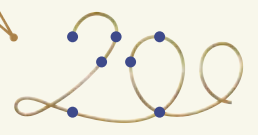




Jubilee Night

200 Years Royal Conservatoire The Hague

Amare, The Hague
8 April 2026



200 years
Royal
Conservatoire

Koninklijk Conservatorium Den Haag



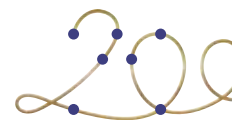


Jubilee Night

200 Years Royal Conservatoire The Hague

Amare, The Hague
8 April 2026

In the presence of
His Majesty King Willem-Alexander
and Her Majesty Queen Máxima



**200 years
Royal
Conservatoire**



1826

1826
Westeinde 47, the first location
for the Koninklijke Muzykschool

A Conservatoire in Motion

1826 – 2026

In 1826, King William I founded the first conservatoire in the Netherlands: the Royal Conservatoire The Hague. Two centuries later, it has grown into one of Europe's leading centres for music and dance education. Generations of musicians, dancers, composers, and educators have studied here and gone on to shape artistic life across the Netherlands and far beyond.

Yet a conservatoire is never defined by history alone. It is a living community, renewed each year by students who bring fresh perspectives, artistic ambitions, and diverse cultural backgrounds. Its teachers remain actively rooted in the profession, continually refining their artistic and pedagogical practices. Artistic research lies at the core of the conservatoire, informing how art is made, taught and understood. In this way, disciplines continue to evolve in dialogue with one another and with the world around them.

Today, the Royal Conservatoire forms an international community of artists, researchers, and educators. Its students and staff represent more than fifty nationalities, and its artistic landscape extends from classical music to jazz, from historical performance to electronic sound, and from ballet to contemporary dance. Within this environment, tradition and innovation continually shape and enrich one another.

Jubilee Night celebrates this dynamic artistic ecosystem. Students and teachers from across the Conservatoire share the stage in a programme that moves freely between centuries, styles, and disciplines.

This evening is not a retrospective.
It is a portrait of the Conservatoire today.

1840

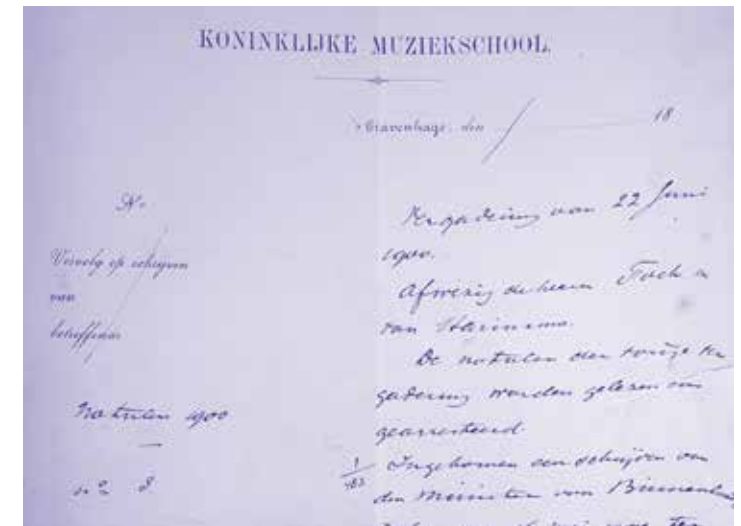


1840
Under one roof with
the *Haagsche Teeken
Academie* (now KABK)



1882

1882
A dedicated home on the
Korte Beestenmarkt



1900
Officially the
Royal Conservatoire

1900



1947

1947
With Janny van Wering (1909–2005), the early foundations of the Early Music Department begin to take shape



1956

1956
The Dance Department is established under the direction of Sonia Gaskell



1967
The first electronic music studio at the Royal Conservatoire

1967



1976
Construction of the new building at the Juliana van Stolberglaan

1976

1979

et een versie

keijke harde hout gesneden
solisten als Arnett Cobb.

Opleiding voor jazz-musici in Den Haag

Opleiding voor jazz-musici in Den Haag

edactie

Door onze kunstredactie.

ei - Een vrijverzameling Franse impres- van de waarde miljoen gulden op 2 juli wor- collectie die de abrikant Hans Gallen tussen een heeft geschilderijen van Cézanne, Dufy, Utril- Gogh en Tou- volgens direc- y van Christie n schilderijen, maar waren ook geraakt. de onbekend- ten worden de kken van de Zürich en New eld. Deskundi- dat zeker vier een miljoen of ngen. (UPI).

onse amateur- ren zich dins- wijkgebouw kever aan de otterdam-IJs- concert, geor- Rotterdamse

l. De tentoon- derijen van P. het historisch bbelde Palm- tot zondag 27

ROTTERDAM, 21 mei - Aan het Koninklijk Conservatorium in Den Haag zal het komende cursusjaar worden begonnen met een opleiding voor jazzmusici. De zes-jarige opleiding zal net als andere conservatoriumstudies worden afgesloten met een examen en een diploma. Volgens het Koninklijk Conservatorium is het een unieke opleiding: in binnen- en buitenland zijn geen andere jazzstudies op dit niveau bekend. Er komt ook een mogelijkheid om een klassieke opleiding te combineren met een jazzspecialisatie. Aan de conservatoria in Amsterdam en Rotterdam bestond al wel een opleiding in de lichte muziek. Bij het Koninklijk Conservatorium zijn nu zo'n 20 aanmeldingen binnen voor het toelatingsexamen op 16 juni, waarbij blijkt moet worden gegeven van affiniteit met de jazz en technische vaardigheid op instrumenten als piano, gitaar, slagwerk, contrabas, saxofoon, trompet en trombone. De lessen zullen worden gegeven door Frans Elsen, Henk van der Berg, Victor Kaihatu, Boudewijn Leeuwenberg, Sandy Mosse, Rob van Kreeveld, Rudi Kuypers en Eddie de Jong.

