper use depends on tempo, dynamics, character and articulation. Natural bow bouncing and bouncing bow stroke (spiccato) require different techniques, and they make correspondingly different sounds. Spiccato was employed mainly for showing virtuosity and expressing particular emotion in solo pieces, but it is rarely used in orchestra or ensemble repertoire. The pre-Tourte-model bows were not ideally suited to for playing at the point of the bow. Martelé on the upper half of the bow was gradually used from the last decade of eighteenth-century with Tourte-model bows. The benefits of using martelé include gaining evenness of tone, and playing with a low-positioned right arm helps the execution of martelé. The bowstroke for rapid articulation should be decided eventually as demands of music based on these matters.

Biography

Takuto Takagishi (Japan, 1990) studies baroque violin with Ryo Terakado at The Royal Conservatoire of The Hague. He completed his bachelor and master degrees at Tokyo University of Arts, where he studied modern violin with Chiyoko Noguchi. He participated in the Kuhmo Chamber Music Festival, Pacific Music Festival and the Festival Orchestra of the Schleswig-Holstein Music Festival. As an orchestra player, he works with several ensembles, such as Bach Collegium Japan, Orchestra Libera Classica and Yokohama Sinfonietta. He was awarded Shiga Prefectural Cultural Prize for the Next Generation in 2016.

Name
Tiziano Teodori

Main Subject
Traverso

Supervisor
Johannes Boer

Title of Research
Continuum

Research Question

Which paths can be undertaken and which techniques can be used when early music meets electronics?

Summary of Results

At the end of my student journey I found a foundation for bringing together two aspects of my professional life that until now have always been separate; early music and electronic music. This work exists thanks to what I have learned in the last ten years of studying historical informed practice, electronic music and audio engineering. With this research I want to show the process which concerns the experimentation between an early music piece and its sonic and structural development. It is an attempt to let the historically informed practice of early music coexist with its own dedicated electronic set-up. The research is carried out through several experiments recorded in the school, with intent to leave written, video and audio documentations behind as a possible path to be undertaken when dealing with early music and electronic.

Biography

Tiziano Teodori is an historical flutist and electronic musician. He studies Early Music at the Royal Conservatoire while also following courses of the Sonology department. He has performed with several baroque orchestras in the Dutch panorama (Collegium Musicum Den Haag, Collegium Musicum Zandaam, Concerto Valiante) and in festivals such as 'EMFestival Reinken', 'EM Utrecht', 'MABruges', 'Laus Poliphoniae Antwerpen', 'Villa Bossi', 'Antiqua', 'EMF Kamerklanten' and 'Rinascimento suona giovane'. As an electronic composer he focuses on both electroacoustic and sonic art. He released electronic music at 'Attenuation circuit', 'Tempo Reale Festival', 'Periferie artistiche/Regione Lazio'. He produced two post electronics and avant-gard albums with the guitarist Andrea Cauduro as Pollution (electroacoustic ensemble).

Name
Balázs Tóth

Main Subject
Lute, Theorbo

Supervisor
Wouter Verschuren

Title of Research
Application of the Syllables Qualities in Hexachord Solmization on the Renaissance Lute

Research Question

How can we apply the hexachord solmization syllable qualities on the renaissance lute?

Summary of Results

In several sources of the solfeggio that was used in the renaissance and early baroque times, information can be found about the different note qualities on each solmization syllables. It is often explained in these facsimiles how to express the difference between the characteristics of solmization syllables vocally or on wind instruments, but I could not find any direct sources on how to be able to make these differences on the renaissance lute. In this research I have been trying to find solutions for playing according to hexachordal solmization, and doing tests in order to find a functioning method. On this journey I have encountered several problems, which needed to be solved. I managed to figure out most of the cases, but there are some where there was no solution. I have developed a method within the limits of the renaissance lute and the contemporary lute technique for being able to play in this spirit. In the presentation I would like to demonstrate all the problems, my solutions, and the limits I have faced through talking about them and playing the lute.

Biography

Balázs Tóth was born in Hungary, where he also started to play the classical guitar. After switching to lute and theorbo he is currently finishing his master education in the Koninklijk Conservatorium in the Hague, coached by Mike Fentross and Joachim Held. Besides the projects with the conservatory he is plays regularly with the ensembles La Picara, Vanarella and the Capella Estense.

Name
Sophie Wedell

Main Subject
Historical Violin

Supervisor
Bart van Oort

Title of Research

Offences against the beat: The application of tempo rubato in string quartet performance of early 19th century repertoire

Research Question

How was tempo rubato applied in string quartet performance in the early 19th century and how is it related to the structure and affect of a piece?

