

# 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**

23 to 27 March 2020  
09.00 – 18.00  
Studio 1 and Studio 3

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# **Master Research Symposium**

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# Inhoud

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Christina Guillaumier

Stefan Heckel

Khoo Hui Ling

Colin Lawson

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## Preface

Welcome to the 2020 edition of the Master Research Symposium, a showcase of the Master Research Programme of the Royal Conservatoire. Master students from the departments of Classical Music, Jazz, Early Music, Vocal Studies, Conducting and 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: *Gestures and their role in restoring a singer's performance-focus*; *The Prolonged Touch: Finger Pedaling and Legatissimo in Piano Music of Classical and Early Romantic Music*; *The importance of Arundo Donax cane selection for the manufacturers of oboe reeds*; and *How can programming and performance practices be adjusted to facilitate and increase cultural exchange in target demographics?*

The Master Research Programme of the Royal Conservatoire is an intensive course aimed at developing the artistic, entrepreneurship, and research skills of our individual students, enabling them to continue their development in the arts after their studies, be it in a PhD program, or in another capacity in the world of performance and beyond.

Artistic research can take many different approaches and forms, and the results, as can be read in this programme book, are as rich and diverse as our student body. As Head of Master Research, I follow students as they negotiate their way through the programme, and derive satisfaction from observing the personal growth of each student as they gain confidence in their own skills and reflective abilities.

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

Kathryn Cok, PhD – Head of Master Research

## Programme Monday 23 March

<b>Studio 1</b>				<b>Committee</b>					
	<b>Students</b>	<b>Main Subject</b>	<b>Supervisor</b>	<b>Chairman</b>		<b>Jury (supervisor)</b>	<b>Jury 2</b>	<b>Jury 3</b>	<b>Jury (ex.)</b>
9.00 – 10.00	Rinske van Oosterhout	Classical Horn	Pete Saunders	Suzanne Konings		Pete Saunders			Christina Guillaumier
10.15 – 11.15	Marieke Kosters	Classical Violin	Pete Saunders	Martin Prchal		Pete Saunders	Marlon Titre (circle leader)		Christina Guillaumier
11.30 – 12.30	Sergi Chofre Palomares	Classical Horn	Pete Saunders	Suzanne Konings		Pete Saunders			Christina Guillaumier
Lunch									
13.15 – 14.15	Rafael Afonso	Classical Trombone	Tim Dowling	Kathryn Cok		Tim Dowling			Christina Guillaumier
14.30 – 15.30	David Carmona Navarro	Classical Violin	Stefan Petrovic	Kees Tazelaar		Stefan Petrovic	Janet Krause (teacher)		Christina Guillaumier
15.45 – 16.45	Viktoria Valentin	Classical Singing	Gerda van Zelm	Kees Tazelaar		Gerda van Zelm	Frans Fiselier (teacher)		Christina Guillaumier
17.00 – 18.00 (thesis)	Laura Ginström	Ensemble Singing / Classical Singing	Gerda van Zelm	Kees Tazelaar		Gerda van Zelm	Wieke Karsten (circle leader)		Christina Guillaumier

<b>Studio 3</b>				<b>Committee</b>					
	<b>Students</b>	<b>Main Subject</b>	<b>Supervisor</b>	<b>Chairman</b>		<b>Jury (supervisor)</b>	<b>Jury 2</b>	<b>Jury 3</b>	<b>Jury (ex.)</b>
9.00 – 10.00	Léo Marillier	Classical Violin	Patrick van Deurzen	Kathryn Cok		Patrick van Deurzen			Khoo Hui Ling
10.15 – 11.15	Iddo van der Giessen	Organ	Bert Mooiman	Kathryn Cok		Bert Mooiman			Niels Berentsen
11.30 – 12.30	Ricardo Costa Oliveira	Classical Percussion	Gerard Bouwhuis	Kathryn Cok		Wim Vos (circle leader + representative)			Khoo Hui Ling
Lunch									
13.15 – 14.15	Niels-Jan van der Hoek	Organ	Bert Mooiman	Martin Prchal		Bert Mooiman	Bart van Oort (circle leader)		Khoo Hui Ling
14.30 – 15.30	Elia Celegato	Early Music Clarinet	Bart van Oort	Kathryn Cok		Bart van Oort			Niels Berentsen
15.45 – 16.45	Sara Maganzini	Wind Band Conducting	Enno Voorhorst	Wim Vos		Enno Voorhorst			Khoo Hui Ling
17.00 – 18.00	Francisca Prestes Branco Gouveia	Early Music Singing	Bart van Oort	Kathryn Cok		Bart van Oort			Niels Berentsen

## Programme Tuesday 24 March

<b>Studio 1</b>				<b>Committee</b>					
	<b>Students</b>	<b>Main Subject</b>	<b>Supervisor</b>	<b>Chairman</b>		<b>Jury (supervisor)</b>	<b>Jury 2</b>	<b>Jury 3</b>	<b>Jury (ex.)</b>
9.00 – 10.00	Sakura Goto	Baroque Violin	Inês de Avena Braga	Johannes Boer		Inês de Avena Braga			Niels Berentsen
10.15 – 11.15	Tim Braithwaite	Theory of Music	Niels Berentsen	Johannes Boer		Niels Berentsen			Khoo Hui Ling
11.30 – 12.30	Oksana Mukosii	Classical Viola	Anna Scott	Martin Prchal		Anna Scott	Wim Vos (circle leader)		Khoo Hui Ling
Lunch									
13.15 – 14.15	Hannah Jefferies	Classical Flute	Inês de Avena Braga	Henk van der Meulen		Inês de Avena Braga	Marlon Titre (circle leader)		Khoo Hui Ling
14.30 – 15.30	Phoebe Kirrage	Classical Singing	Anna Scott	Paul Craenen		Anna Scott			Christina Guillaumier
15.45 – 16.45	Carlotta Pupulin	Early Music Harp	Inês de Avena Braga	Kees Tazelaar		Inês de Avena Braga	Johannes Boer (circle leader)		Niels Berentsen

<b>Studio 3</b>				<b>Committee</b>					
	<b>Students</b>	<b>Main Subject</b>	<b>Supervisor</b>	<b>Chairman</b>		<b>Jury (supervisor)</b>	<b>Jury 2</b>	<b>Jury 3</b>	<b>Jury (ex.)</b>
9.00 – 10.00	Anna Litvinenko	Classical Cello / Baroque Cello	Karst de Jong	Kathryn Cok		Karst de Jong			Christina Guillaumier
10.15 – 11.15	Imanol Casan Gonzalez	Classical Piano	Inês de Avena Braga	Paul Craenen		Inês de Avena Braga	Wim Vos (circle leader)		Christina Guillaumier
11.30 – 12.30	Masako Awaji	Harpichord	Inês de Avena Braga	Paul Craenen		Inês de Avena Braga			Niels Berentsen
Lunch									
13.15 – 14.15	Mátyás Virag	Ensemble Academy / Classical Cello	Anna Scott	Kees Tazelaar		Anna Scott	Noppakorn Auesirinucroch (student)		Christina Guillaumier
14.30 – 15.30	Anna Lachegyí	Viola da Gamba	Caroline Kang	Monica Damen		Caroline Kang	Johannes Boer	Noppakorn Auesirinucroch (student)	Niels Berentsen
15.45 – 16.45	María Cadenas Rodriguez	Classical Cello	Anna Scott	Kathryn Cok		Anna Scott			Christina Guillaumier

## Programme Wednesday 25 March

<b>Studio 1</b>				<b>Committee</b>					
	<b>Students</b>	<b>Main Subject</b>	<b>Supervisor</b>	<b>Chairman</b>		<b>Jury (supervisor)</b>	<b>Jury 2</b>	<b>Jury 3</b>	<b>Jury (ex.)</b>
9.00 – 10.00	Michele Pazzini	Jazz Drums	Jarmo Hoogendijk	Martin Prchal		Jarmo Hoogendijk	Yvonne Smeets (circle leader)		Stefan Heckel
10.15 – 11.15	Marit van der Lei	Jazz Singing	Yvonne Smeets	Kathryn Cok		Yvonne Smeets			Stefan Heckel
11.30 – 12.30	Elias Lapia	Jazz Saxophone	Jarmo Hoogendijk	Martin Prchal		Jarmo Hoogendijk	Yvonne Smeets (circle leader)		Stefan Heckel
Lunch									
13.15 – 14.15	Lorenzo Ditta	Jazz Piano	Patrick Schenkus	Kathryn Cok		Patrick Schenkus	Yvonne Smeets (circle leader)		Stefan Heckel

<b>Studio 3</b>				<b>Committee</b>					
	<b>Students</b>	<b>Main Subject</b>	<b>Supervisor</b>	<b>Chairman</b>		<b>Jury (supervisor)</b>	<b>Jury 2</b>	<b>Jury 3</b>	<b>Jury (ex.)</b>
11.30 – 12.30	Sanghyun Song	Classical Trumpet	Tim Dowling	Marlon Titre		Tim Dowling			Anothai Nitibhon
Lunch									
13.15 – 14.15	Bernat Gili Diaz	Baroque Bassoon	Wouter Verschuren	Henk van der Meulen		Wouter Verschuren	Donna Agrell (teacher)	Noppakorn Auesirinucroch (student)	Barbara Willi
14.30 – 15.30	Kardelen Buruk	Classical Viola	Karst de Jong	Henk van der Meulen		Karst de Jong	Marlon Titre (circle leader)		Anothai Nitibhon
15.45 – 16.45	Christos Tsogias-Razakov	Classical Oboe	Wouter Verschuren	Suzanne Konings		Wouter Verschuren			Khoo Hui Ling

## Programme Thursday 26 March

<b>Studio 1</b>				<b>Committee</b>					
	<b>Students</b>	<b>Main Subject</b>	<b>Supervisor</b>	<b>Chairman</b>		<b>Jury (supervisor)</b>	<b>Jury 2</b>	<b>Jury 3</b>	<b>Jury (ex.)</b>
10.15 – 11.15	Blanca Martinez Vilanova	Classical Piano	Stefan Petrovic	Johannes Boer		Stefan Petrovic			Anothai Nitibhon
11.30 – 12.30	Irin Prechanvinit	Classical Guitar	Stefan Petrovic	Teunis van der Zwart		Stefan Petrovic	Wieke Karsten (circle leader)		Barbara Willi
Lunch									
13.15 – 14.15	Gyeongdeok Heo	Classical Horn	Pete Saunders	Wim Vos		Pete Saunders			Barbara Willi
14.30 – 15.30	You Kyoung Chang	Classical Saxophone	Pete Saunders	Wim Vos		Pete Saunders			Anothai Nitibhon
15.45 – 16.45	Alex Artavanis	Wind Band Conducting	Johannes Boer	Wim Vos		Johannes Boer			Anothai Nitibhon
17.00 – 18.00	Elisa de Toffol	Early Music Singing	Johannes Boer	Teunis van der Zwart		Johannes Boer			Barbara Willi

<b>Studio 3</b>				<b>Committee:</b>					
	<b>Students</b>	<b>Main Subject</b>	<b>Supervisor</b>	<b>Chairman</b>		<b>Jury (supervisor)</b>	<b>Jury 2</b>	<b>Jury 3</b>	<b>Jury (ex.)</b>
9.00 – 10.00	Kassandra Siebel	Classical Guitar	Susan Williams	Kathryn Cok		Susan Williams	Marlon Valk (student)		Khoo Hui Ling
10.15 – 11.15	Karolina Walarowska	Classical Violin	Susan Williams	Wim Vos		Susan Williams	Marlon Valk (student)		Lina Navickaitė-Martinelli
11.30 – 12.30 (thesis)	Annoes van der Zande	Orchestra Master / Classical Harp	Susan Williams	Paul Craenen		Susan Williams			Khoo Hui Ling
Lunch									
13.15 – 14.15 (thesis)	Christina Kwon	Harpsichord	Kathryn Cok	Paul Craenen		Kathryn Cok	Fabio Bonizzoni (teacher)		Colin Lawson
14.30 – 15.30 (thesis)	Rikki Wolpowitz	Traverso	Kathryn Cok	Paul Craenen		Kathryn Cok			Colin Lawson
15.45 – 16.45 (thesis)	Angelica Meza	Early Music Clarinet	Wouter Verschuren	Teunis van der Zwart		Wouter Verschuren			Colin Lawson
17.00 – 18.00	Aimée Hautvast	Classical Singing	Anna Scott	Kathryn Cok		Anna Scott			Lina Navickaitė-Martinelli

## Programme Friday 27 March

<b>Studio 1</b>				<b>Committee</b>					
	<b>Students</b>	<b>Main Subject</b>	<b>Supervisor</b>	<b>Chairman</b>		<b>Jury (Supervisor)</b>	<b>Jury 2</b>	<b>Jury 3</b>	<b>Jury (Ex.)</b>
9.00 – 10.00	Vittorio Gentilini	Orchestra Master / Classical Trombone	Patrick van Deurzen	Paul Craenen		Patrick van Deurzen			Lina Navickaitė-Martinelli
10.15 – 11.15	Ani Natroshvili	Classical Viola	Liesbeth Ackermans	Paul Craenen		Liesbeth Ackermans			Lina Navickaitė-Martinelli
11.30 – 12.30	Nicolas Roudier	Natural Horn	Bart van Oort	Paul Craenen		Bart van Oort	Teunis van der Zwart (teacher)		Colin Lawson
Lunch									
13.15 – 14.15	Evan Bogerd	Organ	Johannes Boer	Paul Craenen		Johannes Boer			Anothai Nitibhon
14.30 – 15.30	Julie Hasfjord	Classical Singing	Gerard Bouwhuis	Paul Craenen		Gerard Bouwhuis			Lina Navickaitė-Martinelli
15.45 – 16.45	Bram Boesschen Hospers	Classical Clarinet	Patrick van Deurzen	Paul Craenen		Patrick van Deurzen			Lina Navickaitė-Martinelli

<b>Studio 3</b>				<b>Committee</b>					
	<b>Students</b>	<b>Main Subject</b>	<b>Supervisor</b>	<b>Chairman</b>		<b>Jury (supervisor)</b>	<b>Jury 2</b>	<b>Jury 3</b>	<b>Jury (ex.)</b>
9.00 – 10.00	Dorota Matejova	Traverso	Kate Clark	Johannes Boer		Kate Clark			Barbara Willi
10.15 – 11.15	Korneel van Neste	Early Music Singing	Kate Clark	Johannes Boer		Kate Clark			Barbara Willi
11.30 – 12.30	Rosa Alonso Tejera	Ensemble Academy / Classical Clarinet	Wouter Verschuren	Yvonne Smeets		Wouter Verschuren	Wim Vos (circle leader)		Barbara Willi
Lunch									
13.15 – 14.15	Blake Proehl	Fortepiano	Wouter Verschuren	Yvonne Smeets		Wouter Verschuren			Colin Lawson
14.30 – 15.30	Louis van der Mespel	Ensemble Academy / Classical Double Bass	Quirijn van Regteren Altena	Johannes Boer		Quirijn van Regteren Altena			Anothai Nitibhon
15.45 – 16.45	Hongyu Yao	Organ	Bert Mooiman	Kathryn Cok		Bert Mooiman			Anothai Nitibhon
17.00 – 18.00	Joanna Neuschatz	Baroque Cello	Andrew Wright	Kathryn Cok		Andrew Wright	Esther Visser (external supervisor)	Wieke Karsten (circle leader)	Colin Lawson

## Research Abstracts

# Classical Department

Rosa María Alonso Tejera  
Bram Boesschen Hospers  
Antonio Bove  
Kardelen Buruk  
Maria Cadenas Rodriguez  
David Carmona Navarro  
Imanol Casan  
Julia Casañas Castellvi  
Youkyoung Chang  
Sergi Chofre Palomares  
Ricardo José Costa Oliveira  
Vittorio Gentilini  
Arved von Hagen  
Gyeongdeok Heo  
Hannah Jefferies  
Rafael de Jesus Afonso  
Marieke Kusters  
Anna Litvinenko  
Leo Marillier  
Blanca María Martínez i Vilanova  
Louis van der Mespel  
Oksana Mukosii  
Ani Natroshvili  
Rinske van Oosterhout  
Irin Prechanvinit  
Kassandra Siebel  
SangHyun Song  
Christos Tsogias-Razakov  
Mátyás Virág  
Karolina Aurelia Walarowska  
Matthijs van Wijhe  
Annoes van der Zande

### Name

Rosa María Alonso Tejera

### Main Subject

Clarinet

### Supervisor

Wouter Verschuren

### Title of Research

Acting and music performance, what could we learn from each other? How to apply different acting skills to an instrumental performance on contemporary music

### Research Question

What can an instrumental performer learn from actors and from acting skills? Research on acting tools for instrumental players

### Summary of Research

As a clarinet performer, it seems interesting for me how actors work, there are many similarities between actors and musicians, for instance, they work with a script we work with a score, and the most interesting part for me is how they deal with different characters of a piece, how they work from the script on the characters and how they create it doing it personal and realistic on stage. Maybe due to how actors work on drama skills and as a result, they work deeper on affective skills. Through interviews, acting handbooks, and practical work with drama teachers at the stage, I would like to show how to work and deal with acting tools on music performance could improve or at least change the perception of my performance of a contemporary clarinet solo piece. I will show the process through recordings of some acting exercises I did during my research process and I will show the final result comparing two recordings of the piece, one done before the research process start and the final performance.