- Door de Rijksuniversiteit Leiden is een expositie ingericht over het thema Universiteit en Architectuur - ontwerpen voor de Leidse Universiteit 1600-1900.

wordt er mores gele

Als een rieuus meer werpen, die behalen va vaststaande die de kri standpunte eigen onze heim maak een discuss is, wordt J auteur van besproken (Grasset), d zen. Dat di Domenach schrijver z polemiek - uit de weg bevestigen Maar hij w te voeren amusement terwille va niet in staas argumenten te schatten.

Chardin

In hetze Esprit wijs mann op h de tentoons onlangs in was hij een schilder, ie kunst ieder de. Hij ma genrestukke zelfportrett schilderijer wie het ni weinig ged roem te ver het Parijs eeuw een bestaan, ve mondaine en. In de raakte hij



2001
Research in the arts takes shape with the establishment of the Academy of Creative and Performing Arts

2001



2023
Launch of the IN.TUNE University Alliance

2023

1979
Launch of the jazz department



Foreword

This year marks two centuries of artistic education – a moment that brings together generations of musicians and dancers who have contributed to cultural life in the Netherlands and far beyond.

Founded in 1826 as the Netherlands' first conservatoire, the Royal Conservatoire has developed into an international community in which musicians and dancers are equipped with the skills, imagination, and resilience required for a life in the arts.

Anniversaries invite reflection. They remind us that every generation of students, teachers, and partners plays a role in shaping the Conservatoire as it exists today. Curiosity, craftsmanship, and openness to new ideas continue to shape the way we work and learn.

The Royal Conservatoire is rooted in tradition, yet it has always looked outward. Historical performance practice developed here alongside experimental music and sound technology. Classical training exists in dialogue with contemporary creation, and music and dance meet disciplines such as research, science, and technology, as well as each other.

Within our home in Amare, students collaborate across departments and develop their own artistic voices. They learn not only to master their craft, but also to engage critically with the world around them.

Jubilee Night reflects this spirit. Students and teachers from across the Conservatoire come together in a programme that celebrates its artistic breadth. The programme moves between large-scale orchestral works and more intimate vocal moments, and from dance to jazz and contemporary composition. The evening offers a vivid cross-section of artistic practice.

The arts enrich lives, foster dialogue and help us imagine new futures. For two centuries, the Royal Conservatoire has contributed to this cultural landscape, and we look forward with confidence to the generations of artists who will continue that tradition.

It is a great pleasure to welcome you this evening as we mark this special anniversary together. We hope that *Jubilee Night* offers not only a moment of celebration, but also one of inspiration and shared joy. May this evening be a tribute to all those who have shaped the Royal Conservatoire over the past two hundred years, and to those who will carry its spirit forward.

Lies Colman

Principal
Royal Conservatoire The Hague

The most inspiring part of studying here is the spirit of collaboration. You learn not only from your teachers, but also from the students around you.



Programme introduction

Jubilee Night One Evening, Two Centuries

How can two hundred years of artistic history be represented in a single evening? Rather than presenting a chronological survey, *Jubilee Night* offers a different perspective focussing on aesthetic evolution rather than storytelling. The programme reflects the artistic diversity of the Conservatoire today: multiple disciplines, traditions, and approaches to music and dance coexist within a single artistic community. These different artistic outings are weaved together through atmosphere, color, shapes and expressions in a tapestry of musicalities.

The evening unfolds as a sequence of encounters between sound, movement, and space. Large ensembles alternate with intimate moments of reflection. Historical repertoire meets contemporary composition. Improvisation and experimentation appear alongside classical traditions. All of these are organized in an intuitive, non-hierarchical structure; each of the scenes presented tonight is an equal moment in time.

Some of the works presented this evening have been created or arranged especially for this occasion. Others form part of the rich repertoire with which students engage during their studies. Together, they illustrate the Conservatoire's commitment to artistic excellence and exploration. The makers of this evening aim at assembling a stream of artistic expressions directed at the spectator's emotional experience. But the heart of the performance lies in nothing else than the enthusiasm, dedication, talent and artistry of the participating students and staff.

At the Royal Conservatoire, craftsmanship and innovation intertwine. This principle forms the artistic foundation of *Jubilee Night*.

Narrative Lines

Art of Sound, Composition, Vocal Studies,
Research Department, KABK

Concept, storyline and composition

Virág Anna Virág

Immersive composition

Francesco D'Apollo

Surround-sound mix

Mari Šišková

Vocal performance

Lou-Anne Massard

Eve Rhodes

Synthesizer

Tymon Kolubiński

Technical execution and pre-production

Eduard Cretu

Maksym Lurie

Pre-production and concept

Nicholas Cimadevila Ahern

Foley recording

Lukas Thalhammer

Ioannis Theodorakis

Pre-production and research

Dante Jongerius

Graphic design

Eunbeen Lee

Project leader and concept

Kosma Kozielski

Student coaching

Jeroen Bas

Yannis Kyriakides

Robin Koek

Sara Zamboni

Research coaching

Kathryn Cok

Woven throughout the evening, *Narrative Lines* forms a connecting thread within *Jubilee Night*. Developed through a collaboration between several departments of the Royal Conservatoire, the project brings together sound, voice and research in a multimedia performance that accompanies the programme.

Inspired by two centuries of letters and other forms of communication from the Conservatoire's archives, the work reflects on how voices resonate across time. Through surround-sound composition and live performance, fragments of the past are reimagined in the present, creating an immersive listening experience.

Appearing at various moments throughout the evening, *Narrative Lines* quietly links the programme's diverse artistic expressions within a shared narrative.