Summary of Results

Tempo flexibility is an important element of an expressive performance that captivates the audience and conveys the individual characteristics of a certain piece. While an abundance of research has been conducted on the history and application of different types of tempo rubato on various instruments, this aspect of chamber music performance has not received much attention so far. Few sources address the issue with respect to string quartet performance and the existing sources on orchestral playing could give the impression that tempo rubato was hardly used at all in chamber music. We do however find very detailed descriptions of this expressive means in keyboard treatises, such as the piano methods by Carl Czerny and Daniel Gottlob Türk. Taking into account such factors as the way the four parts interact with each other and the affect of a piece I attempted to find parallels between keyboard and chamber music performance and integrate them into a larger context of how tempo rubato was used at the time. I then chose musical examples of three different composers that I could apply my findings to and recorded my interpretations of these pieces on audio to document the outcome.

Biography

Sophie Wedell holds a bachelor's as well as a master's degree in modern violin from the School for Music and Drama Hannover and is currently studying historical violin at the Royal Conservatoire of The Hague with Kati Debretzeni and Walter Reiter. She is a member of the Orchestra of the 18th Century as well as a founding member of award-winning Ensemble Arava, with which she performs in concert series and festivals throughout Europe. Chamber music has always been her passion and this research has inspired her to experiment more with expressive devices that were in use in different periods.

Name
Emma Williams

Main Subject
Historical violin

Supervisors
Anna Scott, Clive Brown

Title of Research

The Singing Violin: Portamento use in Franz Schubert's violin music

Research Question

How can late-18th- and early-19th-century vocal techniques influence our way of experimenting with portamento use in Schubert's violin music and how can we reinstate the practice in ways that are relevant for current listeners and players?

Summary of Results

The voice and violin have always shared an intimate connection. My thesis explores this relationship via the music of Franz Schubert (1797-1828). Many fundamental vocal expressive devices, including portamento, have been lost in 'modern' and 'historically-informed' (HIP) singing and violin playing. My thesis aims to (1) understand the historical appropriateness of portamento in Schubert's violin music and how different types of portamento work, (2) examine why the technique was lost, and (3) explore ways of reigniting it in today's musical aesthetic. I first analysed written sources and early vocal and violin recordings, finding clear evidence of frequent and varied vocal and violin portamento use, clear links in portamento use between early-recorded singing and violin playing, and consistency between early-recorded portamenti and written sources from Schubert's time. I then I examined the wider phenomenon of style change in the 20th century and found that both recording technology and general 20th-century aesthetic changes encouraged 'cleanness' and 'repeatability' in music, thereby eradicating spontaneous and unique expressive devices like portamento. Finally, I researched innate emotional responses to music and portamento's importance as an engaging communicative tool, and undertook my own artistic experimentation in early-19th-century music, collaborating with and surveying leading vocal and string 19th-century HIP practitioners to explore ways of making portamento expressive and relevant to modern musical practice and appreciation.

Biography

Australian-born Emma Williams has sung and played the violin from a young age and was inspired to explore early music through singing in choirs. She completed a Bachelor of Music with First Class Honours at the Melbourne Conservatorium of Music (2015), majoring in violin under Monica Curro, and currently studies under Kati Debretzeni and Shunske Sato. Emma plays with leading period ensembles, is co-founder of period string quartet 'ZeeheldenQuartet' and is the Festival and Colloquium Manager of the Beethoven Festival of The Hague.

Vocal Studies

Julia Viridiana De La Cruz Fuello
Boukje van Gelder
Minho Jeong
Marta Lončar
Kun Qian
Yuichi Sakai
Judith Sepulchre
Hao Wang

Name

Julia Viridiana De La Cruz Fuello

Main Subject

Classical singing

Supervisors

Suzan Overmeer, Graham Flett

Title of Research

Seis Poemas Arcaicos by Manuel M. Ponce: A multidisciplinary analysis as a creative outlet

Research Question

How does the cycle Seis Poemas Arcáicos suit Manuel María Ponce's ascription to Mexican Nationalism and how is this relevant to my performance?

Summary of Results

The artistic research discourse is based on what is often described as non-evidential forms of information. The aforementioned forms are literature, revelation through personal experience and artistic evidence. In opposition to this type of research exists what artistic researchers often call scientific research or critical method if it comes to humanities. The aim of scientific research is objectivity and reliability. Performers are supposed to work with the information resultant of both scientific and artistic research. Documentation of the performer's creative process and musicological knowledge is supposed to be part of an artist professional practice. This thesis deals with the task of proving we can reconcile both types of research while discussing Manuel M. Ponce's work and his ascription to Mexican Art Nationalism and to document the impact of this information in my performance.

Biography

Julia De La Cruz is a second-year master's student in Voice Performance at the Koninklijk Conservatorium Den Haag. She received a bachelor's degree in Opera, Oratorium and Concert from the Conservatorio Nacional de Música in México City. She is interested in music, culture and art history, history theory and 20th century music.