### Biography

Rosa Alonso was born in Tenerife, the Canary Islands in 1991. She began her musical studies at the age of nine in different wind bands and music schools in Tenerife. Subsequently, she continued studying at the Professional Conservatory of Music of Tenerife while studying the musical teaching degree at the University of Laguna. She was awarded a clarinet bachelor's degree from the Conservatory of Music of Canarias. Currently, she is finishing master at the Royal Conservatoire in The Hague, Netherlands, under the tutelage of Rick Huls that will end in 2020.

**Name**  
**Bram Boesschen Hospers**

**Main Subject**  
Classical Clarinet

**Supervisor**  
Patrick van Deurzen

**Title of Research**  
The repertoire gap: why is there so little attention for 'good' wind band music?

**Research Question**  
What is the relationship between wind bands and modernist repertoire?

**Summary of Research**  
In this research I investigate the reasons why 'good' music for wind bands is incidental instead of the norm. The question of the relationship between modernist music and wind bands is preceded by the issue of the latter's function. The gap between the 'classical world' and that of wind bands is huge, but not so big as we think. Analyzing the whole amalgam of composer, publisher, performer, public and society, I will give an account of the position of wind bands in the big world of music in general. This research is an analysis of the current status of repertoire in the wind band world, its history in general and its historical function in society. I will give an answer to the question of repertoire and also calling for a change of perspective. The artistic outcome consists of a list of wind band repertoire that is fairly unknown but could cope with the masterpieces of the 'classical world' and give an impetus to new works for this medium.

**Biography**  
Bram started clarinet lessons at the local wind band when he was 7 years old. When he entered the conservatory, he discovered a whole new perspective on music. He got experience in symphony orchestras, like the VU-Orkest, Nationaal Jeugd Orkest and the Nederlands Kamer Orkest, and, more importantly, learned to look at music in a different way by getting familiar with the canon of classical music. In 2018 he got into a professional wind band, the Koninklijke Militaire Kapel Johan Willem Friso.

**Name**  
**Antonio Bove**

**Main Subject**  
Classical Percussion

**Supervisor**  
Gerard Bouwhuis

**Title of Research**  
The facilities and the complications of beginner ensembles in the professional life

**Research Question**  
How can a new and unknown ensemble get into the professional world and what are the best ways to promote yourself?

**Summary of Research**  
This research investigates the possibilities we have, as a new ensemble, to enter into the professional music world. We have been executing some experiments with my new percussion trio "XTRO". The outcome of these experiments will show that there are good and bad ways to promote your ensemble. The importance of good and well thought-of programs and repertoire, collaborations with composers, setting up a stage, guidelines how to introduce your group to programmers of venues and the cleverest ways to use social networks are subjects that will be treated in this research. The conclusion of this exposition is a guideline for all those who are thinking about creating a new ensemble.

**Biography**  
Antonio Bove, Italian percussionist, was born in Foggia (1994) where he started his musical studies. At the age of 14 he began his studies in the Conservatoire, participating in a lot of masterclasses and competitions all over the country. After one year abroad for an Erasmus program (Gent, Belgium) he received his diploma with top marks. He is currently studying (Ensemble Academy Specialization) at The Royal Conservatoire of The Hague with Hans Zonderop, Theun van Niewburg, Pepe García, Niels Mefieste and Rob Verhagen.

**Name**  
**Kardelen Buruk**

**Main Subject**  
Classical Viola

**Supervisor**  
Karst de Jong

**Title of Research**  
Building Bridges Through Music

**Research Question**  
How can programming and performance practices be adjusted to facilitate and increase cultural exchange in target demographics?

**Summary of Research**  
The formal concert format has been used for centuries as a means of presenting music to audiences both public and private. While music concerts have been a mainstay in the music industry as a commercial vehicle for generating revenues for some time now, more recently the practice of providing concerts for free or at low cost has emerged as an important form of social outreach. In contrast to traditional commercial concerts, outreach presentations demand unique programming practices in order to achieve their unique goals. During my work with NGOs in countries such as Chile, Jamaica and the Netherlands I have seen the power of outreach programs to foster cultural exchange between peoples of different backgrounds, an effect that I consider profoundly valuable and one of the most powerful that music can offer as a means of driving social change. Through my initiative Music Bridge, I work to induce such social change in my city of residence in the Netherlands, The Hague. Through my programming and marketing practices, I aim to create an environment of inclusiveness and recognition, as well as to offer a path towards understanding and exchange with mainstream Dutch culture.

**Biography**  
Turkish violist Kardelen Buruk began playing the violin at the age of 8, switching to viola at 12. She worked with illustrious artists such as Valery Gergiev, Jac van Steen, Nobuko Imai, Gilles Apap, Gilad Karni, Mikhail Kugel, Garth Knox and many more. She was selected for The Global Leaders Program as one of their Cohort members in 2019 where she traveled extensively throughout Chile and Jamaica, working to increase both the access and the impact of music in disadvantaged communities. She is currently studying viola performance under Mikhail Zemtsov.

**Name**  
**Maria Cadenas Rodriguez**

**Main Subject**  
Classical Cello

**Supervisors**  
Anna Scott, Caroline Kang

**Title of Research**  
An Approach to Romantic Cello Playing in Brahms's Time

**Research Question**  
What are the main attributes of Brahms's Romantic style in music for string instruments, and how can Romantic interpretation techniques be used in Brahms's chamber music repertoire for cello?

**Summary of Research**  
The revolution of sound recording at the beginning of the 20th century influenced classical performance practice, setting definitive interpretations and eradicating more personal approaches to music-making. Many fundamental expressive devices were lost over the years and thus Romantic musical performance was no longer understood in the same way. My research tries to look backwards in time with the aim of exploring the main attributes of Brahms's Romantic style in music for string instruments. I first analysed primary and secondary literature to establish context. Then I examined historical edited cello scores by Brahms, using them to show the different fingerings and slurrings provided by the main cellists of the period, which give us a clear idea about the use of portamenti, for example. Finally, I listened to cello and string quartet early recordings to hear sonic evidence of these techniques, before applying them in Brahms's chamber music for cello. The main outcome I found is that diverse and emotional approaches to music-making made the Romantic period unique. I hope these tools can encourage today's cellists and string players in general to create new, more personal, freer and more creative approaches to playing Romantic repertoires.

**Biography**  
María Cadenas Rodríguez (Madrid, 1996) began her musical studies at the age of five. After finishing her Bachelor studies at the Conservatory of Music of Castilla y León with professor Aldo Mata, she began her Master studies at the Royal Conservatoire with Lucia Swarts and Roger Regter. During these years she has received advice from masters such as Tsuyoshi Tsutsumi, Harro Ruijsenaars, Lluís Claret, Kristin von der Goltz, Jaap ter Linden, Kian Soltani and Roel Dieltiens. Maria was appointed principal cello of the NJO and currently she is following an orchestra master program with the Residentie Orkest.

**Name**  
**David Carmona Navarro**

**Main Subject**  
Classical Violin

**Supervisor**  
Stefan Petrovic

**Title of Research**

The language of jazz violinists applied to works of jazz-inspired composers.

**Research Question**

How can I can recreate the performance style of early twentieth century jazz violin players and incorporate it in my interpretation of Jazz-inspired classical repertory? What kind of expressive tools did the early musicians use? What kind of techniques did they employ? How can this knowledge help me to perform the music by Gershwin and other jazz-inspired composers?

**Summary of Research**

To recreate a performance style of early twentieth century jazz violin players I had to investigate about the violin players of that period. For that, I had to listen the recordings they made. Once selected, I proceeded to transcribe and later to record myself playing trying to imitate their style. Something that I found interesting was their bow technique. Eddie Anthony and Big Bill Broonzy, the violinists that I analyzed, had an excellent rhythm in comparison with their bow control. In the transcriptions I specified the language that they used in the recordings, identifying the largest amount of information that I could use in the Gershwin piece, which I selected for my experiments with performance style. Both of the violinists had features in common like a very rustic bow technique mixed with nice rhythm, and a rich palette of licks performed as fills. In their solos they created a sound which has similarities with the voice. I think it was a great experience and it gave me a broader knowledge to use when I play a piece of Jazz-inspired music.

**Biography**

Born in Badajoz, Extremadura to a musical family, David received his first violin lessons from his uncle Miguel Angel Navarro at five. He studied in Juan Vazquez conservatorio profesional de música until 2011 with Nonna Chamishian. Afterwards, David studied at Conservatorio Superior de música in Badajoz with Olga Vilkomirskaia and simultaneously He played with Orquesta Joven de Extremadura and Orquesta de Extremadura. He is also part of the Nationaal Jeudorkest.

**Name**  
**Imanol Casan**

**Main Subject**  
Classical Piano

**Supervisor**  
Inês de Avena Braga

**Title of Research**

Debussy into Movement: A project connecting music and dance

**Research Question**

How does my playing change while practicing with a dancer?

**Summary of Research**

As a piano student, I am always looking for new ways of music learning. I am very interested in the process from reading a piece to perform it. However, I never thought that it was possible to improve the learning process by introducing other art disciplines as a method. Trying to join up all these problems, I thought that I could create a short spectacle mixing music and dance, where the sound could be explained with the movement. Within this project, I could reach more information about the real meaning of the score, approaching the music in other way. Together with the professional dancer Lien Baelde, we created a choreography based in "La Soiree dans Grenade" by Debussy. I analyzed the recordings of all rehearsals, and I compared a recording before and after the process. According to the results, mixing different art disciplines improves the musical learning process. Furthermore, creating a choreography with a dancer boosts the naturality of a performance, and makes it more organic.

**Biography**

Imanol gained his bachelor's degree at the Conservatori Superior de Musica del Liceu of Barcelona with the highest honours where he studied with Prof. Josep Colom and Enrique Bagaria. He also received lessons from Prof. Pavel Vernikov ad Prof. Lukas Hagen. As a soloist, he played the Mozart Concerto in C Minor with the Wassenaer Orchestra. He also has large experience on stage as a soloist and as a chamber musician, performing in Italy, Germany, Norway, France, and Colombia.

**Name**  
**Julia Casañas Castellvi**

**Main Subject**  
Classical Viola

**Supervisor**  
Susan Williams

**Title of Research**  
Finding my own voice

**Research Question**  
How can I find my own voice through my instrument?

**Summary of Research**  
The researcher explored a way to find her own voice. By practicing free improvisation, she explored new possibilities of her playing and expression as she searched for freedom and development of creativity. This resulted in a generally more free and involved feeling on stage. In addition, body movement courses helped her to be more aware of her body on stage, resulting in a better sound quality. A project was created to address the question of how to create one's own performance that comes from the performer's own voice. The project created was based on the poem *Woman Inhabited by Words* by Guisela Lopez – a poem that was very meaningful to the researcher. In the performance she improvised on the viola; the sound is modified by a computer, and at the same time a contemporary dancer improvised on the music. In this way, the researcher combined her love of dance and of playing music to find a new depth in her performance and performance experience.

**Biography**  
Julia was born in Lleida, Catalonia and started her musical studies at the age of 7 at the Conservatory of Lleida. Then she moved to Barcelona where she graduated of her Bachelor studies in viola with the teacher Ashan Pillai. She is currently doing her Masters at the Royal Conservatoire of The Hague with Mikahil Zemtsov. Julia was a member of the Gustav Mahler Youth Orchestra until 2019, has played with the Sant Cugat Orchestra, Kammer Oper Koeln and The Chambers of Cologne. She is a member of the European Philharmonic of Switzerland.

**Name**  
**Youkyoung Chang**

**Main Subject**  
Saxophone

**Supervisor**  
Pete Saunders

**Title of Research**  
Training Flexibility for Saxophonists by Using Throat and Oral Cavity Exercises

**Research Question**  
What does a saxophonist need to do to gain throat flexibility to accurately perform overtones, altissimo register, glissando, pianissimo dynamics in extreme ranges, large interval leaps and singing while playing?

**Summary of Research**  
This research is a guide to show a way of practicing to increase saxophone player's throat flexibility. It is for students who are not able to control their throat when they play other saxophones which are not their main instrument. The specific skills dealt with in this paper are overtones, altissimo, glissando, singing while playing, large intervals and high and low registers with pianissimo dynamics, because all these techniques benefit from throat flexibility. Many people just study these techniques without understanding the principles. These principles are clearly described, and many exercises are given to develop the skills. Since it is required in most of these techniques to maintain throat flexibility, it is one of the most important areas of study. There are several method books and articles to help with this, but the methods are only focused on physical practice. This research attempts to present a way to practice with balance between mental and physical study.

**Biography**  
Youkyoung Chang is a classical saxophonist from South Korea. She received her bachelor from Sunshin Women's University in Seoul. She has won various awards and given performances in several wind orchestras in Korea as a guest member, as well as teaching young students and also adults. She came to the Netherlands and entered the Royal Conservatoire with a Holland Scholarship. Youkyoung has attended lessons and masterclasses with world-renowned saxophonists such as A.Bornkamp, V.David, J.S.Bunert. Currently, she is studying in the master program with Excellence scholarship and is a student of Raaf Hekkema.

**Name**  
**Sergi Chofre Palomares**

**Main Subject**  
French Horn

**Supervisor**  
Pete Saunders

**Title of Research**

Application of the Jordi Albert method to the study of the French Horn, and the correction of the hesitation in the attack.

**Research Question**

What strategies can one follow to avoid hesitation problems and solve them?

**Summary of Research**

The hesitation in the attack is a disorder of the embouchure process, in which, we do not manage to connect the inspiration correctly with the expiration and production of the sound, creating a sensation of tension in the facial muscles, and that prevents a good first attack. According to the preliminary data, a substantial number of brass musicians have suffered this hesitation in the attack in their life. In this stage many people overcome quickly and by themselves, but there is also large another large group that try to ignore the problem, which usually becomes worse over time and gets more serious. This research contains interviews with different brass musicians who have suffered this problem in their student stage (or later), telling their personal experience and how they overcame their problems with the hesitation. A survey submitted in Spain and the Netherlands has also been conducted in order to find out the knowledge of students and professionals on this subject. Following the working methodology of Dr. Jordi Albert, a planning has been created with different technical exercises to eradicate this difficulty and contribute more solutions to the already existing knowledge of this problem.

**Biography**

Sergi Chofre obtained his bachelor's degree with honours at the Superior Conservatory of Music in Castellon with the teacher Vicente Navarro. After this he decided to move to the Netherlands to study with Jose Luis Sogorb Jover and Herman Jeurissen. He is currently a member of the Spanish National Youth Orchestra, Nationaal Jeugdorkest and Flanders Youth Orchestra. This year he has also done educational work with the theater company Klassiek, doing a national tour to introduce the youngest to the world of classical music.

**Name**  
**Ricardo José Costa Oliveira**

**Main Subject**  
Classical Percussion

**Supervisor**  
Gerard Bouwhuis

**Title of Research**

Theatrical Music for contemporary percussion

**Research Question**

Why is it important for percussion students to learn about theatrical music in their education?