Programme overview

Amare, The Hague
8 April 2026

Doors open: 18:30
Foyer programme start: 18:30
Danstheater programme start: 19:30

Total duration Danstheater programme: approx. 3 hours including intermission

Artistic director
Sjaron Minailo

Artistic team
Andrea Leine
Harijono Roebana
Tom Verheijen

Foyer programme Start: 18:30

For programme notes, see from page 27

Harp ensemble
Young KC Junior and Young KC
Tribunetrap (stairs ground floor)

AKO Mini
Young KC Junior
Tribunetrap (stairs ground floor)

Where does music start?
New Audiences and Innovative Practice
First floor

Music Theory in one minute
Music Theory in collaboration with all departments
First floor

Danstheater programme

Start: 19:30

For programme notes, see from page 32

Tempus Fugit
Dance and Classical Music

Vesper
Vocal Studies and Choral conducting

Meeting Point
All the World's Our Stage
Lies Colman, principal

The Early Music Jubilee Orchestra
Early Music and Classical Music

The Bucking Contest
Jazz, Classical Music, and Early Music

A Choreography of Light and Sound
Classical Music and Young KC

Stay on it
Classical Music, Composition, and Theory of Music

Little Blue
Music in Education

Intermission

Pulse
Dance

A Midsummer Night's Dream
Classical Music and Composition

Studio On Stage
Jazz and Art of Sound

Murni
Sonology and ArtScience

Nighttown
Dutch National Opera Academy, Classical Music and National Master of Music in Orchestral Conducting

De Materie
Classical Music and Vocal Studies

Grand Finale
Vocal Studies and Classical Music





Programme notes

Harp ensemble

Young KC Junior and Young KC
Tribunetrap (stairs ground floor)

Music by Alfredo Rolando Ortiz brings the atmosphere of South America to this performance. The programme includes *Cumbia Deliciosa*, *Danza de Luzma* and *Habanera Gris*, works that connect with the theme of *Día de los Muertos*, the focus of this year's project of the School for Young Talent.

In the final presentation, part of the ensemble also performs *La Venezolana*, another work by Ortiz. The composer dedicated this piece to harpist Phia Berghout, co-founder of the World Harp Congress and a student of Rosa Spier. Spier was closely connected to the Royal Conservatoire as a teacher. In this way, the performance also reflects a small part of the Conservatoire's 200-year history.

This project brings together participants from the junior programme and pupils of the School for Young Talent, who perform side by side in this festive programme.

Performers

Reena Balradj, Nika Doubrovski, Hanna-Sofia Jesse, Mila Lamers, Amira Lootsma, Thedoor van der Meulen, Naomi Qi, Maea van Schaik, Avanthika Sewnandan, River Witke

Teachers

Marieke Schoenmakers and Michelle Verheggen

AKO Mini

Young KC Junior

Tribunetrap (stairs ground floor)

In this programme, AKO Mini performs three contrasting works: *Nightrider* by Richard Meyer, *La Bruja* by José Pablo Vargas and *Mexican Folk Variations (Chiapanecas)* by James D. Curnow. The music reflects the lively colours and rhythms associated with the theme of this year's Young KC festival week: *Día de los Muertos*.

AKO Mini gave its first concert in June 2014 with *Let's Play a Happy Tune* by Hans Scheepers. Since its founding, all Junior and youngest Young KC string players have performed in the ensemble, joined by percussionists and harpists. Each year the orchestra prepares two different programmes.

With infectious enthusiasm, the students work on the foundations of orchestral playing, while the joy of making music together is clearly felt on stage. The repertoire follows the same annual themes as Young KC, allowing the youngest players to take part in the shared musical focus of the festival week.

Performers

Jianghao Jiang (violin), Annaëlle Fortin van Heuven van Staereling (violin), Stefania Tsaran (violin), Xinran Yu (violin), Jullienne Qi (violin), Nina MacPherson (violin), Jianbo Jiang (violin), Cynthia Wang (violin), Lina Bisseswar (violin), Myrthe Martijn (violin), Emma Liang (violin), Xia Yao (violin), Emi Bando (violin), Lianna Cheng (violin), Tim Zhou (cello), Taya Turchinskaya (cello), Thomas Holterman (cello), Dahlia Wang (cello), Miša Roman Barrett (cello), Anselm van der Meulen (cello), Rosa Schoon (cello), Bosong Lu (cello), Qiu Zhong (cello), Jeanne Jansen (cello), Alexander Constanzi Bordon (double bass), Rosa Aichmayr (double bass), Avery Liu (percussion), Jelte Idzenga (percussion), Han-Ya Xin (percussion), Yi Ning Sun (percussion), Jean-Baptiste Milon (piano)

Where does music start?

New Audiences and Innovative Practice (NAIP)

First floor

Where Does Music Start? is a performative exploration created by master's students from the New Audiences and Innovative Practice programme. Spread throughout the foyer, the audience encounters three distinct stages. Each stage offers a different artistic perspective at the moment when sound becomes music – when a word turns into rhythm, when noise gains meaning, or when memories transform into sound.

New Audiences and Innovative Practice is a programme for musical makers who want to expand how music is shared and experienced. It explores new ways of connecting artistic practice with audiences, communities, and society.

Performances

Sound Lab – Laura Spichtig

Put on a pair of headphones and step into a new sonic experience. This performance offers a glimpse into a creative process of searching for sounds, developed through a unique playing technique on an electroacoustic instrument.

Before Us – Fabiana Matias Vicente

This performance explores musicality beyond human intervention. Inspired by the sounds of nature, it combines a DAW-less electronic set with double bass and raises the question: where does music begin – with humans or with nature?