Name
Boukje van Gelder

Main Subject
Classical Vocal

Supervisor
Andrew Wright

Title of Research
I'm Nobody, who am I

Research Question

How can a deeper understanding of the variety of voices in three settings of Emily Dickinson's poem 'I'm Nobody!' give insight in the possible interpretations of songs with respect for the interpretations that are visible in the choices of the composers?

Summary of Results

Emily Dickinson's poetry can be hard to understand the first time you read it. How then can the artist communicate an Emily Dickinson poem in a song in a way that an audience grasps the meaning the first time? For that reason, you need to define who you are on stage and what you want to communicate. But what do you communicate on stage when your first sentence is 'I'm Nobody!?' This research turns Nobodies into Somebodies and the other way around by looking at the voices (the characters) that are present in the poems of Emily Dickinson, specifically the poem 'I'm Nobody!'. Who speaks to whom? The research makes a journey from Emily Dickinson to scholars who write about her, composers who make songs on her poems and in the end to the performer, who, with all these people in her mind, communicates the poem and the song to the audience. Finally, the voices in the poem become defined as various characters that can be performed on different settings of 'I'm Nobody!' by Ernst Bacon, Nick Raspa and Lori Laitman. From something vague and ungraspable, the poem and its voices become very concrete and close to our own daily lives.

Biography

Mezzo soprano Boukje started singing as soon as she could speak. After obtaining her bachelor's in history at Utrecht University, she decided that she wanted to explore as much as possible about singing. In 2017 she graduated from the Fontys Conservatory in Tilburg and started her master's studies at the Royal Conservatoire. Currently, she studies with Catrin Wyn-Davies. Boukje performed as a soloist in different concerts. For example, she sang the alto solos in Bach's St Matthew Passion, Haydn's Stabat Mater, Rossini's Petite Messe Solennelle. She also sang the role of Hänsel in the staged opera of Hänsel und Gretel by Humperdinck.

Name
Minho Jeong

Main Subject
Early Music Vocal

Supervisor
Niels Berentsen

Title of Research
Bach and Numbers: Analysis of His Church Cantatas through Biblical Numerology

Research Question

What kind of musical and interpretive knowledge could be gained by analyzing Bach's solo alto cantatas with biblical numerology and symbolism?

Summary of Results

Many years of singing religious texts, especially those of Johann Sebastian Bach (1685-1750), as a counter tenor made me question if there were other methods of interpreting Bach's music beyond focusing only on musical affects or harmonies. Among the many interpretative methods, I became interested in biblical numerology, interpreting numerical values with religious symbolisms, and was motivated to research the relationship between biblical and musical numeric symbolisms in Bach's church cantatas. As many of his writings show, Bach's music is deeply rooted in the Lutheran faith and Protestant traditions, and a detailed biblical approach would serve as one of the many good ways for the performer to deepen his or her understanding of Bach's music and to enrich the interpretation in performance. The discovery of numeric insights in Bach's church cantatas helped me to better understand and interpret his emotional expressions and depth of faith. I believe this knowledge will be useful for other performers in making a musical interpretation more compelling and communicative. The objective of this research exposition is to suggest biblical numerology as a method to analyze and understand J.S. Bach's church cantatas and to reveal Bach's theological intentions by analyzing the correlation between the biblical and musical numeric values found in his solo cantatas for alto (BWV 82, 169) and how they apply in our understanding of the biblical symbolism in the text and the music.

Biography

Minho Jeong made his countertenor debut in 2012, singing the alto-arias in Bach's h-moll messe with Bachsolisten Seoul, conducted by Masaaki Suzuki. Since then, he has performed numerous Bach Cantatas and Passions with renowned artists such as Peter Dijkstra, Masaaki Suzuki, Gerd Türk, and Sigiswald Kuijken. In 2016, his passion for Baroque music brought him to Europe to study at the Royal Conservatoire of The Hague.

Name
Marta Lončar

Main Subject
Classical singing

Supervisor
Bert Mooiman

Title of Research
Singing in Flow

Research Question

How can a classically trained singer enhance the quality and efficiency of his/her practice sessions with the focus on specific short-term goals and their execution in the context of preparation process of a music composition, using the tools from the book Quality practice by Susan Williams and the principles of the psychology of flow by Mihaly Csikszentmihaly?

Summary of Results

If the quality of our performance depends on the quality of our practice, then it is necessary to work on the practice process itself. With this research I wanted to find out how better management of short-term goals in my preparation process would influence the quality of the process. According to what I have learned and experienced during my entire music education, I created a series of ten worksheets with specific, more or less usual exercises. With the help of the tools and exercises from the Exploration, External focus, Audiation chapters of the book Quality practice by Susan Williams and principles of flow according to Mihaly Csikszentmihaly I enriched the content of the worksheets and improved their execution. Not only was the process of creating the worksheets enjoyable; my practice sessions also became more exciting, time saving and voice saving. I started feeling as the owner of my practice time and its content and I come out of my practice room with a feeling of achievement and satisfaction.