**Summary of Research**

It has nowadays become more and more common for composers, when writing for percussion, to add detailed theatrical elements for the performer to execute to their music. The performer has the task to develop extra skills to perform their music in a convincing way. As of this year, I have asked myself what theatrical skills I should have as a percussionist when performing these kinds of pieces and what important aspects could be effective to interpret the music better and capture the attention of the audience. The first part of my research is about the meaning of theatrical music, looking at the compositions of pioneers like Georges Aperghis, Vinko Globokar or Mark Applebaum and defining the skills that the performer must have in order to perform these kind of pieces, for example the focus of the eyes, precision of the movements and the message transmission. The most remarkable example that shows these aspects, is "Aphasia" by Applebaum. This piece was inspired by a conversation between a friend and Applebaum. I agree that theatrical music for contemporary percussion is important for the education process because it will help students to develop artistic experiences and techniques that we cannot find in another musical genre.

**Biography**

Ricardo Oliveira was born in Portugal in 1995. He is a student of Hans Zonderop, Niels Meliefste, Pepe Garcia, and Theun van Nieuwburg in The Hague. Since living in the Netherlands, he has participated in many masterclasses given by Alexandre Exerpet, Aly D'Nyane Rose, Marinus Kmost, Simone Rubino, among others. He has participated in several orchestras such as the National Youth Orchestra of the Netherlands, the Radio Philharmonisch Orkest and collaborated with groups such as: Slagwerk Den Haag and the Opera Cycle 'Aus Licht' by Stockhausen.

**Name**  
**Vittorio Gentilini**

**Main Subject**  
Classical Trombone

**Supervisor**  
Patrick Van Deurzen

**Title of Research**  
Exploring the advantages of singing technique applied to trombone/brass practice

**Research Question**  
What elements from singing-technique would be beneficial for a trombone-player?

**Summary of Research**  
I have personally experienced that the fact of being able to sing helped me in various ways, both with ordinary life and in practicing music. The study of singing helped me to develop and internalize my own analytical and musical ideas and helped me with the study of the instrument I play: the trombone. Beyond that I was diagnosed in 2013 of hypothyroidism, a condition for which my thyroid was not producing enough hormones. This situation led me to follow a specific therapy including external activities such as meditation, sport and singing. Among these, singing was by far the most effective in solving the problem. I suddenly realized I could partially integrate my therapy with the singing of early music ensuring myself some hormone realizing and experiencing uplifting (similar feelings reached through sports such as running). In this exposition I analyzed some early historical treaties, which explain how the playing style should be a “natural imitation” of singing and why, for any instrumentalist, it was fundamental to master a singing technique before playing. I could also observe and analyze modern trombone and singing practice, establishing five common points between the two. I will provide a practicing tip for each of the points and make two controlled recording experiments on *Messa di voce* and the “speaking sound” to observe and compare the tone production of the voice of a singer and the sound of my trombone.

**Biography**  
Vittorio Gentilini graduated in 2015 from the conservatoire Luca Marenzio, Brescia under the guidance of Guido Delmonte and Lauro Bassi. Since 2015 he is studying in The Hague with Pete Saunders, Tim Dowling, Sebastiaan Kemner and Charles Toet and Catherine Motuz for Baroque Trombone. In September 2018 he played for the Utrecht Oude Muziek Festival. From 2018 to 2019 he played as *accademist* second trombone with the Residentie Orkest of The Hague.

**Name**  
**Arved von Hagen**

**Main Subject**  
Bass Trombone

**Supervisor**  
Anton van Houten

**Title of Research**  
Democracy in Orchestras – An interview study of two Dutch orchestras

**Research Question**  
In what way can we approach artistic quality in orchestras, by focusing on well-being of the musicians and more democracy?

**Summary of Research**  
The heart of this research project became an interview study of two Dutch orchestras. I interviewed musicians equally selected from all registers of the orchestras to get an impression of the motivational status of the musicians and of the existing democratic structures. I also sorted out other important factors for the motivation, but democratic structures seemed to have the power to make a person really identify with his/her workspace, which can result in a great commitment towards the artistic goal. Orchestras are a very specific workspace: On the one hand you have musicians who are very advanced artists and the greatest experts on their specific instrument, on the other hand all of them have to accept a huge cut of their individual freedom to unite and follow a main route. The outcome of my research is intended to offer some thoughts about possibilities for more democratic structures in orchestras and opens up a wide field for further research on this topic.

**Biography**  
Arved, \*1994 in Frankfurt/Main (Germany), studied for his Bachelor, both with artistic and pedagogical focus, from 2013-2018 at the University of Music and Performing Arts Mannheim. 2015/16 he did an Erasmus year at the Conservatorium van Amsterdam. He gathered orchestral experiences in e.g. the National Youth Orchestra of Germany, the International Regions Symphony Orchestra and the Orchestre Dijon Bourgogne (substitute). Many concerts with the “Mannheimer Blech”, including tours to China and Canada, are rounding off his diverse artistic work. Arved is involved in the organisation of several cultural projects like orchestras/festivals.

**Name**  
Gyeongdeok Heo

**Main Subject**  
Classical Horn

**Supervisor**  
Pete Saunders

**Title of Research**  
Effective practice methods for modern horn players in order to learn natural horn

**Research Question**  
How can modern horn players adapt to the natural horn effectively?

**Summary of Research**  
For modern horn players to learn the natural horn, there needs to be an effective way to adapt the techniques, such as adjustment of instrument weight, tube length and playing methods. After practicing natural horn as a modern horn player, I became interested in developing an effective practical method to play natural horn and this led me to start my research on this topic. Through extensive interviews with modern horn players who also play natural horn and students who have just begun to learn natural horn, I was able to figure out the most difficult part in the learning process. Although both the modern horn and the natural horn use the same mouthpiece, it should be played with different musical techniques. In this thesis, I propose three effective ways, a breath attack, a lip bending and a hand-stopped technique, in which a modern horn player can practice natural horn. These three techniques can be practiced and easily applied to, for example, Beethoven horn sonata, op.17. This research provides an effective way and musical guide for modern horn players who wish to learn natural horn in the future.

**Biography**  
Gyeongdeok Heo is a classical horn player who was born in South Korea. He studied classical horn under the supervision of Sang-Eung Kim and Jeong-Wan Kim. He received his bachelor's diploma at HanYang University in 2017, and participated in GwaCheon philharmonic orchestra as a horn player from 2012 to 2014 during his bachelor's program. Currently, he is studying at the Royal Conservatoire under Martin van de Merwe while learning natural horn from Teunis van der Zwart and Herman Jeurissen. He also has experience playing with the Rotterdam Philharmonic, Gergiev Festival and Stockhausen's Aus Licht.

**Name**  
Hannah Jefferies

**Main Subject**  
Classical Flute

**Supervisor**  
Inês de Avena Braga

**Title of Research**  
Emotion and Meaning in Music

**Research Question**  
How can elements and features from psychology and philosophy illustrate what is fundamental to our emotions, in what way can these concepts be represented within and expressed by the flute repertoire, and how can we incorporate and convey these understandings as performers to create music meaningfully and be of beneficence to others?

**Summary of Research**  
This research sets out to contrast and evaluate diverse standpoints from psychology and philosophy to discuss firstly how emotions can be defined, whether music creates real emotions in us, and what capacities we possess to be both receptive and conveying of emotion within music. During my discussion, I incorporate examples of excerpts from the flute repertoire, consider the harmonic language used and function of musical structures, and balance this against the resulting emotional response from us. This initial discussion is in support of a questionnaire which I conducted in order to gather results from respondents of their perceived emotional response and valence when presented with differing musical excerpts, both upon an initial and second listening. I aimed to gauge and qualify their reaction to musical traits which have been connected more strongly than others to specific emotional states, and additionally I was interested to find if there was a connection between memory of a piece of music, and emotional valence due to this familiarity. Finally, having demonstrated the emotive strength it is possible for music to hold, I investigate how as artists we can harness and emphasize certain functions of music to create performances which are highly engaging and positively affecting for listeners.

**Biography**  
I am currently a second-year master's student from the UK studying classical flute at the Royal Conservatoire with Jeroen Bron and Dorine Schade, having recently completed my bachelor's degree at the Royal Northern College of Music in Manchester. During my studies I have been very lucky to have had the opportunity to perform as part of ensembles including AskolSchönberg, New European Ensemble, European Youth Wind Orchestra, and Amadeus Orchestra Academy.

**Name**  
**Rafael de Jesus Afonso**

**Main Subject**  
Classical Trombone

**Supervisor**  
Timothy Dowling

**Title of Research**  
Blow Free: Avoid resistance, tension and inefficiency in your playing.

**Research Question**  
How can I find the ease in my playing by reducing the tensions in my body? How does breathing and posture influence my efficiency? How much can the mind interfere with all these aspects?

**Summary of Research**  
My goal with this research is to find a solution to my playing problems, which are most of the time related to tension and stress. For many years, and still today, there are questions relating to something I do physically while playing that I could not change, not even with the help of my teachers. This was the starting point and the motivation to write this paper. I first looked at the symptoms and investigated them in order to understand whether it was a medical problem or just bad habits when using my body. Then I realized that the problem was not always there and that it was worse when I was under pressure. I therefore chose two main topics to research: Alexander technique, to help me reduce tension and use my body more efficiently; and Arnold Jacobs approach of "Song and Wind" to improve my playing by directing my focus and avoiding stress. In this paper I also add some observations I made about some lessons I followed and interviews I have done with people who helped and/or inspired me during this process. Finally, I close this research with the description of some exercises that I implemented in my own daily routine.

**Biography**  
Rafael Afonso started to play the trombone at 12 years old in the wind band of his hometown in Portugal. He moved to Holland to study at the Conservatoire of Amsterdam. During his study years, he followed masterclasses with some of the best trombone players around and played in many different ensembles of both classical, jazz and early music, including wind orchestras, symphonic orchestras, chamber ensembles, big band, and jazz fanfare. He is currently finishing his master's studies at the Royal Conservatoire in The Hague.

**Name**  
**Marieke Kusters**

**Main Subject**  
Classical Violin

**Supervisors**  
Pete Saunders, Heloisa Amaral

**Title of Research**  
Engaging a younger audience

**Research Question**  
How can we engage a new audience of people between 18 – 30 years old in classical music?

**Summary of Research**  
The aging of the classical music audience is a growing problem in today's world. Our audiences are getting older, while younger people stay away from the concert halls. And while this is happening, little has changed in the programming of classical concerts over the last decades. This is a shame, because young people can find classical concerts very enjoyable, but experience too many boundaries to actually visit one. As musicians, we need to address this problem and find innovative ways of programming our concerts in such a way that it attracts young people as well. In this research, the needs of people between 18 and 30 that do not regularly visit classical concerts are studied. An overview of studies on classical music audiences is given, as well as examples of innovation in the concert practice. Next to that, an interview with an expert in this area was held. Lastly, the target group itself was questioned in a questionnaire and in an in-depth interview with a select group of people. After gathering and examining this information, the author was able to come to a conclusion in the form of a proposal for the 'ideal concert' for this target group.

**Biography**  
Marieke Kusters started her bachelor studies in Classical Violin at the Royal Conservatoire, with Ilona Sie Dhian Ho. She currently studies with Peter Brunt. Marieke plays in the Netherlands Philharmonic Orchestra as a first violinist. She is also a member of the Helikon Quartet, with whom she gave performances at the Concertgebouw and in Tivoli Vredenburg. In her performances, she always tries to find ways to interact with her audience and to engage with them in new ways.

**Name**  
**Anna Litvinenko**

**Main Subject**  
Modern Cello/ Baroque Cello

**Supervisor**  
Karst de Jong

**Title of Research**  
Playing with Words, Approaching improvisation through artistic and literary movements

**Research Question**  
How can artistic and literary movements of the 19th and early 20th centuries in Europe be used to enrich one's musical language and creativity as an improviser?

**Summary of Research**  
Western art, literature, and music have told many parallel stories throughout the centuries. Living through similar politics, philosophies, and technological advancements, it is no surprise that such links between the arts exist. Now, more than ever, a time when anything can be considered art and anyone an artist, I feel a necessity to understand these connections of the past in order to proceed forward as a musician. Being more and more involved in creating my own music, I thought it an opportune occasion to combine these interests and explore how a research into artistic and literary movements can help me develop my musical language and creativity as an improviser. In this exposition, I have created a narrative that brings together the art, music, and poetry of the 19th and early 20th centuries. Based on my understanding and experience of these artistic and literary movements, I have created improvisations and semi-composed/semi-improvised pieces (some of which I collaboratively worked on with my trio Kalea), attempting to demonstrate how looking to the past can bring inspiration to our contemporary practice.

**Biography**  
Anna Litvinenko, American cellist of Cuban and Ukrainian heritage, has captured the attention of audiences in Europe and the Americas. She has gained recognition at competitions, giving recitals, and performing concerti with orchestras like the New World Symphony and the Odessa Philharmonic. A graduate of the Juilliard School and the Royal College of Music, she is currently completing her studies at the Royal Conservatoire with Lucia Swarts, which has been made possible thanks to a J. William Fulbright grant, Holland Scholarship, and an Excellence Scholarship.

**Name**  
**Leo Marillier**

**Main Subject**  
Violin performance and study of  
Beethoven works through  
different theories

**Supervisor**  
Patrick van Deurzen

**Title of Research**  
Beethoven: interpretation, dynamics and form

**Research Question**  
How can musical signs coexist within the interpretation, overview and analysis of a work?

**Summary of Research**  
Is there a hierarchy or system of influence between the different means of structure within a musical work? By different means of structure, I imply that any written sign (contrast, rhythm, dynamic, harmony) can influence the perception of a work and moreover influence or contradict other signs within a musical phrase, just like a parameter of interpretation can influence or throw shade on another facet of interpretation. Taking inspiration from writings of different eras and musical fields (from pure research to interpretation), I try to inscribe these different means of understanding two works (Beethoven's violin concerto and the Kreutzer sonata) in the same frame, especially with the addition of a newly discovered tool used by Beethoven in his manuscripts, that of dynamic 'shading', tool which I use to observe discrepancies or confirmation of what other parameters might reveal us about the musical text and its interpretation. The ambiguous nature of Beethoven's writing style combined with the deeply revolutionary aspect of his compositional research opens up an aesthetical discussion on the echo of this revolution in our way of performing.

**Biography**  
Leo Marillier received his Masters of Music at NEC in Boston with Miriam Fried, having earned his bachelor at CNSMDP with Alexis Galpérine, and an Artist Diploma with Hae Sun Kang in 2017. Léo has a deep interest in 20th and 21st repertoire. He premiered "Jouissance de la différence V" by Eun-Hwa Cho in Berlin and performed the Weill concerto. He took part in tours to Europe, Abu Dhabi, and Colombia as replacement second violin of the Diotima Quartet, before joining the Wassily Quartet. In 2018 Léo recorded a CD of the Beethoven Concerto (according to the manuscripts).

**Name**  
**Blanca Maria Martínez i Vilanova**

**Main Subject**  
Classical Piano

**Supervisor**  
Stefan Petrovic

**Title of Research**

Simplicity of strong emotion: study on the performance style of Frederic Mompou based on the recordings of his composition Cants Màgics

**Research Question**

How will analyzing Mompou's recording of Cants Màgics released in 1974 by the Ensayo label help me gain insight into his performance style in relation to his music?

**Summary of Research**

Frederic Mompou (1893 - 1987) was one of the most intriguing Spanish composers of the 20th century. His music, often described as pure for its beauty and apparent simplicity, has captivated the attention of numerous critics and musicians around the world. The aim of this research is precisely to investigate the way Mompou performed his pieces, in other words, his performance style. My investigation is divided into two clear sections: on the one hand a theoretical framework (biography, style, and influences); on the other hand the practical and most important part of my research. I analyse Cants Màgics (1919), the first piece that presents a defined unique style, and its corresponding recording performed by Mompou himself in 1974. The result of this process is the creation of a new annotated score to visually demonstrate the different expressive resources he uses to enhance the expression of his composition

**Biography**

Blanca Maria Martínez i Vilanova (Porqueres, 1996) started piano lessons at the age of 4. She graduated in 2018 with a bachelor's degree from Liceu Conservatory, under the guidance of Josep Colom. She was a member of the SCCC (Simfònica i Cobla de Catalunya) and participated in numerous contemporary project ensembles (e.g. Gig 1949 by Joan Guinjoan, La Sala de la suprema harmonia by David Padrós). With the KonCon student orchestra she played piano and celesta parts in important music venues such as De Doelen (Rotterdam) and Tivoli (Utrecht).