What Sounds Do Our Memories Carry? – Margarida Vilela Martins & Fyllenia Vounelaki

Can music begin at the moment a memory is formed? This live performance installation centres on objects that awaken musical memories, bringing fragments of the past back to life through sound. In this way, the performers share and receive from one another, inviting the audience to reflect, to listen, and to make space for their own memories.

Music Theory in one minute

Music Theory in collaboration with all departments

First floor

In this series of twelve one-minute videos, the Music Theory Department presents a range of musical topics connected to works in the concert programme. Each video offers a brief insight into one of the pieces being performed, providing context and highlighting ideas that can enrich the listening experience.

The videos are shown on a screen before the concert. Audience members can choose which topics they would like to watch and listen to.

The project was created by fourth year bachelor's students in Theory of Music: Irene Garcia Barrera, Maja Çerçek, Johan Smit, Daniel Xuereb and their teacher Patrick van Deurzen.



Tempus Fugit

Dance and Classical Music

Choreography

Tessa Cooke

Music

Hamilton de Holanda – Ultimo Capricho

Iiro Rantala – Vivaldi's ADHD

Conductor

Chloe Rooke

Light design

Loes Schakenbos

Assistants

Mariëtte Redel, Marjolein Rooduijn, Esther Protzman,

Sabine Chaland

The evening opens with a large-scale collaboration between dancers and musicians from across the Conservatoire.

Nearly ninety dancers take the stage, representing several generations of the Conservatoire's dance programmes, from the School for Young Talent to advanced students preparing for professional careers. Choreographer Tessa Cooke brings these performers together in *Tempus Fugit*, a work that reflects on the passage of time and the continuity between generations of artists.

The choreography unfolds to music by Brazilian mandolin virtuoso Hamilton de Holanda and Finnish jazz pianist Iiro Rantala. Their compositions combine rhythmic vitality with lyrical expression, creating a musical landscape in which classical ensemble textures meet the spirit of improvisation. In this opening gesture, music and dance merge into a collective celebration of artistic energy.

Performers

Hamilton de Holanda – Ultimo Capricho

Ana Fernandes (flute), Famke Wellmann (oboe), Jose Montero (clarinet), Afonso Carraça Carmo (bassoon), Inge Zantingh (horn), Sander Docquier (horn), Anna Maring (violin), Olav Sloombeek (violin), Caitlin Chin (viola), Hesse Mourits (cello), Wilson de Brito Carrilho (double bass), Mikolaj Kościelak (guitar), Rui Nogueira Da Silva Sousa (guitar)

Iiro Rantala – Vivaldi's ADHD

Ana Fernandes (flute), Famke Wellmann (oboe), Jose Montero (clarinet), Afonso Carraça Carmo (bassoon), Sander Docquier (horn), Domonkos Hegyi (piano), Anna Maring (violin), Olav Sloombeek (violin), Caitlin Chin (viola), Hesse Mourits (cello), Wilson de Brito Carrilho (double bass)

Dance

Vere Aries, Fleur van Asseldonk, Alexandra Ayudyaksa, Isabella Baart, Agnes Bao, Shevernety Baumgard, Jim van den Berg, Amalia Bisquert Ramos, Isa de Boer, Lonnie van den Boom, Elena Bos, Sana Bouchti, Eva Calabrese, Mariëlle Caux, Gisele Chin On, Otilia Cioclea, Luna-Mae Dalmulder, Kane van Deene, Darya Dijkhuizen, Olivia Doets, Anne-Linde van Dooren, Selene Du, Sophie Du, Bibi van Duijvenbode, Emilie Dundovic, Mila Elfering, Jasmijn van der Ent, Esmée Floor, Bente van Geest, Erkinay Gheni, Sjoerd Groen, Levijn Haak, Jessica Hayes, Nico Hioco, Ken Hisamatsu, Reno Horio, Guusje van der Horst, Maria Iliina, Aymira Kaplan, Emma Kasperowic, Ilanka Koedoot, Warre Krol, Stein Leenen, Lucas Lefebure, Storm Lingbeek, Kaishi Maas, Cheyenne Man, Anne-Sophie Martina, Valentijn van der Meij, Adam Melamed, Beaudine Melis, Clara Mespoulet, Lily Misumi, Elliott Mulder, Jalu Muller, Madelief Nieuwenhof, Rosalie van Nieuwkerk, Elina Pillay, Kaylin Quak Guzman, Owen Remers, Amélie Rietbergen, Daniel Rietdijk, Qingyan Romein, Rinke Roos, Pippa de Ruiter, Emma Scheffer, Maurits Schothorst, Louise Schouwenaar, Alison Sheridan, Fayenn Simon, Hugo Sonnen, Babeth Strik, Imke Teule, Jazmin Timisela, Luka Timmers, Zoé Timulak, Feline Toetenel, Stellan Topp, Olivia Tyrelle, Lucas de Vries, Elisa Wang, Mark Zegwaard

Vesper

Vocal Studies and Choral conducting

Music

Calliope Tsoupaki

Conductor

Krista Audere

Following the expansive opening, the stage falls silent.

Vesper introduces a moment of quiet reflection through the human voice alone. A women's choir fills the hall with unaccompanied singing, transforming the acoustic space through harmony and resonance.

The work reflects the Conservatoire's strong vocal tradition while also highlighting its connection to contemporary composition. Calliope Tsoupaki's music draws on ancient modal colours and meditative textures, inviting listeners into an atmosphere of calm and contemplation.

The piece reminds us that music can be both monumental and intimate.