Biography

After finishing her music theory studies at the Music Academy Zagreb in 2007, Marta Lončar taught music theory subjects in music schools. She also sung with the Vocal Ensemble Antiphonus (2008-2014), performing a wide range of repertoire, from medieval to contemporary music. From 2004 until 2014 she took private singing lessons in Croatia. In 2017 she obtained a degree in baroque singing from The Royal Conservatoire in The Hague, where she is currently enrolled in the master program of classical singing. During her studies in The Netherlands she participated in many beautiful projects, both as a soloist and as a choir singer.

Name
Kun Qian

Main Subject
Classical Singing

Supervisor
Suzan Overmeer

Title of Research
Verdi meets China

Research Question

How can I, a baritone singer, use Verdi style Vocal techniques to achieve excellence when performing 'The Savage Land', a Chinese Contemporary Opera?

Summary of Results

The baritone has become an indispensable part of Western opera. The baritone's character is molded into all kinds of vivid artistic images, enabling it to play a very important role in opera, even as a protagonist. The development of baritone singing enriches the innovation of opera form, structure and subject matter. During my studies in Holland, I learned to sing the baritone in Western operas and artistic songs. In the future, I would like to perform Chinese opera when returning to China. However, the development of Chinese contemporary opera baritone is not mature enough, leaving little space for the baritone singers. I hope to explore how baritone can play a better role in Chinese contemporary opera through comparison of Chinese and Western male baritone. This is of certain significance to the future practice. With the passion for baritone voice, combined with my singing practice and accumulated theory in recent years, I have preliminary ideas on Western and Chinese Opera. My research is based on analysis and comparison of the singing skills of Western opera and Chinese contemporary opera, some background and culture, and mainly analyzes how western opera singing skills can be incorporated into Chinese contemporary operas. I chose the form of a research paper, because I would like to share new or expanded knowledge with people by doing an in-depth research.

Biography

Kun Qian is 28 years old. He comes from China and studies classical singing at the Royal Conservatoire of The Hague in The Netherlands. He is a Baritone. He has been in The Netherlands for almost three years now, and has joined the American Protestant Church for the choir. He has also performed in school projects, such as Stabat Mater and The King Jephthe.

Name
Yuichi Sakai

Main Subject
Baroque singing

Supervisor
Inês de Avena Braga

Title of Research
Choosing between German and Italian pronunciation of Latin with the help of sound spectrogram

Research Question
If the focus is on keeping a rich resonance, how can singers choose between different pronunciations of Latin?

Summary of Results
Creating a rich vocal resonance while singing in Latin was the departure point for this study. Presently, there is no proof for which way of pronouncing creates the most amount of resonance. In order to determine which pronunciation is best for keeping a rich resonance, especially from a position that addresses the acoustic and physical properties of sound, I analyzed recordings of vowels using sound spectrogram to determine which ones best create resonance. Italian pronunciation of Latin is the most commonly used nowadays, however, German and French pronunciations could give people a very interesting perspective. For now, I focused primarily on comparing Italian and German pronunciation, ignoring French pronunciation in order to create a stronger focus. After analyzing the recordings using sound spectrogram, I found out that Italian pronunciation is better to keep a rich resonance in general. However, a singer should be aware of voiced and unvoiced consonances, as an unvoiced consonance can create much less resonance. In the results chapter I presented the amount of resonance of each vowel with the measured frequency. These observations indicate that singers would benefit from following the Italian pronunciation of Latin if their goal is to keep a rich resonance, unless the conductor or director wants another specific type of pronunciation. These results will hopefully provide more insight into this topic and give singers better informed possibilities to choose from.

Biography
Yuichi graduated in 2011 from Tokyo National University of the Arts with a degree in Music. He worked as a freelance singer in Japan from 2013-2015, during which time he undertook various solo engagements of early music repertoires. Since embarking upon the Early Music Performance Course at the Royal Conservatoire The Hague, Yuichi has studied with Rita Dams, Jill Feldman, Peter Kooij, Robin Blaze, Pascal Bertin and has participated in several productions with Michael Chance. He has also performed sacred repertoires directed by Charles Toet, Mike Fentross, Guy van Waas, Jan-Joost van Elburg, Fabio Bonizzoni and Patrick Ayrton.

Name
Judith Sepulchre

Main Subject
Early Music Vocal

Supervisor
Bert Mooiman

Title of Research
Monteverdi's 'lamenti' and 'lettere amorse' and the pre-existing art of declamation

Research Question
Should the interpretation of Monteverdi's 'lamenti' and 'lettere amorse' be closer to the pre-existing art of declamation?