**Name**  
**Louis van der Mespel**

**Main Subject**  
Classical Double Bass /  
Ensemble Academy

**Supervisor**  
Quirijn van Regteren Altena

**Title of Research**

Expanding a repertoire: an exploration of approaches to arranging for small ensemble

**Research Question**

How could one approach creating an arrangement for small ensemble?

**Summary of Research**

This research investigates the means in which to successfully create an arrangement for a small ensemble, in this case, one with the instrumentation of Prokofiev's quintet op.39. The approach involved a look into the obstacles and benefits of the instrumentation and how one could overcome and make use of these characteristics. The relevance of such a research was discussed, contextualising the importance of arranging in general as well as demonstrating the potential of an uncommon ensemble. A further analysis of the arranging procedure follows, pin-pointing particular methods in creating effective textures, colours and nuances. This looks closely at how an ensemble of musicians can add depth and conviction to conversational interplay through the subtle use of voice leading and accentuating timbral variety. With such practical research, audio and visual examples are used to reinforce the analysis, conveying the effectiveness of the multitude of resources used and overall outcome of this arrangement. The research therefore argues the importance of arranging, encouraging musicians to explore repertoire and presenting it in a new light.

**Biography**

New Zealand born bassist and arranger Louis van der Mespel came to The Hague in 2015 to study in the Royal Conservatoire. Since then he has worked professionally with a wide range of orchestras and ensembles across the Netherlands and Belgium, including performing in the Gaudeamus contemporary music festival as well as featuring as a soloist in Michaels Reise for the Holland Festival's production, Aus Licht. Louis has just returned to The Hague from London, where he has been on exchange at the Guildhall School of Music and Drama, to complete his Masters.

**Name**  
**Oksana Mukosii**

**Main Subject**  
Classical Viola

**Supervisor**  
Anna Scott

**Title of Research**

Viola speaks! Collaboration between violist and composer with the incorporation of electronics and the viola.

**Research Question**

What can the commissioning and performing of a new work written for viola and electronics reveal about the nature of the composer, the performer (violist) and their collaboration?

**Summary of Research**

Before coming to The Royal Conservatoire I had played many different types of music but not music with electronics. I then met Carlos Castro van der Elst, who studies piano and composition, and he agreed to write a piece for viola and electronics with me which inspired me to dig into this field. I researched the use of electronics in musical culture and worked with Carlos in the studio at the Conservatoire. The answer to my research question is easy: if there were no composers, there would not be performers and vice versa. In a way, the performer is also a composer because he gives ideas and his own interpretation to the piece. With living composers, we can discuss and change things together. But for music written in past centuries, we can only base our performances on our own knowledge. I decided to present my project as a research exposition because it is based on playing, exploring and discovering the nature of the viola in collaboration with composers and electronics.

**Biography**

Oksana Mukosii was born in Kiev, Ukraine. She started to play the violin at the age of 6. Oksana graduated from Special Secondary Music School Lysenko in 2011 as a violinist and continued her study at The National Music Academy of Ukraine in Kiev as violist. In 2014 Oksana moved to The Hague to study at The Royal Conservatoire with viola player Mikhail Zemtsov. During her studies Oksana has played with the Residentie Orchestra of The Hague, Rotterdam Sinfonia Orchestra, Middelburg Chamber Orchestra, and the Dutch National Youth Orchestra. Oksana is a member of String quartet "INGUZ".

**Name**  
**Ani Natroshvili**

**Main Subject**  
Classical Viola

**Supervisor**  
Liesbeth Ackermans

**Title of Research**

Your Stage, Your Sanctuary

**Research Question**

Which steps can be taken to deal with performance anxiety? How to show the most of your abilities under pressure on stage?

**Summary of Research**

Many musicians, including myself have had issues with performance anxiety on stage at concerts, auditions and exams. Every amateur, student or professional musician can make the stage their own safe place to be where they feel comfortable instead of uneasy and stressed. My research was about the mental part of performance anxiety. I searched for information in literature and try to confirm it by trying them out myself. I made a survey for musicians in which they could answer questions about performance anxiety. After that, I checked the methods which spoke to me the most and rate it for if it was a good method to use for myself and other people who are working as musicians. The methods that spoke to me the most were Neuro Linguistic Programming, Bullet Journal book method, the 21-day plan from PhD. Don Greene, a Self-learning book from Jon Gorrie "Performing in the Zone" and Reiki. I plan to write a self-reflecting book about my research, to help people in distress.

**Biography**

Ani was born in 1995 in The Netherlands in Dokkum. She began studying the violin when she was 6 but changed her road to the world of the viola when she became 14. She played in the Haydn Youth String Orchestra for 4 years in 2009-2013, and went on tours abroad to Italy, Spain, Austria, Czech Republic, Germany and Russia. After her journey in 2013 she studied bachelor and pre-master in the Prins Claus Conservatory in Groningen. She is now studying under the wing of Mikhail Zemtsov.

**Name**  
**Rinske van Oosterhout**

**Main Subject**  
Classical Horn

**Supervisor**  
Pete Saunders

**Title of Research**  
Horn lessons at primary schools

**Research Question**  
How to create a safe basis, both musically and socially, in horn groups lessons in the primary school?

**Summary of Research**  
In this research I have made a lesson program for students in primary schools. Teaching in groups, each with their own instrument. The goal of the research was to bring the music lessons and lessons at primary schools together as close as possible. For that, there has been looked at giving good horn lessons for young children, giving good 'primary school' lessons and creating a safe learning environment. If you want students to actively participate in the lessons, they must feel at home. This requires 3 basic needs: relation, competence and autonomy. As a teacher you are responsible for this. You also have the responsibility to take on the five roles of the teacher: host, presenter, didactic, pedagogue and concluder. As a teacher you need to be able to set up a good lesson plan, such as the direct instruction model. Differentiation must be applied smartly. Finally, the first 6 weeks are the most important of the group formation, therefore my lesson program is based on 6 lessons. By using a STARR reflection model, every lesson made and given has been reflected on a structural way. The results were positive. By setting small but achievable goals, there was rest during the lessons and enough time to pay attention to the group process. During rehearsals and concerts, it became clear that the group was quieter compared to other groups and years. This is the result of a positive pedagogical climate. The purpose of the research has been achieved.

**Biography**  
Rinske is a horn player and teacher. As a freelance musician Rinske is active in both the orchestra and the ensemble circuit. Since 2015 she has been active as a teacher at the Leerorkest. In addition to being a music teacher, she is also active as a regular teacher in primary education.

**Name**  
**Irin Prechanvinit**

**Main Subject**  
Classical Guitar

**Supervisor**  
Stefan Petrovic

**Title of Research**  
I am here on stage: How to deal with my own personal performance anxiety

**Research Question**  
In what way can my observation of my own performance anxiety guide me to find a method that can help me and other musicians?

**Summary of Research**  
Stage fright is the biggest problem of my life as a musician. I would like to find a way to solve my problem through this research. This research consists of two parts. In the first part, I observed performance anxiety from many angles: I have read theory, learned from other people's experiences, gathered tips and tricks, consulted with a doctor. By doing this, it guided me to find the materials to use for the second part of my research, which is the experiment, where I tried out exercises both for body and mind to see how they affect my performance in the real concert situation. In the end, I did find some strategies that work for me. Importantly, this research also helped me to get to know myself in a way that I never knew before and I hope that the insights that I have gathered can be of help to other musicians struggling with the same problem.

**Biography**  
Irin Prechanvinit was born in Bangkok, Thailand. She started playing guitar when she was nine by the influence of her father. After finishing the young talent program at College of Music, Mahidol University, she went abroad to continue her bachelor and master study at the Royal Conservatoire. Currently she is studying with Enno Voorhorst. Irin is particularly interested in contemporary music and she also enjoys composing. She had recorded two cd's with contemporary programs. Beside music she enjoys doing her own charity projects concerning the last phase of cancer patients, which is dedicated to her beloved mom.

**Name**  
**Kassandra Siebel**

**Main Subject**  
Classical Guitar

**Supervisor**  
Susan Williams

**Title of Research**  
The effect of Mindfulness Meditation on Music Performance and Practice

**Research Question**  
How does mindfulness change meditation practice and performance mindset behavior?

**Summary of Research**  
All musicians have sometimes questioned their abilities, experienced frustration, disappointment, anxiety, had negative or destructive thoughts and had failures and negative experiences on stage, during practice and/or performance preparation. The ability to manage these problems is due to a large degree on one's mindset. This research investigated the effect of specific characteristics of mindfulness meditation on mindset behavior. The researcher designed and participated in a self-study where she tested herself during a seven-week intervention. She practiced several mindfulness meditations each day and noted her levels of energy, enjoyment, stress, concentration, motivation, emotional-state and self-esteem before and after each meditation. The scores were compiled and compared. Recordings of practice sessions and concerts before and after the intervention were made and a general approach to her practicing and performing before and after the intervention was compared. Results found that practicing mindfulness meditation had a positive effect on the researcher's mind and body (less mental and physical stress and tension) and an enhanced ability to control and steer her attention. In addition, she found that her approach to practice and performance illustrated a more open mindset than previously.

**Biography**  
Kassandra Siebel (\*1993, Germany) is winner and prizewinner of numerous national and international competitions and was scholarship holder of Oscar-and Vera-Ritter Stiftung and of the Yehudin Menuhin Live Music Now Fondation. She began her studies with Prof. Dr. Thomas Offermann at the HMT Rostock (Germany) where she later received a Bachelor of Music degree with distinction. Since 2018 Kassandra Siebel continues her studies with Prof. Zoran Dukić at the Royal Conservatory in The Hague (Netherlands). In 2015 her debut CD appeared and since 2019 she is part of the Asambura Ensemble.

**Name**  
**SangHyun Song**

**Main Subject**  
Classical Trumpet

**Supervisor**  
Timothy Dowling

**Title of Research**  
A Quick Guide for Concerto for Trumpet by Jong-Uek Woo

**Research Question**  
How can I help my fellow trumpet players and myself understand this music better? Is it possible to present a guide for trumpeters to help us perform and interpret this concerto in a better and more authentic way?

**Summary of Research**  
This research project is a "quick guide" for the Trumpet Concerto composed by Korean composer Jong-Uek Woo. This Trumpet Concerto is influenced by Korean traditional music and uses traditional elements such as Korean rhythmic patterns, traditional instrument sounds, and singing styles. After observing non-Korean trumpet players play this piece a few years ago at the Jeju International Brass-Percussion Competition in Korea, I was motivated to create this quick guide for non-Korean players. This research introduces composer Jong-Uek Woo and explains Korean traditional music materials and how to practice and perform this work. For trumpet players, I have created the quick guide to understand and perform it better. While analyzing it, I found out that the concerto was similar to Sanjo, a form of solo instrumental music and that it can be applied to the performance of Daegeum, a Korean traditional bamboo flute. Thus, four Daegeum techniques were applied to this method of playing this piece, and I explained which mutes can mimic the sound of Daegeum as closely as possible. This research also explains the various rhythm patterns of Korean traditional music Jangdan, which is difficult to be expressed by modern staff notation.

**Biography**  
SangHyun Song is from South Korea and is studying with Erwin ter Bogt and Gertjan Loot at the Royal Conservatoire the Hague. He earned his Bachelor of Arts and Master of Arts in trumpet performance from Korea National University of Arts. While studying at the university, he served as the principal trumpet player at the Seoul Metropolitan Youth Orchestra and has been working as a trumpet member in the Bucheon Philharmonic Orchestra in Korea since 2015.

**Name**  
**Christos Tsogias-Razakov**

**Main Subject**  
Classical Oboe

**Supervisor**  
Wouter Verschuren

**Title of Research**  
The importance of Arundo Donax cane selection for the manufacturers of oboe reeds

**Research Question**  
Which aspects and qualities of Arundo Donax cane help manufacturers of oboe reeds have the necessary information for choosing the preferable right raw material?

**Summary of Research**  
This research aims to present significant qualities and aspects of the cane in order to contribute to the development of the oboe reed making. All the necessary information provided about the Arundo Donax L. species, the climate conditions that requested for healthy growth, and about the significant process of harvesting and drying the cane. Sources from previous centuries, interviews, guides, articles from reputable journals, enlighten the ways and traditions that took place and provide valuable information about the aspects and qualities of the cane. Especially, emphasis given to the work of Theophrastus (Inquiry into Plants), where significant information described about the reed species and methods, as took place about two millennia ago. The research is based on three years of data collection and observations from Arundo Donax plantations in Greece.

**Biography**  
Christos Tsogias-Razakov graduated from the Royal Conservatoire of the Hague, where he studied with Karel Schoofs and Alexei Ogrintchouk. He holds a bachelor's degree from Ionian University where he studied oboe with Spyros Kontos. Christos is a member of Greek-Youth-Symphony-Orchestra in Athens and of the Antwerp-Youth-Symphony-Orchestra in Belgium. For the artistic period 2020-2021, Christos has been appointed as principal oboe of the Athens Philharmonia Orchestra.

**Name**  
**Mátyás Virág**

**Main Subject**  
Classical Cello / Ensemble Academy

**Supervisor**  
Anna Scott

**Title of Research**  
The end pin less cello in the 19th / early-20th century and today

**Research Question**  
How can gaining experience in playing the cello in da gamba posture affect and enrich the way we perform 19th- / early-20th-century cello music today?

**Summary of Research**  
Despite the fact that playing the cello without an endpin was common practice throughout the 19th and even early-20th century, it is a playing style that, in my experience, most of today's cellists associate with the baroque cello only, and barely experience in general. However, this so-called da gamba posture was preferred by some of the leading cellists of the 19th / early-20th century – Auguste Franchomme, Alfredo Piatti, David Popper or Robert Hausmann, to name a few – all of whom made this choice at a time when the new 'trend' of using an endpin was becoming more popular. With the first part of my research, my goal was to gain insight into this transitional period – between approximately 1850 and 1920 – by looking into treatises, other written documents, illustrations and photographs of the time. This was followed by the documentation of my own practical experiments – mainly working on Brahms' Cello Sonata in F Major (Op. 99) – which led me to the conclusion that: by trying to play instinctively and thus experiencing what is more natural to do – in terms of bow speed, the amount of bow weight in the string, the intensity/amplitude of vibrato etc. – in this changed position, one may get a sense of what types of sound or articulation a cellist from that era might have played with.

**Biography**  
Mátyás Virág (Hungary, 1994) is a cellist, active on both modern and period instruments. He has worked with groups including John Eliot Gardiner's English Baroque Soloists & Orchestre Révolutionnaire et Romantique, AskolSchönberg, the New European Ensemble and the Orfeo Orchestra; and performed at festivals such as the BBC Proms, the Bachfest Leipzig and the Festival du Périgord Noir. Mátyás holds a bachelor's degree from the Franz Liszt Academy of Music in Budapest, where he studied with István Varga (cello) and Rita Wagner (chamber music), and currently studies at the Royal Conservatoire of The Hague with Larissa Groeneveld.

**Name**  
**Karolina Aurelia Walarowska**

**Main Subject**  
Classical Violin

**Supervisor**  
Susan Williams

**Title of Research**  
A holistic approach to practicing

**Research Question**  
How can I change my technique in the most efficient way while recovering from an injury? How can I create a way of training for a sustainable career?

**Summary of Research**  
Inspired by the researcher's recent hand injury caused by stress and misuse of the violin technique, this research demonstrates an insight into the recovery process and an experimental self-intervention conducted in this case. Having observed the correlation between experienced stress and body pain, the researcher developed, experimented and explored a way in which she can help the change of negative physical as well as mental habits that could enhance the process of recovery and the building up a new "healthy" technique. In the first part the researcher shows and explains what inspired her when exploring how to approach her situation and describes the process of creating an intervention. The intervention itself consisted of various techniques and exercises that were implemented in her daily routine: including the use of deliberate practice, different learning strategies, musical imagery, warm-ups, time planning, meditation, physiotherapy exercises, Alexander Technique, Yoga, and changing mindset. The results show a positive impact of the mentioned exercises on the researcher's general mental and physical state and comfort and enjoyment of playing.

**Biography**  
After graduating from her previous studies at the Academy of Music in Poznań, Karolina is currently studying at The Royal Conservatoire of The Hague in the violin class of Ilona Sie Dhian Ho. She has performed with various orchestras and ensembles across Europe, Canada, UAE and South America. Karolina performed at such festivals as the BBC Proms, Young Euro Classic and Chopin and his Europe. She is a member of the European Union Youth Orchestra since 2017.