Performers

Leonor A Pisco Leite E Abreu Alves, Inês Appiah, Fira Ariono, Monica Beltrão, Siri Brenner, Lotte Cornel, Talia Garrett-Benson, Roos van Herrewegen, Nuria Kouwenhoven, Beatriz Mendes, Bruna Perreira, Zsófia Prigye, Inês Martins Simões, Katrine Sjoboden, Silvija Emilija Sūna, Famke Voshol, Daphne van Zundert

Meeting Point

Lies Colman and Dance

Music

Calliope Tsoupaki

Piano

Lies Colman

Choreography

Isabelle Chaffaud in collaboration with the **dancers:** Theresa van den Boer, Anna Invernizzi, Easton Jesson, Mohan Zhou

Calliope Tsoupaki composed *Meeting Point* during the COVID-19 pandemic, while serving as Composer Laureate of the Netherlands (*Componist des Vaderlands*). From the start of this role, Tsoupaki expressed the wish to engage with current events through music, showing that composers have an active place in society. Music, in her view, can give voice to emotions and thoughts that are difficult to express in other ways.

When the pandemic began, concert halls closed and musical life came to an abrupt halt. Musicians and audiences found themselves isolated, uncertain and separated from one another. In response, Tsoupaki wrote *Meeting Point* as a musical gesture of connection. The piece was intended for anyone at home with access to a piano or a computer, so that people could play it themselves or listen online. It offered a shared moment of reflection during a time of distance.

The title *Meeting Point* reflects the idea that music can bring people together. In the score, Tsoupaki included the words: 'There is no distance between us when it comes to music, when it comes to love.'

The Early Music Jubilee Orchestra

Early Music and Classical Music

Musical leader

Ryo Terakado

Music

Georg Friedrich Händel – Overture from 'Music for the Royal Fireworks' (1749)

Patrick Ayrton – Concerto Giubilante, including improvisation in period style by 3 harpsichords (2026)

Joseph Bologne, Chevalier de Saint-Georges – Overture from 'L'amant anonyme' (1780)

Timpani improvisation

Georg Friedrich Händel – La Réjouissance from 'Music for the Royal Fireworks' (1749)

Historically informed performance has long been one of the Royal Conservatoire's defining strengths. Its Early Music Department brings together students and teachers to explore repertoire from past centuries through historical instruments and performance practices, combining respect for the established canon with a commitment to diverse and inclusive programming.

The history of Western music encompasses a vast range of instruments, styles, and regional traditions. Even the most celebrated composers built upon the work of many others who remained less recognised – among them women and people of colour whose opportunities to develop and share their talents were often limited.

Georg Friedrich Händel, for example, achieved fame as a composer but also invested in a British company involved in the transatlantic slave trade. By contrast, Joseph Bologne, Chevalier de Saint-Georges – the son of a plantation owner and an enslaved mother – rose to prominence as a violinist, conductor and composer despite the social barriers of his time.

Today, this spirit of historical awareness and creative engagement continues within the department. Patrick Ayrton, basso continuo teacher at the Royal Conservatoire, explores composition in historical styles while leaving space for improvisation – an element that was central to musical practice in earlier centuries.

Performers

Ryo Terakado (violin 1), Isabel Dhallé (violin 1), Kira Dove (violin 1), Ilana Ledermann (violin 1), Benjamin Lenzmeier (violin 1), Mitra Muijen (violin 1), Miyu Nohashi (violin 1), Walter Reiter (violin 2), Joseph Puglia (violin 2), Jake Balmuth (violin 2), Zohra Jongerius (violin 2), Phoebe Pan (violin 2), Rebecca Huber (viola), Tianyi Huang (viola), Miranda Zirnbauer (viola), Kaja Zytynska (viola), Lucia Swarts (cello), Maria Bozzetta (cello), Julia Dolz Martinez (cello), Kanghyung Lee (cello), Sara Nakade (cello), Adèle Xiang (cello), Margaret Urquhart (double bass/violone), Noémie Malo (double bass/violone), Keenan Zach (double bass/violone), Mienke van der Velden (gamba), Coline Kreis (gamba), Inês d'Avena (recorder), Telma Cunha dos Santos (recorder), Naomi Hassoun (recorder), Johanna Littger (recorder), Maya Zutta (recorder), Kate Clark (traverso), Valeria Arcidiacono Alepuz (traverso), Lucas Gomes Caetano De Paula Fonseca (traverso), Alicia Hernandez Hinojal (traverso), Elza Heinsberga (traverso), Yae Jin Kim (traverso), Petra Music (traverso), Uma Torres Tarrés (traverso), Neven Lesage (oboe), Marie-Pia Le Bouteiller (oboe), Eva Crowley (oboe), Javier Sánchez Castillo (oboe), Himawari Arai (clarinet), Kookhyun Nam (clarinet), Benny Aghassi (bassoon), Rianne Helmus (bassoon), Jorge Vela-Hurtado Sanchez (bassoon), Anneke Scott (horn), Teunis van der Zwart (horn), Sarah Brien (horn), Tiago Branco Campos (horn), João Lidório Lopes (horn), Janire De Paz Rivas (horn), Pablo Traine (horn), Susan Williams (trumpet), Sergio Abraham (trumpet), Ólafur Halldórsson (trumpet), Helgi Hauksson (trumpet), Diogo Santos Moreira (trumpet), Caleb Wiebe (trumpet), Wim Becu (trombone), Ismael Khalifi López (trombone), Mervyn Lee Cheng Hui (harpsichord), Agata Sorotokin (harpsichord), Gyula Szilagyí (harpsichord), Peter Drozd (organ), Peter Muhari (organ), Maria de la Calle (timpani), Joachim Held (theorbo), Corentin Caussin (baroque guitar)

The Bucking Contest

Jazz, Classical Music, and Early Music

Music

Francesco Sensi

'Sometimes we'd have what they called in those days "bucking contests"... One band, it would come right up in front of the other and play at it, and the first band it would play right back, until finally one band just had to give in ...

A brass band, it was twenty pieces, you know. And the leader, he'd take his band right in amongst the other, and he'd stop. You'd be standing there on Claiborne Avenue and the bands, they'd come closer to each other, keep coming closer, and you'd be hearing the two of them, first one in a way, then the next.