Summary of Results
Nowadays, Monteverdi has become so sacred to the early musician, that we are afraid of disturbing his art in our interpretation of his written down musical lines. So we stick to what is written, respecting every pitch, every note value, and God forbid we change the tactus! For a lot of Monteverdi's music, this is a respectable approach. However, when it comes to the interpretation of his lamentations (lamenti) and love letters (lettere amorse), one asks themselves whether it should perhaps be done in a more declamative way. These two genres are composed in the 'stile recitativo' and carry so much unrepeated text that it seems almost improbable that one should approach these compositions from the notes rather than from the poetry. If the 'seconda pratica' is the beginning of the reign of the text over the harmony in the composition process, then why not adopt this same concept in the interpretation process? Throughout this research, I will first observe the historical context of these two genres and their connections with the world of the Commedia dell'Arte. I will then discuss the very delicate question of the tactus. And finally, I will attempt to interpret a couple of Monteverdi's compositions, basing myself on the declamation skills of a Commedia dell'Arte specialist with whom I worked closely.

Biography
Judith Sepulchre is a Belgo-Canadian soprano who finished a bachelor's in classical singing at the Conservatoire of Maastricht (with a minor in choir conducting) before starting a master's in early music singing at the Royal Conservatoire of The Hague. As a solist and chorist, she has performed various repertoires going from medieval to operetta, but has a particular interest for early 17th century Italian repertoire, which she has been studying in depth with the help of Italian experts (both in the world of music and of the Commedia dell'Arte).

Name
Hao Wang

Main Subject
Classical singing

Supervisor
Enno Voorhorst

Title of Research
The tenor in Puccini's operas

Research Question
What make Puccini's operas special? How to sing tenor's arias in Puccini's operas?

Summary of Results
Giacomo Puccini was a great famous Italian composer. His works are widely known for the smooth quality of the vocal lines and characteristic vividness of its music. In my research, I want to find out how to sing the tenor roles in Puccini's operas. I divided my research in two parts. The first part analyzes the style and characteristics of tenor arias in Puccini's operas. For the second part I chose two representative arias from two different operas. The first one is E Lucevan le stelle from Tosca, and the second one is Che gelida manina from La bohème. I will discuss in detail the experience of singing both arias in a concert setting and will compare them based on the result. I will compare a video recording of my singing before I did my master research, and will present the singing through live demonstration.

Biography
Hao Wang is a tenor from China, born in 1994. Hao Wang graduated from the Nan Jing University of Arts, where he studied classical singing with famous Chinese tenor Yujian Wang. When Hao Wang finished his bachelor's, he went to Italy join a lot of master classes with famous soprano Elizabeth Norberg-Schulz. Now he is a master's student in the Royal Conservatoire of the Hague, where he studies with bass-baritone Frans Fiselier.

Conducting Departments

Paul van Dalen
Thomas Goff
Leonard Kwon

Name
Paul van Dalen

Main Subject
Wind band Conducting

Supervisor
Jarmo Hoogendijk

Title of Research

Are my hands able to speak as well as my mouth?
(‘70% can you show, 30% must you speak’ - Herbert von Karajan)

Research Question

How are conducting techniques used for musical purposes within the different types of conducting?

Summary of Results

The format for the presentation of my research is the exposition. With this kind of format I can show the outcomes and conclusions of my research in a lot of different ways. Some important conclusions were: 1) The way you make movements with your arms and hands contains a lot of musical information and has a lot of expression. Most of the time conducting technique is taken as too technical or too abstract by some conductors or conducting students. 2) With choir conducting, the goal of conducting technique is to bring the musicians (singers) together in sound and musical movements. 3) The orchestral conductors spoke more about music and the mental way of making music than the other two types of conducting. 4) A very important aspect of the conducting technique with a choir is the presence of the text. 5) A choir conductor is much more in the sound and together with the sound of the choir, while an orchestral conductor is ahead of the sound. 6) With choir conducting you need to support the breath with your conducting technique more than with an orchestra. 7) When conducting with your whole body, the focus sometimes is on a specific part of your body. As conductor you need to choose what you want to focus on. 8) For me personally, I could use the shape of my hand in a much more varied way. I need to develop and use this technique more often.

Biography

Paul van Dalen (1993) was born in Hierden, The Netherlands, and started to play music at age 10 as a percussionist. After high school he studied percussion for one year and then switched to studying wind band conducting. During his bachelor’s, Alex Schillings was his main teacher, and he still is. In 2017 Paul finished his bachelor’s studies with a big concert together with two friends. In this concert, different types of art were combined. Paul works as conductor for Brassband Schoonhoven-B and wind band Crescendo Ommen.

Name
Thomas Goff

Main Subject
Orchestral Conducting

Supervisor
Suzan Overmeer

Title of Research

‘A Universal Language’? - Challenges of crossover music-making

Research Question

What are the principal challenges of preparing cross-genre collaborations, what do those challenges say about the respective musical cultures, and how can the conductor/arranger mediate and resolve those challenges most efficiently?