**Name**  
**Matthijs van Wijhe**

**Main Subject**  
Classical Piano

**Supervisor**  
Anna Scott

**Title of Research**  
Beethoven meets Ovid

**Research Question**  
How does Beethoven use rhetorical devices in his Sonata op.109?

**Summary of Research**  
Language has always fascinated me. It is the means through which we communicate with each other and it contains the DNA of our sense of culture and identity. However, there are limits to the possibilities of language as a tool for communication. Where language falls short is where art comes in: to communicate to us what language simply cannot. In the case of Western classical music, this is not merely conceptual; music is actually structured in a very similar way to literature. Just as prose and poetry are structured with rhetorical devices and stylistic figures, so too is music. In this research I investigated the similarities between literature and music, to see if similar stylistic figures are used in music, and in what form. By studying the Sonata Op. 109 by Beethoven, and works by for example Ovid, I have found there indeed are such rhetorical devices used in literature as well as in music. Stylistic figures as trikolons and anaphoras are frequently used in both genres. I believe studying these rhetorical devices gives a much deeper understanding of Beethoven's music, since I regard the rhetorical aspect of his music to be the backbone of his work, and I think through understanding the use of rhetoric, Beethoven's music truly comes to life.

**Biography**  
Matthijs van Wijhe studied piano with Stéphane de May at Codarts, Rotterdam and continued his studies with Ellen Corver at the Royal Conservatoire in The Hague. Matthijs is an advocate of contemporary music and worked with such composers as Peter-Jan Wagemans, Klaas de Vries, Robin de Raaff, Klas Torstensson and Sam Wamper.

**Name**  
Annoes van der Zande

**Main Subject**  
Harp

**Supervisor**  
Susan Williams

**Title of Research**  
The Effect of Mental Imagery in Daily Practice

**Research Question**  
How can mental training help me to practice more economically?

**Summary of Research**  
This research is written in the form of a thesis and elaborates on the theory behind mental training, specifically mental imagery. The aim of this research is to collect and categorize different imagery exercises and to indicate if the exercises help to practice more economically. For this, different indicators of economic practice are constructed. The method of the research consists of two parts. The first part is a self-study in which the imagery exercises are applied in my own practice routine. To be able to state something about the effects of the exercises, two pieces are chosen from the same composer that are similar in length, difficulty and technique. One of the pieces is studied in the normal way, the other is studied with help of the imagery exercises. After each practice session is logged how the different indicators of economic practice are experienced. By doing this, the research is able to say what the effects of mental practice are on myself as a musician. For the second part of the research, a performance evening is organized. Using a questionnaire, the audience is asked to compare the performance of the two pieces. The logbooks and video material of the practice sessions together with the performance will provide insight in how mental training can help to practice more economically. Results show that mental practice sessions have certain benefits over the normal sessions.

**Biography**  
Annoes van der Zande (1994) started her harp lessons when she was six years old at a local music school in Amsterdam. When she was sixteen she started her studies here at the Royal Conservatoire in The Hague with Ernestine Stoop. She started in the Young Talent Program but also continued for her Bachelor and Master studies. The past two years she has played with great pleasure in different projects with the Residentie Orchestra as part of the Orchestra Master.

## Jazz Department

Lorenzo Ditta  
Elias Lapia  
Marit Eline van der Lei  
Michele Pazzini

**Name**  
**Lorenzo Ditta**

**Main Subject**  
Jazz Piano

**Supervisor**  
Patrick Schenkus

**Title of Research**  
The improvisational style of Paul Bley

**Research Question**  
How did Bley manage to maintain coherence and integrity in his solos, and what was the relationship between his improvisations and the underlying harmonies?

**Summary of Research**  
Paul Bley is a key figure in the history of jazz piano and free improvisation in general, and he still exerts a profound influence on many contemporary artists from Keith Jarrett to Aaron Parks. This work tracks the development of his unique style, trying to answer the following question: how did Bley manage to maintain coherence and integrity in his solos, and what was the relationship between his improvisations and the underlying harmonies? The project draws on several sources: Bley's autobiography, interviews with artists, influenced by Bley, who have also tried to understand the secret of his improvisational style; his recordings, from his debut album to his masterpieces. Moreover, some of his classical solos are analyzed and transcribed in full. The study has shown how to explore the creative potential of collective improvisation and free improvisation, beyond the more traditional musical jazz forms, and alternative ways in which an ensemble can obtain an original sound, with instruments that play roles that are not typical for them. This research does not claim to be a comprehensive treatise on an innovative figure like Paul Bley, but an analysis of his work aimed at drawing lessons useful to develop skills in arrangement and improvisation.

**Biography**  
Lorenzo Ditta is a pianist and composer. In 2003 he started performing and teaching in Rome, after graduating in Modern Piano at the CIAC Music School. He has given concerts in Europe, the United States, Australia and South America. Among other studio recordings, he released the album "Ram Colours", winning the Elsa Morante Award for music. He composed part of the soundtrack for the film "Giuseppe Tornatore", selected at the Rome Film Festival. Since 2014 he is based in The Netherlands, graduating in Jazz Piano at the Royal Conservatoire and performing mainly his own compositions.

**Name**  
**Elias Lapia**

**Main Subject**  
Jazz Saxophone

**Supervisor**  
Jarmo Hoogendijk

**Title of Research**  
Developing the Vocabulary with Pentatonics and Fourths

**Research Question**  
How Can I Implement Fourths and Pentatonic Language in My Vocabulary?

**Summary of Research**  
This research describes the work I did in relation to the fourths and pentatonic field and their implementation in my vocabulary. I begin with describing how I worked on several patterns taken from the book Patterns From Jazz (J. Casale, G.Green, J. Cooker, J Campbell) in all keys and how I tried to make them appear in my language. The next chapter deals with pentatonics, and here I demonstrate some possibilities taken from the Jerry Bergonzi's book Inside Improvisation Series Vol.2 – Pentatonics and the Ramon Ricker's classic Pentatonic Scales For Jazz Improvisation, analyzing them and describing how I digested the material, listing also some possible applications and techniques. I also made another related chapter called Other Possible Hints Of Practice Through XX Century Composers And Jazz Soloist in which I analyse some parts of scores and transcriptions of well know composers and soloists of the past century like Zoltan Kodaly, Woody Shaw and John Coltrane. The last chapter relates to perfect fourths, and here I list some patterns that I took from the Teus Nobel research Preserving The Fire – Implementing The Language Of Woody Shaw (Codards Master Of Music) and I give more transcriptions examples taken from records or masterclasses.

**Biography**  
Elias Lapia was born in Nuoro, Italy. He began to study the saxophone at age 12 and Jazz one year later at the Nuoro Jazz Clinics. He began his academic studies in 2015 at the Conservatoire de Paris and after his bachelor, attained in 2018, moved to The Hague to study with John Ruocco. He has played in many internationally renowned festivals and clubs In Italy, France and the USA. In 2019 he won 1st prize at the Premio Internazionale Massimo Urbani and recorded his first album entitled "The Acid Sound" (Emme Record Label).

**Name**  
**Marit Eline van der Lei**

**Main Subject**

Jazz Vocals

**Supervisors**

Yvonne Smeets, Martin Fondse

**Title of Research**

Implementing vocals in your 3-part horn section

**Research Question**

How can one use a voice to complement your 3-part horn arrangements?

**Summary of Research**

In this research, I am intending to use the voice as an instrument, singing without words, becoming a fully integrated part of a 3-part wind player- section. The woodwinds/ brass I have used for this research are saxes (soprano, alto, tenor, baritone), trumpet and bugel, flutes (G-flute and C-flute), clarinets (Bass and Bb), trombone and French horn. I have chosen for the format of a thesis with audio fragments that will clarify my outcomes. I have come to an overview of possibilities on how the voice can be incorporated best in an instrumental horn section. These possible options are stated with audio examples to support the analyzed outcomes. I have various options in orchestration and division of the parts, that lead to different ways of expressing the music. I have come to these conclusions by diving into, among others, 3-part arranging, instrument information, orchestration, jazz theory, etc. By trial and error, I have come to analyzations about sound color of the groups, complexity of execution, possibilities of the vowels a voice could use, limitations through range, and dynamic possibilities.

**Biography**

When I was 14 years old my then neighbor brought me along to his big band. I immediately fell in love with the music, the style and the sound of these horns. I started singing the vocal lead parts, and soon I knew all the tuttis and the specials by heart. It was an amazing feeling to be singing in the midst of the wind players. Through my years of being a professional singer I was able to experiment in a lot of instrumental sections, being an instrumental section singer. For my own band I am choosing the 3-part horn concept.

**Name**  
**Michele Pazzini**

**Main Subject**

Jazz Drums

**Supervisor**

Jarmo Hoogendijk

**Title of Research**

Composing with the view of a drummer

**Research Question**

How can I develop as a composer and which techniques can I use by starting a composition from the drum-set?

**Summary of Research**

During my studies to become a professional jazz drummer, composing music has always been equally important to practicing drums. However, not being a professional composer, the methods I used to start a composition were often the same. I would normally start from a melody or a chord progression I had in mind with the use of my voice or the piano. This research helped me to discover new methods to start a composition from the drum-set. For the first time, due to some experiments, I changed the order of my process by developing the song from an idea starting from the drums. I noticed that my compositions in this way became more complex than before. I always wanted to write songs taking into consideration concepts that I needed to practice on drums. My compositions were also a modus to study different facets with the ultimate goal of playing them during my master recitals. Important to me was that these compositions, above all, should sound like a song and not as an exercise for drummers. I can conclude that by listening, analyzing and studying the music of drummers and by experimenting to compose exclusively from the drums, my skills as a composer have definitely developed. These new techniques helped me to be more original and different compared to earlier compositions. I will certainly continue to integrate these techniques in my career as a drummer and composer.

**Biography**

Born in San Marino, in 1991, Michele started to play drums and piano at the age of seven. After graduating at the Conservatory of Bologna, he is currently finishing his master studies at the Royal Conservatoire of The Hague as a student of Eric Ineke, Felix Schlarmann and Stefan Kruger with whom he graduated in May 2018 for the bachelor jazz drums. He is a drum teacher at Vivaldi Music lessons and performing as a drummer in different projects. In 2018 he formed his own quartet with the aim of performing his compositions.

# Early Music Department

Masako Awaji  
Elia Celegato  
Iddo van der Giessen  
Bernat Gili Díaz  
Sakura Goto  
Niels-Jan van der Hoek  
Christina Kwon  
Anna Lachegyi  
Dorota Matejová  
Angélica Meza  
Joanna Joy Neuschatz  
Blake Proehl  
Carlotta Pupulin  
Nicolas Roudier  
Rikki Avi Wolpowitz  
Hongyu Yao

**Name**  
**Masako Awaji**

**Main Subject**  
Harpsichord and Fortepiano

**Supervisor**  
Inês de Avena Braga

**Title of Research**  
Improvising variations on the spot

**Research Question**  
How do we build up a vocabulary of different kinds of variations to be able to improvise a piece in variation style on the spot?

**Summary of Research**  
This artistic research investigates the practice of improvising variations on the spot in keyboard music in the 18th century. In the 18th century, the art improvising was quite common amongst musicians, as it was one of the standard performance practices of the time. Someone hearing the term “improvisation”, might conjure an image of people with an extremely specialised skill, but actually the practise has continued throughout history and is still used often nowadays in many musical styles. There are many kinds of improvisation: dances, freeform improvisation, such as Prélude non mesuré, Italian toccata and Fantasy; and ground- or ostinato-bass (e.g. La Monica, Passamezzo Antico, Passamezzo Moderno, Bergamasca, Romanesca, La Folia etc.) For my research, I focused on the variation style because there are numerous written-out variation examples by prominent composers from which to learn. Because of these examples, we can clearly confirm variation ideas as every variation starts with a theme and afterwards, we clearly see the composer build their ideas up from start to finish. Finally, we can use all this vocabulary, the nuance of when to use it, as well as develop our own voices for our own improvisations. In this research I introduce my process and how to connect all the tools for improvising variations in performance.

**Biography**  
Masako Awaji is a native of Japan. She graduated from the Bachelor at the Royal Conservatoire, where she studied the harpsichord with Jacques Ogg, Kris Verhelst, and basso continuo and historical improvisation with Patrick Ayrton. She is currently, a master student and studies the harpsichord with Siebe Henstra and Richard Egarr, and the fortepiano with Bart van Oort and Petra Somlai. In January 2019, she participated in the First International Basso continuo & Partimento Competition in Poland, and took the special concert prize. In May 2019, she won 1st prize at the First International Harpsichord Competition in Romania.

**Name**  
Elia Celegato

**Main Subject**  
Historical Clarinet

**Supervisor**  
Bart van Oort

**Title of Research**  
Antonio Casimir Cartellieri: a forgotten master at the Viennese Court

**Research Question**  
Who was Antonio Casimir Cartellieri? Why are his clarinet solo works important for performers today?

**Summary of Research**  
The solo clarinet compositions of Antonio Casimir Cartellieri (1772-1807) are comparatively unknown these days, although during his lifetime his works were widely acclaimed in the Viennese Court. This research has a threefold purpose: Reconstructing the life of Antonio Casimir Cartellieri; locating and procuring as many of Cartellieri's works as possible; studying the selected compositions; assessing both his historical role in the clarinet repertoire and the value of his compositions for the instrument. The first chapter contains a biography of Cartellieri, the second deals with Cartellieri's repertoire and the last chapter, the most important, contains the analysis of the clarinet solo works. Observation upon Cartellieri's compositional style and treatment of the clarinet will be drawn from the analysis of the four clarinet concertos and the four clarinet quartets. Cartellieri's compositions serve as a model representing the best traits of the late eighteenth-century wind virtuoso school. Furthermore, they provide a repertoire bridging the gap between the old style of Stamitz and Mozart, and the new style of Weber, and Spohr. The concertos and the quartet are excellent training pieces for clarinet students, showing formal characteristics of the period.

**Biography**  
Elia Celegato, born in Padova Italy, started clarinet studies with Stefano Righetto at the Conservatorio di Padova "Cesare Pollini" and graduated with Luca Lucchetta in 2017. He is now continuing his studies as a master student at the Royal Conservatoire in The Hague with Eric Hoerich, in the subject of historical clarinet. Elia has involved himself in many chamber music ensembles and musical styles, ranging from early music to folk music and jazz. In 2018 Elia obtained a bachelor's degree in Economics and Marketing in the Agro-Industrial System at the Alma Mater Studiorum – University of Bologna.

**Name**  
Iddo van der Giessen

**Main Subject**  
Organ

**Supervisor**  
Bert Mooiman

**Title of Research**  
On the Role of Organ Music: Organ Vespers in the Protestant Church in the Netherlands

**Research Question**  
How can organ music contribute to Protestant liturgy?

**Summary of Research**  
This artistic research project delves into the role of organ music in the Dutch Protestant liturgy. It researches the added value of organ music in church services by looking at one specific manifestation of liturgy in which organ music has a prominent role: organ vespers. This research provides historical and practical context to organ vespers by relating it to Jewish, Roman Catholic and Anglican traditions of Evening Prayer, and to how Dietrich Buxtehude entertained local businessmen in his series of Abendmusiken. It discusses relevant literature and the guidelines of the Dutch Protestant service book on prayers and musical. Firstly, this research presents the order of service for four organ vespers in the Goede Herderkerk in Rotterdam. Secondly, it analyses a questionnaire answered by 82 respondents that attended one or several of the organ vespers held in Rotterdam. On basis of these outcomes, this research argues that organ music in a liturgical context has the exquisite quality of engaging and interacting with listeners and participants in the liturgy. All in all, it illustrates how the age-old role of organ music in liturgy continues to be of great value in both musical as well as religious context.

**Biography**  
Iddo van der Giessen is organist and choir leader in the Goede Herderkerk in Rotterdam. He studies with Jos van der Kooy at the Royal Conservatoire and finished his training as a church musician including the courses Liturgy, Hymnology, and Improvisation at Codarts Rotterdam in 2019. In addition to his musical education, he graduated cum laude from the Leiden University College in The Hague, where he studied Liberal Arts & Sciences: Global Challenges with a major in World Politics. He continues his studies at Leiden University as a Research Master in History, specializing in Politics, Culture and National Identities.