And then they'd get closer and you couldn't make them out any more. And then they'd be right in together, one line between another, and then it was just noise, just everything all at once. They'd be forty instruments all bucking at one another. And then you'd have to catch your breath: they'd be separating themselves.'

From 'Treat it gentle', by Sidney Bechet

Performers

Antonio Sanchez Torralbo (soprano sax), Pablo Frías Canton (alto sax), Pablo Cruz Placer (tenor sax), Guillermo López Campos (baritone sax), Rüdolfs Kolerts (snare drum), Corentin Caussin (baroque guitar), Helgi Hauksson (sackbut), Ismael Khalifi Lopez (sackbut), Naomi Hassoun (recorder), Maya Zutta (recorder), Jan Van de Watering (trombone), Nehir Günay (trumpet), Briain Cott (trumpet), Mathilde Pereboom (french horn), Norbert Czubek (bass trombone)



A Choreography of Light and Sound

Classical Music and Young KC

Music

Mátyás Wetzl – Nocturne (for 16 lamps)

Philip Glass – Mad Rush arranged for percussion

In this programme, two contrasting works explore the wide possibilities of percussion.

First, *Nocturne* by Mátyás Wetzl is written for sixteen lamps, creating a choreography of light in which sound and image merge. The switches are amplified, transforming simple clicks into a rhythmic and visual interplay and challenging the boundaries of what percussion can be.

In contrast, *Mad Rush* by Philip Glass – a well-known work of minimal music – is arranged here for a diverse set of tuned percussion instruments, including marimbas, vibraphone, glockenspiel, cowbells, and tubular bells. This version connects with the rich tradition of ensemble playing within the percussion repertoire.

Together, these works reflect both past and future: the long traditions and versatility of the percussion family, as well as the exploration of new sonic and visual possibilities.

The programme also highlights percussion as a community – a shared heritage shaped by both individual expression and collective experience. For this reason, students from two departments join together in this performance. Through sound, light, tradition, and experimentation, they demonstrate that percussion can take many forms and can be discovered in unexpected places.

Performers

Nocturne

Juan Luis Garcia Díaz, Dylan Hato, Alberto Radossi, Te Ping Teng

Mad Rush

Maria de la Calle de la Fuente, Abel van Daalen, Juan Luis Garcia Díaz, Daniël Hegyi, Dylan Hato, Jelte Idzenga, Artyom Lafont, Jonas de Laat, Laurens Lindberg, Avery Liu, Danial Madani, Matiss Meckl, Matías Munin, Yi Ning Sun, Iria Pérez Antelo, Joran van Pijkeren, Alberto Radossi, Luis Diego Redondo Hernández, Sibbe Secrest, Boldizsár Szöllösi, Te Ping Teng, Yanbing Wang, Han-Ya Xin, Lev Zinoviev

Stay On It

Classical Music, Composition, and Theory of Music

Music

Julius Eastman

Arrangement

Aart Strootman, in collaboration with third-year Composition students

Few composers have captured the radical spirit of late twentieth-century minimalism as vividly as Julius Eastman.

Stay On It combines tightly structured rhythmic patterns with elements of improvisation. Musicians repeat short fragments of material, gradually transforming them through subtle variation and attentive listening.

The performance brings together an unusual ensemble of four pianos, saxophone, percussion, and violin. Through repetition and transformation, the music evolves organically, creating a powerful sense of shared momentum.

Eastman's work continues to inspire new generations of musicians through its boldness and freedom.

Performers

Nazariy Fesyk (piano), Samira Kayra Bozan (piano), Ioannis Orestis Sioropoulos (piano), Lara Šac (piano), Sonja Wallnöfer (saxophone), Tirso Ortiz Garrigós (percussion), Timotej Willewaldt (violin)

Little Blue

Music in Education

Vocals/piano

Jeremy Garcia Avila

Music and lyrics

Jacob Collier

The first part of the evening concludes with a celebration of collective music-making.

All students from the Music in Education Programme (*Docent Muziek*) perform *Little Blue* by the British composer and musician Jacob Collier. Known for his innovative approach to harmony and vocal texture, Collier creates music that invites participation and a shared musical experience.

A large choir surrounds the audience, dissolving the boundary between performers and listeners. Voices emerge from different corners of the hall, forming a sonic landscape in which the audience becomes part of the musical moment. The solo vocalist guides the ensemble and leads the collective singing.

This closing moment reflects one of the Royal Conservatoire's central ideas: music is not only something to listen to, but also a shared experience that connects people across cultures and generations.

Performers

Sjors Baars, Hella Bargeman, Frank Barbier, Tessa den Bak, Jules Beelen, Sander de Boer, Bas van Egmond, Lieke van Eck, Lotty Elzinga, Joanne Gertenaar, Delilia Kim Goudriaan, Robert van der Grond, Isabel van Grieken, Evi Heemsker, Thirza van Heemst, Giulia Hensen, Marilyn Hoek, Isabel Hollebeek, Mienke Kalis, Ysé Knoester, Peyton Kliphuis, Ginger Kwestro, Babette Leenhouts, Julia Marijt, Nick de Mooij, Ties Moor, Max Nabuurs, Annabelle Olislagers, Maxim van Oort, Quinn Peeters, Mirthe Renee, Halina Riteco, Bauke Slobbe, Tristan Sneijders, Levi Soontiëns, Gijs Star, Jet Teunissen, Céline Verloop, Julia Walhout, Daan Wildeman, Ronin van der Werke, Ruben Crone, Anouk Bus, Linus Cengiz, Lotte Zwaan



Pulse

Dance

Choreography

Goyo Montero

Music

Owen Belton

Repetitor

Iván Delgado del Río

Assistants

Esther Protzman, Sabine Chaland

Light design

Nicolás Fischtel

Costumes

Goyo Montero

Special thanks to

Prix de Lausanne, Barbara Custer, Lucien Schmidlin,
Rita Ritter-Schmidlin

With *Pulse*, the Dance Department returns the evening to movement and physical energy. Rhythm becomes the driving force: bodies respond to musical impulses, building patterns of momentum and release across the stage.