Summary of Results

This research project explores the process of collaboration between musicians of traditional classical training and musicians working in pop, jazz and folk genres. It focuses on the role of the conductor/arranger and investigates how they can best act as a mediator between distinctive musical traditions, bringing together performers who effectively speak different languages. My musical activities span different genres within the jazz, classical, and pop worlds, as a multi-instrumentalist, songwriter and composer/arranger. As a conductor, it was natural for me to investigate the artistic possibilities and practical limitations of projects where these worlds meet. I did this primarily through interviews with six musicians from various backgrounds: Joe Duddell, Frank Veenstra, Clark Rundell, Tim Kliphuis, Bart Schneemann and Rob Moose. I supplement these interviews by engaging with secondary literature. This literature is primarily focused on the differences in training of classical and jazz artists. When reflecting on the challenges that crossover projects present, musicians will naturally be led to ask what those challenges say about the musical culture that they belong to. The research also includes reflections on my recent experience conducting parts of Mark Antony-Turnage’s Blood on the Floor with the Noord Nederlands Orkest. Scored for jazz quartet and chamber orchestra, this masterpiece is perhaps the beginning of a canon for orchestral-jazz crossover music, and my approach to preparing the performance was closely linked to the progress of my research and the accompanying interviews.

Biography

Thomas Goff (born 1992 in the UK) studies on the National Masters Orchestral Conducting program in The Hague and Amsterdam, and works as an assistant conductor with many orchestras across The Netherlands. Recently he has had masterclasses with Valery Gergiev and Daniele Gatti, and concerts with Manchester Camerata and Het Noord Nederlands Orkest. Thomas’ music-making is multi-faceted: he is active as a composer, having composed and produced scores for several independent films; as a cellist, particularly interested in contemporary music; as a guitarist and songwriter, and as a jazz pianist.

Name
Leonard Kwon

Main Subject
Orchestral Conducting

Supervisor
Pete Saunders

Theory of Music Department

Pim Witvrouw

Title of Research

A Case Study on the Influence of Historical Informed Performance Practice in Modern Orchestra: Nikolaus Harnoncourt and the Royal Concertgebouw Orchestra from 1975 till 2013

Research Question

How did Nikolaus Harnoncourt apply his method and develop the sound culture of RCO with his HIP approach?

Summary of Results

As a recorder player I mostly studied and performed early music. So in my early stage of music making, I was able to understand and appreciate the beauty of western classical music performed on period instruments. After some time I also was able to learn that with an adequate approach, some musicians were able to realise the composers musical spirit and ideas even without the period instruments. Nikolaus Harnoncourt was one of those musicians. My goal is to understand how Harnoncourt was able to perform with Concertgebouw Orchestra in historically informed way without falling back on dry musicological rules.

Biography

Leonard Kwon, born in the U.S.A. and raised in South Korea, studied recorder and musicology at Seoul National University of Arts. He was so deeply inspired by the early music movement and conductors such as Frans Brüggen and Nicolas Harnoncourt, that he moved to the Netherlands and received his degree in recorder at the Royal Conservatoire of the Hague and orchestral conducting at Amsterdam Conservatory. Lately he was the assistant conductor for four productions with Dutch National Opera Academy and was one of the three selected candidates to work with Orchestra of the 18th century during the young conductors project.

Name
Pim Witvrouw

Main Subject
Music Theory

Supervisors
Paul Scheepers, David Kuijken

Title of Research
Towards an integrated method for practicing: internalizing the composer's language

Research Question
In which ways can we use the outcome of an analysis to develop a practice method focused on learning the general musical language of a score, instead of just memorizing the right notes?

Summary of Results
Musicians who could very well play, improvise and compose wrote down the majority of repertoire, which we encounter as Western classical musicians. In conservatories and music schools often an attitude towards classical music is developed from a narrower point of view: learning and performing a score. There are extra classes in solfeggio, harmony, improvisation, analysis and counterpoint. However, the reality is that, for most students these subjects are not connected to their practice as instrumentalists. As a pianist, I don't use all the resources I have as a theorist, and there seems to be a separation between these two practices. Might there be a different way to start practicing a classical work? For the purposes of my research I have chosen one piece as a case study: the first movement of Beethoven's piano sonata n. 31 (op. 110, in A flat major). First I analysed the movement and then I looked at what I can do with the data generated from the analysis. I developed some exercises in order to prepare one for studying the actual work. These exercises could bring theoretical knowledge and improvisation skills into the instrumental lessons and give the player a deeper insight into Beethoven's harmonic language and use of formal structures. Further research is necessary in order to work out these exercises for more repertoire of all levels, styles and even instruments. It is my intention with this research and future work to bring music theory and activities in the practice rooms of musicians closer together.