**Name**  
**Bernat Gili Díaz**

**Main Subject**  
Historical Bassoon

**Supervisor**  
Wouter Verschuren

**Title of Research**  
The bassoon in Barcelona in the second half of the 18th century

**Research Question**  
How was the development of the bassoon in Barcelona in the second half of the 18th century?

**Summary of Research**  
The recent discovery of original bassoons made in Barcelona in the 18th century and the researches made on the musical life of the city during this period give us the opportunity to understand how the instrument was conceived and which role it had in its musical context. When were these bassoons made and by whom? For what purpose? Which repertoire could have been played with them? Do they share any common characteristics? How are these linked to their function in the music of that time? All these and other questions are answered in this research by putting together an organological analysis of the instruments, the repertory that has been preserved and different written sources concerning the historical and musical context and the instrument making.

**Biography**  
I was born in Barcelona in 1995 and started studying bassoon at eight years old with Maria Crisol at Conservatori de Badalona. After doing my Bachelor on baroque bassoon and dulcian with Josep Borràs at Escola Superior de Música I moved to The Hague to study historical bassoon with Donna Agrell.

**Name**  
**Sakura Goto**

**Main Subject**  
Baroque Violin

**Supervisor**  
Inês de Avena Braga

**Title of Research**  
Bow technique in Jean-Marie Leclair's violin works – focusing on the 'slurred staccato'

**Research Question**  
What is the 'slurred staccato'? How can the 'slurred staccato' present in Leclair's works be interpreted? Who influenced him and who has he influenced?

**Summary of Research**  
The purpose of this paper is to focus on the 'slurred staccato' found in Jean-Marie Leclair's (1697-1764) works, from the perspective of style, character of movements, key, bow direction in actual performance, etc. 'Slurred staccato' is a sign notated as dots with a slur. This paper aims to clarify the effects of 'slurred staccato', and to look at how those 'slurred staccatos' can be interpreted in Leclair's works. 'Slurred staccato' is the technique of playing two or more notes with one bow, separating each note shortly. It first appears in vocal music such as a trill or ornamental notes, then it gradually appears in instrumental music in the early 17th century. But at first it appears almost as vibrato or tremolo and is therefore a little different from 'slurred staccato', which developed especially as a violin-specific technique during the 18th century. Leclair was one of the earliest composers who used this technique in France in the early 18th century. In this period, this technique was found mainly in slow tempo movements, but Leclair uses it frequently in fast tempo. In conclusion, he pursues both the brilliant virtuosity and comfort of playing using advanced techniques, and 'slurred staccato' is one of them. His violin techniques and music has definitely influenced contemporaries and later composers and performers.

**Biography**  
Sakura Goto was born in Tokyo. She studied the Baroque violin at Tokyo University of the Arts under Natsumi Wakamatsu where she received a bachelor's degree alongside with the Acanthus Award and Douseikai Prize. She came to the Netherlands in 2015 and is now working towards completing master studies with Ryo Terakado at the Royal Conservatoire in The Hague. She received 3rd prize at the "Maurizio Pratola" competition (2017) with the ensemble Les Petit Riens, and 2nd prize at the "Premio Bonporti International Baroque Violin Competition" (2017). She performs with Le Concert d'Apollon and Castello Consort.

**Name**  
**Niels-Jan van der Hoek**

**Main Subject**  
Organ

**Supervisor**  
Bert Mooiman

**Title of Research**  
Vincent Lübeck - the last representative of the North German (Organ) Baroque

**Research Question**  
Questions concerning his life, his organ, and how to perform early German Baroque in a "historically informed" way.

**Summary of Research**  
I am glad to present you my artistic research about Vincent Lübeck. In this report you will be informed about this remarkable composer, his life, his music in relation to contemporaries, his organ in Stade (Germany) and the historical informed way to perform his music. My motivation for this research is the awareness that it is necessary to do a thorough research to be able to understand this music and to play it as it was intended and to play the organs of that period as it was intended as well. This research was really relevant for my personal artistic development, and I learned a lot by reading about the North German Baroque, the era in which Vincent Lübeck lived. I have analyzed the complete oeuvre of Lübeck – or that which has been preserved from it. As a part of the answers and solutions, I worked out two registration plans as a suggestion for how the music could be performed. This research could be interesting for other adjacent disciplines, such as architecture, organ builders, music researchers etc.

**Biography**  
As an organist, I am active both in a religious setting and beyond. I have been appointed as titular Organist of the Evangelical Lutheran congregation in Rotterdam. In recent years I won 15 prizes in various competitions. In particular, my interpretations of Bach have earned the jury's appreciation on several occasions. For the past 20 years I have had continuous private lessons with excellent teachers, including Jan Hage, Ben van Oosten, Aart Bergwerff, and Geert Bierling.

**Name**  
**Christina Kwon**

**Main Subject**  
Harpsichord

**Supervisor**  
Kathryn Cok

**Title of Research**  
16th-Century Keyboard Tablature as Performance Notation: From Spanish and German Sources

**Research Question**  
Is 16th-century keyboard tablature notation still relevant in today's Historically Informed Performance Practice training as performance notation?

**Summary of Research**  
As a harpsichordist and a student of the historical keyboard, I was fascinated with 16th-century keyboard tablature notation on my first encounter some years ago. Since then I have been inspired to explore playing from original notation as part of my training in Historically Informed Performance Practice (HIP). This research thesis is a big part of my artistic development, addressing 16th-century keyboard tablature notation from Spanish and German sources and finding answers for what it is, why it was invented, why it is not in practice today, and how one may bring it back to practice. I have chosen this topic because at the beginning stages of this exploration I noticed that keyboard tablature was not really in practice as performance notation in the current HIP dialogue. I wanted to investigate why and through this thesis present it as a relevant, stimulating topic. This research presents historical and theoretical analysis of this notation and the results of an extensive systematic experiment-survey I devised and conducted with 32 non-musicians and musicians of all levels. Personally, the contents of this thesis have greatly deepened my understanding of historical performance of keyboard music in the 16th century and enriched my experience as an Early Music performer.

**Biography**  
New York-born harpsichordist Christina Kwon is an informed early music artist with an understanding of playing original instruments and working with and interpreting from original source materials. After harpsichord studies with Gwendolyn Toth in New York and her active performance and teaching career in North America, Christina has continued her early music studies at Universität für Musik und darstellende Kunst Graz and Johann-Joseph-Fux Konservatorium in Austria, and the Royal Conservatoire in The Hague, the Netherlands. Christina holds a B.M. in Music Performance from the University of West Florida and a Performer's Certificate and B.A. in German from Montclair State University.

**Name**  
**Anna Lachegyi**

**Main Subject**  
Viola da Gamba

**Supervisor**  
Caroline Kang

**Title of Research**  
From the forest to the concert hall

**Research Question**  
Does acquiring technical and practical knowledge in the art of bow design and construction between the 16th-18th century affect my musical decisions?

**Summary of Research**  
My aim for this research is to discover more about the equipment I use every day and to see if having practical and technical knowledge about the viola da gamba bow and bow making in the 16-18th century in general will affect my playing and artistic decisions. In today's practice, bows with screw mechanism and white hair are the most common type used by viola da gamba players. Iconography and treatises show us that the screw system was not in use until the middle of the 18th century, and the choice of the type of wood, hair or the shape and length of the bow is very diverse. As the main part of my research, I have spent a lot of time in a workshop, learning the process of bow making, and have made three bows. This experiment helped me to explore which parts of the bow affect our playing the most, how the frog system or the tension relate to the articulation, and the quality of wood to the quality of the sound. Bow makers are artists who through their wood-working help the musicians to express their music. In my presentation I will describe my experience in the workshop with pictures and videos and finish with a demonstration of the bows I made.

**Biography**  
Anna Lachegyi is a viola da gamba and cello player from Hungary. She currently studies at the Royal Conservatoire of The Hague in the viola da gamba class of Mienieke van der Velden and in the baroque cello class of Caroline Kang. Anna has taken part in several important festivals in Europe, such as the Utrecht Early Music Festival, La Risonanza, Femas Early Music Festival of Sevilla or La Folle Journée. In 2017 she won second and third prizes with her ensembles in the La Stravaganza early music competition. Anna holds a cello degree from the University of Debrecen, Hungary.

**Name**  
**Dorota Matejová**

**Main Subject**  
Traverso

**Supervisor**  
Kate Clark

**Title of Research**  
The Limits of Traverso: Exploring the sound possibilities of traverso through contemporary music

**Research Question**  
How could the "limitations" in sound possibilities and the "imperfection" of the baroque flute become an advantage in contemporary music? How could "the extended modern flute techniques" be used by traverso? How could these techniques or any explored discoveries feed back to the traditional traverso repertoire?

**Summary of Research**  
This research attempts to explore the traverso and its expressive sound possibilities when placed in the field of contemporary music. The tonal capabilities of the traverso will be viewed from the perspectives of both 18th century sources and modern-day early and classical music practice. The research considers what have sometimes been seen as the instrument's "limitations" and "imperfections", asking how they could be positively exploited in contemporary music. At the same time, so-called 'extended techniques' for the modern flute are explored on the baroque flute, by a study and performance of two contemporary compositions for traverso solo. At the end, I will be looking at how this untraditional perception of traverso sound could open up our expressive imagination in performance of the traditional 18th century traverso repertoire. The research hopes to bring some new inspirations for traverso players as well as other early music performers, and to clarify the distinctive role of sound as an expressive device in early instruments. It also hopes to inspire composers to write more contemporary acoustic music using the specific sonority of this instrument.

**Biography**  
Dorota Matejová is a traverso player and performer from Slovakia, currently based in The Hague. She received her bachelor's degree with Jed Wentz at the Conservatorium van Amsterdam, and continues her master studies with Kate Clark and Wilbert Hazelzet at the Royal Conservatoire. Dorota is an active performer of 18th century music with a growing interest in contemporary music for early instruments.

**Name**  
**Angélica Meza**

**Main Subject**  
Historical Clarinet

**Supervisor**  
Wouter Verschuren

**Title of Research**  
A discourse on the basset horn between 1770 -1850 in Vienna and German-speaking countries

**Research Question**  
Did the profession of virtuoso basset horn player ever exist, with musicians specializing on only one instrument, instead of being primarily clarinet players playing the basset horn in Austria and German speaking countries in the late 18th century until the middle of the 19th century, at the peak of the basset horn 's popularity in Europe? If not, how common was it for instrumentalists to be professionals on different instruments?

**Summary of Research**  
The basset horn is part of the clarinet family and its history begins in the late 18th century. It had at least seventy years of popularity in Germany and Austria, but also in Bohemian countries and England. Around 1850 to 1855 the basset horn began to disappear. This is the time period in the history of the basset horn this thesis explores, concentrating on different treatises or instructions written for this instrument like Albrechtsberger, Koch, Fröhlich, and Mahon, as compared with Backofen 's Klarinett-Anweisung. Historical basset horn makers in Austria and other German speaking countries will be listed and discussed, including famous basset horn players of this era. A special focus lies in Mozart's contribution to the repertoire of the basset horn. A complete list of his works highlights the role of the basset horn and also Mozart's relationship with the famous player Anton Stadler. A detailed look on his Concerto KV 621b follows. The thesis will finish with a conclusion showing what role the basset horn players had in the music world between 1770-1850 in Austria and other German speaking countries.

**Biography**  
Angélica Meza is an Argentinian clarinet player who has specialized in the last four years in historical performance practice. She has performed in chamber music concerts and invited to take part in opera and orchestral projects in Argentina, Chile, Brazil, Belgium, Switzerland, Algeria, Austria, and The Netherlands. In 2018 she moved to the Netherlands to continue her studies with Eric Hoeplich at the Royal Conservatory of The Hague. Her Master studies are focusing on clarinet and Basset horn.

**Name**  
**Joanna Joy Neuschatz**

**Main Subject**  
Historical Cello

**Supervisors**  
Andrew Wright, Esther Visser

**Title of Research**  
Show me the Rhetoric: Understanding the Body as a Tool for Rhetorical Performance Practice.

**Research Question**  
Through the use of our bodies, how can we understand and apply rhetorical gesture in a manner that enhances our musical impulse with a method that is physically sustainable and effective and therefore accessible for our audience?

**Summary of Research**  
This research asks us to examine changes in the performative physiology of a musician when they embody the use of rhetorical gesture from historical sources between the mid seventeenth century to the mid nineteenth century as a practice technique, performance technique, and wholistic approach to rhetorical musicking. It seeks to make the direct link between being moved as a performer and being able to move those who are your audience or even colleagues. The goal of this research is that the results continue to inspire historical music education and performance, at an advanced level, by utilising all the tools available to us and amongst the best tools available to us is our body. By analysing the historical sources, research on the effects on the body and mind of body language and movement, research on gesture and language, and applying practical application and experimentation an argument can be made as to the importance of not just reading the sources but by taking them as a guide to put into physical action what they describe. The most direct conclusion that can be made is that doing rhetorical gesture in music is not the same as reading about it. Doing it requires the whole body after the mind has thoroughly understood the principles.

**Biography**  
Joanna Joy Neuschatz was born in Romania. After a short career as a trumpet player and an even shorter one as a French horn player she switched to cello. She holds a Bachelor of Music in cello performance from McGill University and a Professional Studies Diploma from San Francisco Conservatory of Music. Passionate about education, she has taught at risk youth in an El Sistema based program through the California Symphony Orchestra.

**Name**  
**Blake Proehl**

**Main Subject**  
Fortepiano

**Supervisor**  
Wouter Verschuren

**Title of Research**

The Prolonged Touch: Finger Pedaling and Legatissimo in Piano Music of Classical and Early Romantic Music

**Research Question**

How can I use the prolonged touch in music from the late eighteenth and early nineteenth centuries in a historically informed fashion?

**Summary of Research**

The term prolonged touch comes from Carl Czerny and is synonymous with finger pedaling, legatissimo, overlegato, and, in some cases, legato. This was a common technique used by the early pianists who adapted it from the practices of harpsichord, clavichord, and organ playing. Its use in piano music declined during the Romantic period and beyond, due to the development of the piano and its sound, the advancement of damper pedal technique, and a more “literal” reading of notation. My research aims to understand how and where in music the prolonged touch was used in Classical and early Romantic piano music. Passages describing this technique were found in treatises and works by C. P. E. Bach, Türk, Milchmeyer, Adam, Hummel, Moscheles, Czerny, and more. From these passages, I examined the ways the aforementioned composers notated or indicated the use of this technique in their compositions. Next, based on what the treatises tell, I organized categories of musical applications of the prolonged touch. And then I gave examples from piano literature to further illustrate their use within each category. Finally, I demonstrated my artistic use of the prolonged touch in Mozart’s Sonata in F major, K. 332.

**Biography**

Blake Proehl holds a Bachelor of Music from the University of South Dakota and a Master of Music in piano pedagogy and performance from Baylor University. During his studies and involvement at the National Music Museum in Vermillion, SD, he gained interest and experience with historical instruments and performance practices. He is currently studying fortepiano at the Royal Conservatoire of The Hague with Bart van Oort and Petra Somlai.

**Name**  
**Carlotta Pupulin**

**Main Subject**  
Baroque Harp

**Supervisor**  
Inês de Avena Braga

**Title of Research**

Angelical music: XV-XVII century music from the New World through the strings of the Spanish harp

**Research Question**

How did music develop in Hispanic America between the XV-XVII centuries?

**Summary of Research**

Moving from the courtly environment of Castilla and Aragon on the eve of the encounter with America, the study first focused on emblematic musical figures of Spain in the late XV, XVI and early XVII centuries, to understand the cultural roots of the music that the Spaniard eventually exported to the New World, as well as the influence of indigenous American and African music on the formation of specific models of Hispano-American music. Emphasis was placed on the personalities, activity and musical works of those musicians who, born and educated in Spain, moved to America to create the basis of colonial music until the end of XVII century, and on the role of criollo musicians in the definition of the typical traits of early American music. The history of the Spanish harp, its role in the early history of colonial music, as well as the organological and musical transformations that this instrument experienced in the New World were brought to light. Lastly, the choice of the main musical characters and the selection of original music and arrangements were designed to build the program of a concert for harp/ continuo and voices.