The choreography highlights the distinctive training of the Royal Conservatoire's dance programme, where different styles are developed side by side. Precision, strength, and expressive freedom meet in a choreography that moves fluidly between structure and spontaneity.

Pulse reflects the Conservatoire's commitment to developing dancers not only as performers, but as independent artists who explore the expressive possibilities of the body. The work celebrates the vitality of a new generation of dancers stepping confidently onto the stages of tomorrow.

Performers

Fleur van Asseldonk, Alexandra Ayudyaksa, Isabella Baart, Shevernety Baumgard, Isa de Boer, Theresa van den Boer, Lonne van den Boom, Elena Bos, Nikita Botes, Eva Calabrese, Mariëlle Caux, Kane van Deene, Iria Diaz Muñoz, Olivia Doets, Anne-Linde van Dooren, Sophie Du, Susannah Elliott, Lanting Feng, Esmée Floor, Nico Hioco, Reno Horio, Haruse Hosokawa, Anna Invernizzi, Easton Jesson, Warre Krol, Jiah Kwon, Aaron de Lamotte, Eva de Lang, Sienna Leary, Lucas Lefebure, Cheyenne Man, Anne-Sophie Martina, Marla Molenaar, Hanana Mori, Kotone Ohno, Elysa van Rens, Daniel Rietdijk, Rinke Roos, Hadar Rosenfeld, Luc Serrarens, Akari Shinya, Brianna Skehan, Lore de Smet, Veronica Staroselska, Babeth Strik, Imke Teule, Luka Timmers, Zoe Timulak, Sara Yu, Mark Zegwaard, Mohan Zhou

A Midsummer Night's Dream

Classical Music and Composition

Music

Felix Mendelssohn Bartholdy – Overture from 'A Midsummer Night's Dream'

Lina Zachari – New composition

Conductor

Chloe Rooke

Somewhere between Shakespeare's enchanted forest and the concert hall, things begin to slip out of place. The performance opens with the first half of Mendelssohn's *A Midsummer Night's Dream* overture. Halfway through, Lina Zachari takes over as composer:

'In *A Midsummer Night's Dream*, identities dissolve, reason gives way to mischief, and humans are not always quite ... human. This piece wanders into that same twilight zone, where transformation is never far away and the rules of the ordinary world begin to loosen.

An unexpected presence disturbs the carefully ordered universe of the orchestra. From that moment on, logic becomes unreliable, roles begin to shift, and what was once familiar takes on a slightly absurd, faintly animal quality.

As in all good Shakespearean mischief, no one is entirely in control – least of all those who believe they are. And when it is all over, one question lingers: was it all a dream?

Performers

Joana Belchior Machado (flute 1), Anna Brenneis (flute 2), Eva Crowley (oboe 1), Lucia Ianez Ferrez (oboe 2), Sergio Garcia de la Torre (clarinet 1), Mario Ruska (clarinet 2), Sara Gomez Garrido (bassoon 1), Belén Carril Miguens (bassoon 2), Laima Minenko (horn 1), Maarten Schoonhoven (horn 2), Judith van Eck (trumpet 1), Tiago Azevedo Moreira (trumpet 2), Daniel Snorrason (tuba), Bram van Helvoort (timpani), Tiago Ferreira Coelho (violin 1), Janna Maurer (violin 1), Wieke Kramer (violin 1), Olivija Lu (violin 1), Liliyo Tsujimura (violin 1), Miranda Rodriguez (violin 1), Diana Fakour Ghalati (violin 1), Regan Ho (violin 1), Evy Hamers (violin 1), Marcel Sutedja (violin 1), Zala Frangež (violin 2), Kate O'Shea (violin 2), Laura de Wolff (violin 2), Joao Oliveira Carvalho (violin 2), Salome Buchukuri (violin 2), Niek de Boer (violin 2), Carlos Lazarte (violin 2), Ada Chaglar (violin 2), Boaz Bissoendial (violin 2), Valentina Grand (viola), Ema Boljevčan (viola), Sofia Chatzi (viola), Caitlin Chin (viola), Julie Gielen (viola), Raisa Ploeg (viola), Delphine Caron (viola), Tiago Henriques (cello), Ines Martins Castro Simas (cello), Marianne Fusenig (cello), Anaëlle Couëtte (cello), Niki Andreadi (cello), Vera Grande (cello), Zsofia Marton (cello), Joost Sloodbeek (double bass), Grace Chan (double bass), Wilson de Brito (double bass), Carolina Gonçalves (double bass), Tille Vergeylen (accordeon)

Studio On Stage

Jazz and Art of Sound

Producer

Stefan Schmid

The project explores how recording techniques, electronics, and live improvisation can meet in a concert setting.

Improvisation lies at the heart of jazz, where musicians shape music in the moment through listening, responding, and interacting with one another. In this project, that spontaneous dialogue is extended beyond the instruments themselves. During the performance, a jazz improvisation session enters into a creative exchange with students from the Art of Sound Department, who manipulate and transform the live sound of the musicians in real time.

The project brings the tools and possibilities of the recording studio directly into the performance space. Sounds are captured, processed, and reshaped on stage, creating new layers within the improvisation while the music continues to unfold. The result is a performance in which acoustic playing, electronic sound, and improvisation form a shared creative process, revealing new ways of listening and interacting on stage.