Biography
Pim Witvrouw began his professional music studies at the Young Talent Department of the Lemmensinstituut in Leuven (Belgium) where he studied piano with Stefan Celen. He continued to study in the Netherlands at the Utrecht Conservatory, where he studied with Paolo Giacometti. In addition to this he studied musicology at the University of Utrecht. Pim is currently engaged giving piano lessons and music theory classes at the CKV-Almere. Since September 2018 he also teaches music theory at the Conservatory of Zwolle. In recent years he performed a solo program devoted to works of J.S. Bach.

External committee members

Michaela Ambrosi
Stephen Broad
Astrid Elbek
Dr Christina Guillaumier
Professor Scott Harrison
Stefan Heckel
Claire Holden
Jacques Moreau
Emlyn Stam
Barbara Maria Willi



Michaela Ambrosi is a flute, traverso and recorder player, music teacher and researcher. She graduated from her studies of modern flute (Jan Riedlbauch) and recorder (Jakub Kydlíček) at the Prague Conservatory. Michaela holds a Bachelor's degree from the Charles University in Prague (Jana Semerádová) and both Bachelor's and Master's degree in traverso playing from the Royal Conservatory in The Hague (Kate Clark, Wilbert Hazelzet). Within the Erasmus Programme, she also studied at the Conservatorio in Verona and at the Mozarteum in Salzburg (Marcello Gatti). Recently, Michaela completed her PhD studies at the Janáček Academy in Brno (Barbara Maria Willi) where she has the honour of being the first ever tutor for the historical flutes. She also enjoys teaching the recorder at the Brno Conservatoire. Michaela performs as a soloist, chamber musician and an orchestral player both at home and abroad.



Professor **Stephen Broad** is an islander in exile, researcher, teacher, community conductor and occasional broadcaster. He studied at the University of Glasgow, where he won prizes in music and physics, and undertook a DPhil in Historical Musicology at Worcester College, Oxford with the late Robert Sherlaw Johnson and with Annegret Fauser. He is Director of Research and Knowledge Exchange at the Royal Conservatoire of Scotland. Just as Stephen's studies were multidisciplinary, so his research interests similarly span a number of fields. Stephen has a wide teaching experience in higher education, and supervises a number of doctoral students pursuing research and artistic doctorates.



Astrid Elbek is a jazz and world music musician and composer whose main instrument is the piano (and other keyboards). In 1980, she graduated in General Music Pedagogy from the Royal Academy of Music (RAMA), Aarhus, with majors in piano and ensemble teaching. In 2016, she also completed a 3-year professional master program in 'sustainable co-creation – practicing presencing' with prof. Steen Hildebrandt, Otto Scharmer, Arawana Hayashi, Michael Stubberup and others. As a musician, she is active in bands such as Shit & Chanel, the Holger Laumann Band and the Ed Jones Band. As a composer she had the musical leadership of the musical 'Dagdrømmerbanden' at Aarhus Theatre in 1987, as well as of 'Ældevild', Svalegangen 1997. She is a member of a wide range of (educational) boards. Since 2010, she is Head of Development at the Royal Academy of Music (RAMA), where she has had many different roles since 1982, including that of Vice Principal.



Dr Christina Guillaumier is a musicologist, pianist and writer on music. She is currently Head of Undergraduate Programmes at the Royal College of Music (London), a Creative Director of ICON, and a Senior Fellow of the Higher Education Academy. She is a musicologist and pianist specialising in Russian music, opera, interwar Paris and music education. Forthcoming key publications include 'The operas of Sergei Prokofiev' (Boydell and Brewer, 2019), as well as an edited collection of essays entitled 'Rethinking Prokofiev' for Oxford University Press, 2019. At the Royal College she supervises several doctoral students working in these areas. More information about her work can be found at www.christinaguillaumier.com.



Professor Scott Harrison is a graduate of Queensland Conservatorium and the University of Queensland. He has experience in teaching music in primary, secondary and tertiary environments. Performance interests and experience include opera and music theatre as both singer and musical director. His teaching areas focus on pedagogy, research design and gender. His major research areas are music and wellbeing, vocal education, music teacher education and masculinities and music and he has been awarded grants in the areas of pedagogy, music and health and employability. He has published extensively in these fields.



Stefan Heckel was born in Graz, Austria. He graduated with a Master in Jazz Piano from Graz Music University and a postgraduate Diploma at the Royal Academy of Music in London. His artistic projects focus on crossing musical and social borders between cultures from Europe, the Balkans and the Middle East. He is a Senior Lecturer at the Jazz Department of Kunstuniversität Graz. He was chairman of the AEC Pop&Jazz Platform from 2012-2017 and is currently a member of the AEC working group for Diversity, Identity & Inclusiveness. He received the Composition Award of Jerusalem's Al Quds University and the Austrian Harry Pepl Jazz Award. More information about his work can be found at www.stefanheckel.at.