**Biography**

Carlotta began studying harp at the age of four with Simona Marchesi at the Suzuki Centre in Varese. In 2006 she enrolled at the Turin Conservatory where she attended classes with Gabriella Bosio and then moved to the Milan Conservatory with Professor Patrizia Radici. In 2017 Carlotta began to study the baroque harp with Mara Galassi at the Civic School of Music in Milan. She collaborates with the Ensemble la Chimera, with whom she recorded three albums.

**Name**  
**Nicolas Roudier**

**Main Subject**  
Natural Horn

**Supervisor**  
Bart van Oort

**Title of Research**

The horn of Leutgeb and Mozart: investigation and experimentation

**Research Question**

What was the horn Mozart and Leutgeb knew? How does such a horn impact my interpretation of Mozart's music?

**Summary of Research**

As a horn player, the music of Mozart has always been at the heart of my artistic repertoire. But as I started to focus on the natural horn - as well as on many different historical horns -, how to play Mozart has become for me a much more intimate and deeper matter. My interests grew beyond musical aesthetics to encompass the distinctions between instruments. Facing today's great variety of horns to play on, the purpose of this research is in a first phase to understand with more accuracy what kind of horn Josef Leutgeb (Mozart's hornists) may have played. This was not an easy task, since the horn had an incredibly rich evolution and many different shapes during the course of two centuries. Mozart wrote his first horn concerto in 1781, a period where several different types of instruments coexisted. In my exposition I will shed new light on this subject. But the most important objective of my research was to actually play such a horn and understand what impact it might have on my interpretation and playing. Indeed, in a second phase I have been able to experiment on different horns from the XVIIIth century. I managed to record one of them (Kerner 1760) as a world premiere.

**Biography**

Nicolas Roudier was born in 1994 in France and began modern horn at age 4. In 2007 he won the Artistic Competition of Epinal, and then studied with Pierre Moragues (Paris' Opera) from 2009 to 2012, and with Phil Myers (New York Philharmonic) from 2012 to 2018 in Switzerland, where he obtained a first master degree. He then turned to historical horns and is currently studying for a second master at the Royal Conservatoire with Teunis van der Zwart. Nicolas is now playing with professional ensembles while leading several projects about historical music practice and early horns.

**Name**  
**Rikki Avi Wolpowitz**

**Main Subject**  
Traverso

**Supervisor**  
Kathryn Cok

**Title of Research**

An Organological Approach to the History of the Flauto Piccolo using a Pre- and Post-Beethoven Analysis, Including the Complete Study of Beethoven's Implementation of the "Ottavino."

**Research Question**

How did the organological history of the developing "flauto piccolo" expand the possibilities for Beethoven and the composers' pre- and post-Beethoven both positively and negatively?

**Summary of Research**

The organological development of the piccolo was studied using three primary roles assigned for compositional evolutionary analysis: [1] an expander of range and dynamics, [2] its programmatic effects, and [3] an instrument's primary role in a solo arrangement. Before Beethoven, only the first and second of these primary orchestral roles for the piccolo were established. It took Beethoven's imagination, creativity, and innovation in his compositions for the "octave flute," to demonstrate its essential role. Beethoven's first compositional use of the piccolo was in his Musik zu Einem Ritterballett in 1790, fifteen years before the Fifth Symphony in 1807/8. After that, the piccolo's instrumental role became more innovative and frequent through the 19th-Century, having a new chapter in its place in the symphony orchestra. Beethoven is often called the "father of the orchestral piccolo." However, despite this credit, he did not launch the piccolo as a full soloist member of the symphony orchestra, which was ultimately accomplished by Tchaikovsky in his Fourth Symphony's Scherzo, the first piccolo solo in the symphonic repertoire.

**Biography**

After studying in London at the Guildhall School of Music, Rikki transferred to the Royal Conservatoire, achieving his bachelor's degree (Traverso) with Renaissance Flute (minor) in 2018 under teachers Kate Clark and Wilbert Hazelzet. Rikki is the artistic director of the Early Music Open Stage: "As an artist, I strive to be relevant to our world, wanting my music to be seen, heard, and enjoyed by as diverse audiences as possible. I, my music, and those I work with have all-embracing lived experiences, encompassing as far as possible joy, equality, diversity, and inclusivity to achieve this ambition."

**Name**  
Hongyu Yao

**Main Subject**  
Organ

**Supervisor**  
Bert Mooiman

**Title of Research**  
Adapting symphony orchestra music to the organ –An investigation of transcriptional methods

**Research Question**  
How should orchestral music transcription and interpretation be done for organ? - Why is the organ a good choice to express orchestral music? - How did other organists transcribe music? - What is the effect of playing the adaptation of orchestra music? - Are there other instrumental transcriptions for orchestral music?

**Summary of Research**  
This research is about adapting orchestral music to the organ. By studying the orchestral transcriptions of different organists, and my experience of adapting “The Butterfly Lovers” Violin Concerto, I will summarize some methods of adaption orchestral works to the organ. In the first half of this research, I will start by discussing works of Bach, Edwin Lemare, Calvin Hampton, and Ekaterina Melnikova, looking for their adaptation methods and finding how they deal with the color and characteristics of music. The latter part will discuss the background of this Chinese orchestral “The Butterfly Lovers” Violin Concerto and the transcription method which I use. At the same time, through this research, I will solve some problems which I met in the process, such as how to solve problems with modern technology of the organ and how I can ensure that the original style for the music is not destroyed?

**Biography**  
Hongyu Yao studied electronic organ with Zhu Lei at the Shanghai Conservatory of Music. In 2008, she won first prize in the children's group of the first “Yinfei” electronic organ competition. In 2011, she won third prize in the young group of the second Beijing International Organ Competition. In 2012, she won third place in the classical group of the International Organ Competition as well as participated in the Dutch Organ Festival in 2014.

## Vocal Studies Department

Francisca Branco  
Laura Ginström  
Julie Hasfjord  
Aimée Hautvast  
Phoebe Kirrage  
Carlos Negrín López  
Korneel Van Neste  
May Kristin Svanholm Hegvold  
Elisa De Toffol  
Viktoria Valentin

**Name**  
**Francisca Branco**

**Main Subject**  
Early Music Singing

**Supervisor**  
Bart van Oort

**Title of Research**  
Rethinking ornamentation: a rhetorical approach to da capo arias of Georg Friedrich Händel

**Research Question**  
How can we use rhetorical figures as expressive tools for ornamentation in da capo arias of Georg Friedrich Händel?

**Summary of Research**  
Ornamenting baroque da capo arias is crucial for the historically informed singer. However, the choice of ornaments should do more than fit the affects portrayed in a given piece: it should emphasize their expression and move the affections of the audience. In Mattheson's *Der vollkommene Capellmeister* it is suggested that rhetorical figures can be of good use as ornaments. Out of the abundant number of figures listed by theorists associated with the movement of the German *Musica Poetica*, only a few have simultaneously an affective meaning and can be applied to a pre-existing melody. This research explores some of the existing ornamented melodies by G. F. Händel and singers known to have collaborated with the composer to understand how these ornaments can be linked figures from rhetoric, and how they assist in the expression of the text. This study aims to enhance the author's aesthetic choices while performing, and furthermore encourage other singers to use ornamentation effectively in similar repertoire.

**Biography**  
Francisca Branco studied classical singing in Lisbon at the Conservatório Nacional and later with Rui de Luna and Ghislaine Morgan, whom she assisted in the coordination of singing courses in Portugal and Italy. Francisca completed a bachelor in Classical Singing at the Royal Conservatoire of The Hague, where she currently studies with Catrin Wyn-Davies. Francisca has performed professionally with the Gulbenkian Choir, Bachkoor Holland, Laurens Collegium and had her operatic debut with the contemporary opera *St. Louis Blues* by Chiel Meijering with the Orkest de Ereprijs.

**Name**  
**Laura Ginström**

**Main Subject**  
Ensemble Singing

**Supervisor**  
Gerda van Zelm

**Title of Research**  
Singing and Well-being - The Experiences of Professional Choir Singers

**Research Question**  
How do professional choir singers describe the effects of singing and the professional life on their well-being, and what is the importance and effect of singing-related well-being for my own artistic development?

**Summary of Research**  
Singing in choirs has been an integral part of my life, and I have personally experienced enjoyable physical sensations, positive emotions and social bonding associated with choir singing. Researching this topic further, I learned that these experiences can be described as singing-related well-being. According to a growing number of studies amateur choir singing produces various beneficial effects on health and well-being. Research on professional singers about their experiences and occupational well-being has been much scarcer. The goal of this research was to start closing this research gap and to learn what professional choir singers have to say about singing-related well-being. I created an online questionnaire to gather experiences from professional singers, and also kept a diary of my own well-being experiences during professional choir projects. Analysing these two sources of data revealed that professional singers did recognise many of the well-being experiences associated with singing. However, professional choir singing was not perceived as something especially relaxing or therapeutic, which are common themes emerged from research on amateurs. The social aspects of choir work were deemed important in experiencing singing-related well-being, as well as the conductor's artistic approach.

**Biography**  
Laura Ginström (1992) is a Finnish mezzo-soprano who has studied vocal pedagogy and clinical psychology in Helsinki. Her love for choir singing brought her to The Hague, where she started in the new Master Specialisation Ensemble singing at The Royal Conservatoire in 2018. She currently studies with Noa Frenkel and sings projects with The Netherlands Chamber Choir as a part of the master's course.

**Name**  
**Julie Hasfjord**

**Main Subject**  
Classical Singing

**Supervisor**  
Gerard Bouwhuis

**Title of Research**  
Making performance choices

**Research Question**  
How can I make conscious performance choices while planning a performance and what impact can this have on my feeling of performing?

**Summary of Research**  
The classical music tradition has developed to evolve around pieces of works and give a lot of the focus to the composers. Today, in a typical concert where classical music is being performed this is something that is being expressed in performance practice and behavior. For me personally, I have not always been at ease in the setting of which I have been performing as a classical singer, which has been a motivation for my artistic research. In this research I have tried to explore the possibilities I have as a performer when it comes to making performance choices. Because I have sometimes struggled with my surroundings in performance situations, I have tried to take a closer look into why that is and how I can change this in a way that makes more sense to me personally. The goal of this research is not to compare different ways of performing and deciding which is better, but rather to help me to navigate. I have found that there is so much going on during a performance other than the music we sing and play, and this is important and valuable for us to take into consideration when we prepare a performance.

**Biography**  
Julie Hasfjord is a soprano from Trondheim, Norway. She began her classical singing studies at the University of Stavanger, Faculty of Performing Arts, where she studied with Bettina Smith. After finishing her bachelor's degree, she moved to the Netherlands to continue her studies at the Royal Conservatoire in The Hague, where she is currently studying with Catrin Wyn-Davies and Noa Frenkel. Julie especially enjoys singing contemporary music and working together with composers and other artists on performances with new music.

**Name**  
**Aimée Hautvast**

**Main Subject**  
Classical Singing

**Supervisors**  
Anna Scott, Fajo Janssen

**Title of Research**  
Gestures and their role in restoring a singer's performance-focus

**Research Question**  
How can the embodiment of gestures help me to increase my performance focus with the aim of eradicating meaningless gestures during singing, and is it possible to create a step-by-step study plan that incorporates my findings?

**Summary of Research**  
The goal of this research was to find a solution to my problem that my gestures do not always contribute to the lyric's meaning when I am singing. I was looking for a way to eradicate meaningless gestures. I carried out my research by examining the history of singing, via scientific papers and articles regarding the connection between speech and gesture, and writings by experts in the field of acting, singing and body movement like Fajo Janssen, a body-movement teacher who helped me to analyze some of my old video recordings. I also used a questionnaire and created a study plan incorporating these findings and recorded myself multiple times under the guidance of Fajo in order to test their efficacy. I discovered that a disruption in my performance-focus during singing was causing my gesticulation problems. By creating a deeper physical connection with a text's meaning, I sought to re-establish and strengthen this focus, which I tested with my study plan for the embodiment of gestures. My work with Fajo showed that, next to this approach, another layer should be added: namely, the body should feel grounded and experience a feeling of flow in order to create free gestures which contribute to a text's meaning. With Fajo, I concluded that by not only working on the embodiment of gestures but on the whole body as well, my gesticulation problem can be remedied more effectively.

**Biography**  
Dutch mezzo-soprano Aimée Sophie Hautvast graduated in 2018 from the Royal Conservatoire in The Hague as a student of Maria Acda, Frans Fiselier and Catrin Wyn-Davis. Aimée participated as a soloist or choir member in productions of the Dutch National Opera Academy, New Generation Festival in Florence, Royal Conservatory of The Hague and of the Pelagian Opera Festival in Sandwich. In addition, she sang in two concerts as a choir member with Het Groot Omroepkoor led by Bernard Haitink and Giancarlo Andretta.

**Name**  
**Phoebe Kirrage**

**Main Subject**  
Classical Voice

**Supervisor**  
Anna Scott

**Title of Research**

Britten's Folksong Arrangements and Their Traditional Counterparts

**Research Question**

How do the Britten Folksong arrangements relate to their traditional counterparts, with an emphasis on text and historical context?

**Summary of Research**

This research is about the relationship between traditional British folk songs and their Benjamin Britten arrangement counterparts by singing them in the traditional style, the Britten arrangement and then combining the two to create a new variation. This is to create a new relationship between the original values of the songs and the impressions brought about by Britten through his edits. Folk and classical music have been crucial components in my life and have shaped me as a performer. I have used a combination of my own fieldwork, interviews, rehearsals, recordings and historical research to create an in depth research into the differences made to the traditional songs by Britten in his arrangements. The final results have come to fruition in the creation of an in-depth analysis of the differences between the arrangements and the songs, and a full recording of the sixth book of folk songs with guitar. A concert will follow in which the new arrangements will be performed in a space and atmosphere inspired by both classical and folk performance spaces. Noticeable difference in my classical performing has also come about through the research into storytelling and freeness in folk performance in combination with classical performance.

**Biography**

Phoebe Kirrage is a British soprano, having previously studied Musicology at Royal Holloway University of London. She is now pursuing her master's degree in classical singing under the teaching of Noa Frenkel. Having sung from a very early age, Phoebe has had the privilege of performing in some of the UK's most prestigious performance venues, such as The Royal Albert Hall and The Barbican. In the Netherlands, Phoebe has had the opportunity to perform in venues such as the Grote Zaal in TivoliVredenburg. Upcoming performances include Britten's Turn of the Screw and Psalm 42 by Mendelssohn.

**Name**  
**Carlos Negrín López**

**Main Subject**  
Early Music Singing

**Supervisor**  
Graham Flett

**Title of Research**

The implementation of the bel canto technique in Händel's repertoire

**Research Question**

Can we apply the modern idea of bel canto singing technique to the interpretation of Georg Friedrich Händel's vocal music without questioning the historical informed praxis principles?

**Summary of Research**

This research approaches the evolution of the bel canto style throughout the past 500 years. In addition, the current study aims to analyse and compare technical aspects of the singing voice between two of the most important treatises of the bel canto school: Agricola's "Anleitung zur Singkunst" (1757), and García's "Traité complet de l'art du chant" (1840-47). The analyses, focusing on the tenor voice technique, prioritized aspects associated with the breathing process, and the position of the larynx in and after the passaggio region of the voice. Second, the ideas obtained from the above-mentioned books were applied to interpret a selection of the operatic repertoire by Händel. When Händel's work was sung according to the bel canto technique, a light and clear voice was recognised with regard to the predominance of the falsetto part in the higher tessitura. This was caused by reduced participation of the chest voice function during the phonation process. In conclusion, although implementation of the old precepts of the bel canto technique could be challenging due to the occasionally immobile performative canon, this research showed that the vocal ideal of Händel's time differs to modern techniques and interpretations.

**Biography**

The Spanish tenor Carlos Negrín graduated in Musicology at the Universidad de Valladolid (Spain) and in vocal performance at the Hochschule für Musik Saar (Germany). Negrín took part as a soloist in several opera productions like Melani's Empio Punito at Teatro Verdi di Pisa, Händel's Radamisto, or Gluck's Iphigénie en Tauride. He worked with conductors like Guy van Waas, Fabio Bonizzoni and Andrés Locatelli among others. As an ensemble singer he has performed in Europe with groups like Vox Luminis and Margaretha Consort.