Claire Holden is a professional period instrument violinist and has been a member of the Orchestra of the Age of Enlightenment (OAE) since 2000. With OAE, Claire has performed and recorded a vast range of Baroque, Classical and Romantic repertoire. In addition Claire regularly plays with other period instrument ensembles including The Sixteen, Florilegium, Steinitz Bach Players and Collegium Musicum 90. Having been awarded an AHRC Fellowship in the Creative and Performing Arts in 2010, Claire spent 4 years at Cardiff University researching early nineteenth-century violin playing and lecturing on historical performance before joining the music faculty of Oxford University in 2014. Claire teaches Historical Performance at the Royal Academy of Music, London and has given lectures, workshops and masterclasses and coaching projects in many European conservatoires and universities.



Pianist **Jacques Moreau** was a post-graduate at Paris Conservatoire. Alongside artistic activities, he was a teacher in pre-college music schools in France, the Head of Music department in Lyon Conservatoire (CNSMD), and is currently Head of Lyon Cefedem, a higher education institution training instrumental and vocal teachers. He is currently a Council Member of the AEC. Since 2007, he advises the 'Princess Galyani Vadhana Institute of Music' in Bangkok, created in 2010. He was awarded a Master for Research Institution administration by Lyon University. He is also an expert for international accreditation procedures (Belgium, Kazakhstan, Spain).



Violist **Emlyn Stam** is active as a chamber musician, soloist, pedagogue and performance researcher in the Netherlands and internationally. Since 2014 he has been artistic director of the New European Ensemble, an international ensemble for contemporary and 20th century music.

As a soloist, Emlyn Stam has made numerous appearances for Dutch radio and television. His many chamber music performances have included concerts with the Parkanyi Quartet and regular appearances with the Ysaÿe Trio, of which he is a founding member. As a teacher, Emlyn regularly gives masterclasses in both viola playing and chamber music. He currently teaches at the Fontys University for the Arts in Tilburg. Emlyn is an active music researcher and is currently working on his doctorate at the Academy for Creative and Performing Arts at the University of Leiden. His research focuses on late 19th and early 20th century performance practices.



Barbara Maria Willi is a Czech-German harpsichordist. In 1991 she founded a harpsichord class at the Janáček Academy of Music and Dramatic Arts in Brno. Since 2014, she is head of the Department of Early Music and Organ. In 2006 she attained her Ph.D. with a research on Basso continuo styles in 17th century Central Europe. In 2010 she received her professorship from the hands of the Czech president Václav Klaus. She gained new insights on Early Music by studying with Nikolaus Harnoncourt at the Mozarteum Salzburg, where she finished her postgraduate diploma with excellence in 1995. As a member of the ensemble Prague-Berlin, she is working with members of the Berlin and Prague Philharmonics. Her research work focuses on basso continuo sources of the 17th century and Lieder repertory of Czech composers of the late 18th century hand (Josef Rösler, Jan Hugo Voříšek, Leopold Koželuh).

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 assessment criteria on the "AEC/Polifonia 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.

Assessment criteria for master research presentations according to international standard

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

- Knowledge and understanding of repertoire and musical materials

At the completion of their master's studies, through individual in-depth research and study, students should have acquired comprehensive knowledge of Principal Study repertoire.

- Knowledge and understanding of context

At the completion of their master's studies, students should have a profound understanding of the interrelationship between their theoretical and practical studies and should have a sense of how to use this knowledge to strengthen their own artistic development.

At the completion of their master's studies, students are expected to have extended their contextual knowledge, developing it independently in ways relevant to their area of specialisation.

- Verbal skills

Where required, students should be able to demonstrate their command of verbal skills in extended written or spoken presentations.

Assessment Criteria master research Royal Conservatoire

The assessment of the research by the examination committee will be guided by the following questions:

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?

- Contextualisation

Is it clear how the research relates to the (artistic, historical, cultural, theoretical) state of the art in the field of inquiry and to what others have done in this area?

- Methods

Are the chosen methods adequate to answer the questions, issues or problems? And how is musical practice as method employed?

- New knowledge, insights, experiences, techniques and/or devices

Does the research deliver something that we did not know, understand, experience or have?

- Process

Is the research process sufficiently well described or otherwise communicated?

- Outcome

Is the balance between the research process and the (artistic) outcome of the research satisfactory?

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?

For the assessment the following qualitative descriptions are being used:

- excellent
- very good
- good
- sufficient plus
- sufficient
- insufficient
- non-appearance

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, the Head of a department or the Head of Master Research);
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 (researchcatalogue.net).

The paper or thesis must be written in English and adhere to one of the following formats:

a) 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 project. 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 (see page 10) 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 methodology;
 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.
- › Students 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.

b) 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 (see page 10) 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;
 4. an analysis or critical discussion of the findings;
 5. conclusions;
 6. a list of the sources consulted.
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- › Students 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.

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 4 March 2019).



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