**Name**  
**Korneel Van Neste**

**Main Subject**  
Vocal Studies Early Music

**Supervisor**  
Kate Clark

**Title of Research**  
The Influence of the use of mensural notation on the performance of polyphony nowadays

**Research Question**  
How does the use of scores in mensural notation change the modern-day performance of polyphony?

**Summary of Research**  
The goal of this research is to find out what happens when singers perform polyphony from historical notation. There are many opinions on the subject, but there is no objective answer as to whether it is better to perform from historical notation or from modern transcriptions. The goal of this research is to present a spectrum of opinions, as to the pros and cons of performing from mensural notation. One of the main issues facing those who set out to sing from mensural notation is the extra time commitment necessary to study the notation itself, so that one can get to a level proficient enough to rehearse with and perform from it. However, the extra skills required to perform from mensural notation (such as learning to read in many clefs, listening to other parts without scores, learning text placement, being able to recognise formal elements of the music without bar lines and melodic directions without accidentals etc.) serve the performance of all music, including when performing from modern notation, thus making studying it more relevant than it may at first seem. I chose for a research exposition, because it is closely related to the performance aspect of my research. It will also give me the opportunity to give comparative examples with a live ensemble during the exposition.

**Biography**  
Korneel Van Neste is a Belgian countertenor. He obtained his bachelor's degree in classical singing at the LUCA School of Arts with Annelies van Gramberen and is currently continuing his studies in Early Music singing at the Royal Conservatoire of with Rita Dams, Peter Kooij, Robin Blaze, Pascal Bertin and Francesca Aspromonte. Korneel is very passionate about historical notation and polyphony and sings regularly with ensembles such as Capella Pratensis, Currende, Diskantores and Vocem Flentium.

**Name**  
**May Kristin Svanholm Hegvold**

**Main Subject**  
Classical Singing

**Supervisor**  
Gerard Bouwhuis

**Title of Research**  
You will never be a singer

**Research Question**  
How can focus on primal sound and positive reinforcement make a better singer?

**Summary of Research**  
Walking through the halls of a conservatoire or a music school, attending a rehearsal or an audition, one can feel the stress and second guessing in the air. Maybe even hear things like "I am not sure I can do this", "my teacher said I am not ready - will I ever be?" or "at least I will have a nice hobby". The use of the voice is strongly tied with joy, self-confidence, self-realisation, personality and, in the end, life. We use our voices daily and for everything, such as communicating, sighing, laughing, crying and, of course, singing. The voice is our own built-in instrument that can be used freely to make music. Often singers feel that criticism of their voice is an attack on who they are and their musicality. It is as unique as a fingerprint and it reveals who you are immediately. My theory is that if singers are trapped in a negative environment it can cause them to sing in a way that is not true to their voice or, in the worst case, stop singing. In this research I have looked at how healthy vocal technique, with focus on primal sound, and positive reinforcement in teaching can lead to better, more confident and healthier singing.

**Biography**  
May Kristin Svanholm Hegvold is a soprano from Trondheim, Norway. She finished her bachelor's degree in 2016 at the Conservatoire in Trondheim (NTNU) with professor Elisabeth Meyer-Topsøe, before moving to The Hague for a master's degree in early music at the Royal Conservatoire in The Hague, with teacher Rita Dams. In these two years she also had the opportunity to work with renowned baroque specialists, such as Tineke Steenbrink, Robin Blaze, Dorothee Miels Hunt, Pascal Bertin and Peter Kooij. She is now studying for her master's degree in classical singing in the same school, with Noa Frenkel and Rita Dams.

**Name**  
**Elisa De Toffol**

**Main Subject**  
Vocal Studies

**Supervisor**  
Johannes Boer

**Title of Research**  
La pratica degli affetti

**Research Question**  
How can the relationship between Seconda Prattica (Claudio Monteverdi) and Poetica del Gesto (Luciano Berio) be absorbed in a singing study process and what are the practical results/vocal consequences?

**Summary of Research**  
This research investigates through a personal vocal approach, the nature of the connection between music and text in Claudio Monteverdi's and Luciano Berio's compositions. It started with my own wish as a singer to be able to express feelings behind words in such a way that the relation between both becomes clearer. I found in the connection between these two composers the perfect ground to build this vocal study path which I documented with recordings. This elaborate research exposition is divided in four main chapters. The first one is an introduction to Monteverdi and his Seconda Prattica, with a special focus on the Lamento d'Arianna; I used this analysis as a bridge to the poetics of Berio, exposed in the third chapter. The second chapter describes the musical context in Italy at the beginning of the 20th century observing how the new composers looked back at Monteverdi and his contemporaries. A final chapter describes with audio and video recordings the outcomes of my vocal research and the achievements in terms of technique, interpretation and expression.

**Biography**  
Elisa De Toffol is an Italian singer currently completing her Master in singing with Rita Dams and Noa Frenkel at the Royal Conservatoire in The Hague. Starting her musical studies with piano (Grade 8 with Trinity College London, 2012), and after having received a bachelor's in jazz singing (Conservatory of Ferrara, 2012-2013) she graduated with Honors in Classical Singing (Conservatory of Brescia, Italy, 2016).

**Name**  
**Viktoria Valentin**

**Main Subject**  
Classical Singing

**Supervisor**  
Gerda van Zelm

**Title of Research**  
How to sing Verdi and Wagner

**Research Question**  
What are the differences between singing Verdi and Wagner?

**Summary of Research**  
I often wondered how different repertoire affects the performer. With instrumentalists it is obvious that they often use different instrument for certain repertoire, or they tune differently. What about singers? We are incapable of changing our voice or technique from one moment to another. I chose two composer's music to compare, whose works are often being played in Opera theatres. Young singers are told not to sing Wagner's music because it requires a whole different technical approach and it is rather demanding physically. Personally, the first judgement of my voice at the age of fifteen (dramatic soprano) had a major impact on my studies, I never was sure that the music I chose is something I should or should not be singing according to this title. This confusion and doubt led me to question the methods of choosing repertoire and look around other possible solutions. I wanted to know if the repertoire or my voice defines me. This research is about how I train my instrument accordingly to the repertoire I wish to sing and about the requirements of German and the Italian singing schools. I go through several aspects of learning to sing a new piece involving the wishes of the composers and came to conclusions which helped to build better repertoire and perform more authentically.

**Biography**  
Viktoria was born in the capital of Hungary, Budapest. As her father worked as a tenor soloist at the Hungarian State Opera, she would often sit through long performances at a young age. She was lucky enough to grow up in Hungary where they teach the Kodaly-method, which enables young children to learn music in depth, to sing and to read. She started singing privately at the age of 15 and it soon became her passion. She is currently completing her master's degree in Vocal Studies at the Royal Conservatoire with Frans Fiselier.

# Conducting Departments

Alexios Artavanis

Sara Maganzini

## **Name**

**Alexios Artavanis**

## **Main Subject**

HaFaBra Conducting

## **Supervisor**

Johannes Broer

## **Title of Research**

Developing Greek Wind Orchestras Through Repertoire

## **Research Question**

How to Develop Greek Wind Orchestras Through Repertoire

## **Summary of Research**

This paper illustrates a comprehensive guide for all wind orchestra conductors, aiming for a step by step development of their orchestra. A brief history of the Greek Ionian wind bands will be demonstrated, in particular, concerning their "living tradition" as a bridge to the roots of their present developmental obstacles. The main section of this paper starts at this point, where a catalogue of significant wind orchestra pieces in multiple levels will guide every conductor to achieve a successful improvement of the wind orchestra level. Therefore, instructions that analyze the methodical procedure of studying thoroughly a conductor score will be reported. The self-experience of the author as a conductor will also be mentioned. Finally, the conclusions of this research along with recommendation for further research will represent the discussion.

## **Biography**

Alexios received his bachelor in Trombone performance from the Ionian University of Greece. As a trombonist he took part in masterclasses with trombonists such as Christian Lindberg, Ben van Dijk, Jorgen van Rijen and others. Since 2016 he has been studying conducting at ISEB (Italy) with the professor Carlo Pirola and Andrea Loss. Furthermore, he participated in masterclasses with Bert Appermont, Jacob de Haan, and Franco Cesarini. As of 2017 he is a master student at the Royal Conservatorium of The Hague (NL) in HaFaBra Conducting studying with Alex Schillings. From 2011 until 2019 he worked as a conductor and trombone teacher in Greece.

**Name**  
**Sara Maganzini**

**Main Subject**  
HaFaBra Conducting

**Supervisor**  
Enno Voorhorst

**Title of Research**  
Sound identity of a wind band

**Research Question**  
What is the “sound identity” of a wind band, where does it come from, why is it important, how is it related to repertoire, how is it created, how can it be preserved?

**Summary of Research**  
My purpose is to explore why at the beginning of the 20th century wind bands in Europe sounded so singular and why nowadays they are so similar one to the other. In addition to historical issues I included some examples, audio samples and scores to support the development of my research. Special focus is given to original scores from the first decade of the 20th century which will be the guideline throughout my research. The main problem is given by the standardization of the modern wind orchestra settings. Transcriptions often destroy the natural sound of a composition because in absence of specific “old” instruments, a sound/color study is not made when re-writing or performing the music for/with a modern setting. Composers and conductors must understand the importance of preserving and considering the “sound identity” of the wind band they have in front. Music is a global language, but everyone speaks with their own accent, this accent is the “sound identity” which characterizes the musical culture of each European country. People have fought in order to recognize their dialects as a language and preserve it from disappearing, the same must be done for the traditional musical language of our wind orchestras.

**Biography**  
Sara began studying Conducting at an early age, first at ISEB in Italy, then at the Maastricht Conservatorium (NL) with M Cober and since 2017 attending the Masters in HaFaBra Conducting at the Royal Conservatoire with M Schillings. During the years she has been conducting various wind bands as principal but also as guest conductor in Italy and abroad. She is looking forward to a “lifelong learning” carrier as conductor and to gain as much experience as possible to contribute to the developing of the future international wind band scene.

# Theory of Music Department

Timothy Braithwaite

**Name**  
**Timothy Braithwaite**

**Main Subject**  
Early Music Theory

**Supervisor**  
Niels Berendsen

**Title of Research**  
'The Greatest Part of the Usual Music:' Contextualising an Anonymous Scottish Source on Extemporisation

**Research Question**  
To what extent does the well-known 'Scottish Anonymous' treatise on music relate to the pedagogy, techniques, and opinions expressed on the subject of extemporisation by Thomas Morley at the end of the sixteenth century?

**Summary of Research**  
'Quhat is contrapunt?' asks the author of the manuscript source typically referred to as the 'Scottish Anonymous Treatise on Music.' Indeed, the contents of the work throws the relevance of this question into sharp relief for scholars and performers alike who cultivate an interest in the musical activities of the sixteenth century, painting a distinctly cacophonous picture of unquestionably oral traditions. The backbone of this thesis is undoubtedly the translation and edition of the relevant chapters from this under-explored source; those addressing counterpoint, 'countering,' and faburden. In addition, an effort has been made to summarise and further contextualise the practices described therein, alongside comparison with similar sources of vocal extemporisation both inside Britain and abroad. By far the most obvious point of reference is Thomas Morley's 'A Plain and Easy Introduction to Practical Music,' published at the end of the sixteenth century. As such, comparison between the pedagogical approaches of these two authors yields a wealth of information on contrasting settings for the teaching of vocal extemporisation, as well as the differences in function, structure, and values inherent in a practice which clearly transcended social class.

**Biography**  
In 2014 Tim graduated with honours from Royal Holloway University of London, having read Music alongside a choral scholarship with the renowned university chapel choir. Besides enjoying a vibrant international career as a professional countertenor, Tim is currently in demand as a teacher and lecturer in both practical and theoretical elements of historical performance, having worked at a variety of top European conservatoires, including the Die Hochschule für Künste in Bremen, Het Utrechts Conservatorium, and The Royal Conservatoire in The Hague.

## External committee members

Niels Berentsen  
Christina Guillaumier  
Stefan Heckel  
Khoo Hui Ling  
Colin Lawson  
Lina Navickaitė-Martinelli  
Anothai Nitibhon  
Barbara Maria Willi



**Niels Berentsen** is professor at the Haute École de Musique de Genève (Switzerland) teaching (improvised) counterpoint and artistic research at the Department of Early Music. As a researcher, Niels has investigated techniques of polyphonic improvisation in the 1300-1500 period. For this he received his doctorate from the University of Leiden in 2017 through the docARTES programme. He has taught the theory and performance of medieval and Renaissance music at the Royal Conservatoire between 2011 and 2019. Niels is also active as a performer, and is the founder of the Ensemble Diskantores, dedicated to the performance of fourteenth- and fifteenth-century music.



**Dr. Christina Guillaumier** is a pianist and music historian with an early background in the dramatic arts. She is Head of Undergraduate Programmes at the Royal College of Music, London and a Creative Director of the Innovative Conservatoire (ICON). In 2020, she is also Visiting Professor of Music at Université de Lorraine. Her research focuses on Russian music, opera, editing and genetic criticism as well as music education. An award-winning author, recent publications include a monograph entitled 'The Operas of Sergei Prokofiev' as well as a co-edited series of landmark essays for Oxford University Press entitled Rethinking Prokofiev.



**Stefan Heckel** is a native of 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. He has worked with Serbian bassist Nenad Vasilic (Balkan Band/Folk Songs), Irina Karamarkovic (Songs From Kosovo), Julian Argüelles and Christian Weber (Stefan Heckel Group), Frank Gratkowski, Maria Gstaettner/Aziz Sahmaoui (Lava), Mélange Oriental/Sounding Jerusalem, Otto Lechner's Vienna Accordion Orchestra and Blaubauer. He is a Senior Lecturer at the Kunstuniversitaet Graz jazz department. 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 East Jerusalem's Al Quds University and the Austrian Harry Pepl Jazz Award.



Singaporean pianist **Khoo Hui Ling** is academic faculty member at the Yong Siew Toh Conservatory of Music, and founder of The Music Studios, where she coaches young pianists and piano teachers. A curious soul, Hui Ling has diverse artistic interests. She recently directed and performed in *Walking in the Wild*, a one-act scene which provokes reflection on death whilst exploring deeper connections between music and dance. She also produced short documentaries illustrating the confluence of Chinese traditional music and painting in Tan Dun's *8 Memories in Watercolour*, culminating in a multimedia performance that premiered in the United States and Singapore in 2016.



**Professor Colin Lawson** CBE is Director of the Royal College of Music. He taught at Aberdeen and Sheffield Universities before moving to Thames Valley University as Pro Vice-Chancellor/Dean (2001-5). He has an international profile as a period clarinettist and has played in most of Britain's leading period orchestras. Colin has published widely, especially for Cambridge University Press. He is editor of *The Cambridge Companion to the Clarinet* and author of *Cambridge Handbooks to Mozart's Clarinet Concerto* and *Brahms's Clarinet Quintet*. He is co-editor of a series of *Cambridge Handbooks to the Historical Performance of Music*. He is also editor of the *Cambridge Companion to the Orchestra* (2003) and the *Cambridge History of Musical Performance* (2012).



**Lina Navickaitė-Martinelli, PhD**, is Associate Professor and Senior Researcher at the Lithuanian Academy of Music and Theatre. Author of the books *A Suite of Conversations: 32 Interviews and Essays on the Art of Music Performance* (2010) and *Piano Performance in a Semiotic Key: Society, Musical Canon and Novel Discourses* (2014). Since 2012, she is actively involved in the international promotion and development of artistic research: currently, she is a member of the steering committee of the festival-conference 'Doctors in Performance', and the EPARM working group. Navickaitė-Martinelli is the founder and co-ordinator of the LMTA Hub of Artistic Research and Performance Studies (HARPS).



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



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

## Assessment of the research results

The research is personal to the student, so it is difficult to give a general frame of reference for the assessment of what will by definition be very diverse presentations. Therefore it has been decided to base the Royal Conservatoire 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?*

##### - Contextualization

*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
- more than sufficient
- 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](http://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 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:

7. 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).
8. the research question or issue addressed and its relevance for peers, your own artistic development and the music world at large;
9. a description of the research process (the search for the solution to the research question) including methodology;
10. an analysis or critical discussion of the findings;
11. conclusions;
12. a list of the sources consulted: next to the bibliography this may also include a list of interviews, experiments, etc;
13. 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 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.
- 
- ▶ 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.

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