Performers

Jakub Gatěk (trumpet), Ali Yarıcı (guitar), Hafsteinn Davidsson (drums), Jarod Begusic (electric bass), Nicholas Cimadevila Ahern (sound), Tymon Kolubiński (sound), Maciej Müller (sound)

Murni

Sonology and ArtScience

Music

Karmen Ponikvar – Murni (2025)

Visuals

Yannis Michos

Seeing the invisible.

Perceiving?

Intuiting?

Immersing in a world strangely (un)familiar.

Murni is inspired by walking through a meadow, at night, brimming with insectoid murmurs. Splinters of proto-existence and imaginary explorations of border areas, moulded into evanescent electroacoustic mist, are realised through a multifaceted investigation of sound, and the meanderings of liberated sonic forces and diffracted energies, guiding the listening. Juxtaposing raw, unaltered material with its modulated counterpoints serves to create a dynamic interplay, traversing the threshold between the real and the imaginary.

Nighttown

Dutch National Opera Academy, Classical Music
and National Master of Music in Orchestral Conducting

Music and libretto

Benjamin Wenzelberg – Nighttown

Conductor

Buğra Yüzügüldü

Stage direction

Robert Chevara

Costumes

Lidewij Merckx

Hair and makeup

Marissa Coster

Opera is perhaps the ultimate collaborative art form, bringing together many artistic disciplines. Founded in 1996, the Dutch National Opera Academy (DNOA) embodies this spirit through the unique partnership between the Royal Conservatoire The Hague and the Conservatorium van Amsterdam.

The programme is distinguished by its strong focus on authentic, practice-based education, combining artistic craftsmanship, reflection, and research. Its carefully balanced curriculum is closely connected to the intensive preparation and performance of productions in a professional context. In particular, the staging of full-scale operas defines the distinctive character of the DNOA, affirming that a performance venue is not only a stage but also a classroom – a place for continuous learning.

This evening's programme features an excerpt from the second act of *Nighttown*, an opera by Benjamin Perry Wenzelberg that received its European premiere at the DNOA earlier this year. The composer's connection to the academy stems from his time in the National Master of Orchestral Conducting (NMO). The production was created in collaboration with the Classical Music Department of the Royal Conservatoire The Hague, and tonight's scene will be conducted by Buğra Yüzügüldü, currently in the fourth year of the bachelor's programme.

Performers

Singers

Clarisse Planchais (The Nymph), Aimee Kearney (Molly Bloom – Penelope), Jaap van der Wel (Leopold Bloom – Odysseus), Salvador Simão (Stephen Dedalus – Telemachus), Milan de Korte (Bell*Cohen), Cathal McCabe (Buck Mulligan), Pavel Zelenev (Mentes/ Blazes Boylan), Kasia Mandla (Calypso/ Stephen's mother's ghost), Maura Wesseling (Nausicaa)

Music

Inta Brinke (flute/piccolo), Lara Rodrigues Pinto (flute), Carlos Galvez Ortigosa (clarinet/bass clarinet), Miguel Herrera (horn), Xacobo Conejo Seves (trombone), Viktoriia Smetana (harp), Isaac Lam (piano), Alberto Radossi (percussion), Nacho Cuadrado (electric guitar), Pei-Cheng Chu (violin), Adinda van Delft (violin), Rozemarijn Slikkerveer (viola), Katia Milano (cello), Sofia Zumel (cello), Wilson de Brito Carillho (double bass)

De Materie

Classical Music and Vocal Studies

Music

Louis Andriessen – De Materie, part 3: De Stijl (1985)

Vocals

Dārta Liepina

Piano

Martim Cabete De Almeida

Conductor

Chloe Rooke

Few composers have shaped the landscape of Dutch contemporary music as profoundly as Louis Andriessen. His work combines powerful rhythmic structures with striking harmonic language, often drawing inspiration from philosophy, history, and political thought.

De Materie (1984–88) is one of Andriessen's most ambitious compositions. The four-part work explores the relationship between matter, spirit and human creativity, weaving together musical repetition, spoken text, and historical references.

The excerpt performed tonight highlights the distinctive sound world for which Andriessen became known: driving rhythms, bright instrumental colours, and a powerful sense of momentum. Andriessen zooms in on painter Piet Mondriaan (founder of De Stijl / The Style) being quite fanatic about attending dancing sessions when living in Laren (a village near Amsterdam between 1915–1919). Sessions with partners half his age trying to learn to dance to the new rage coming from America: the boogie-woogie.

Performers

Lucia Hermosilla (flute), Tjasa Pauko (flute), Andrea Hallgass (flute), Daniele Bolletta (alto), Zofia Kęsy (alto), Alex Designori (tenor), Hao-Teng Liu (tenor), Sonja Wallnöfer (baritone), Aleksandr Zavialov (synthesizer), Boldizsár Szöllösi (percussion)



Grand Finale

Vocal Studies and Classical Music

Music

Wolfgang Amadeus Mozart – Le Nozze di Figaro,
Final Act 4 (excerpt)

Text

Marc Pantus

Conductor

Chloe Rooke

Jubilee Night concludes with the final minutes from Wolfgang Amadeus Mozart's opera *Le nozze di Figaro*. Mozart's opera, first performed in 1786, remains one of the most beloved works in the operatic repertoire. Its brilliant ensembles, dramatic vitality, and emotional depth capture the complexity of human relationships with remarkable clarity.

This closing scene – originally a moment of celebration after the Count asks forgiveness – has been given a newly written text for this evening. Singer and writer Marc Pantus places advocates of tradition and innovation in the arts face to face. The scene ultimately arrives at the words: 'Our art is a mystery. We embrace the unknown, create and let it be. The future is waiting for those who dare to be free.'

As the characters gather on stage, harmony is restored – an appropriate closing gesture for an evening that celebrates collaboration, artistry, and shared musical experience.

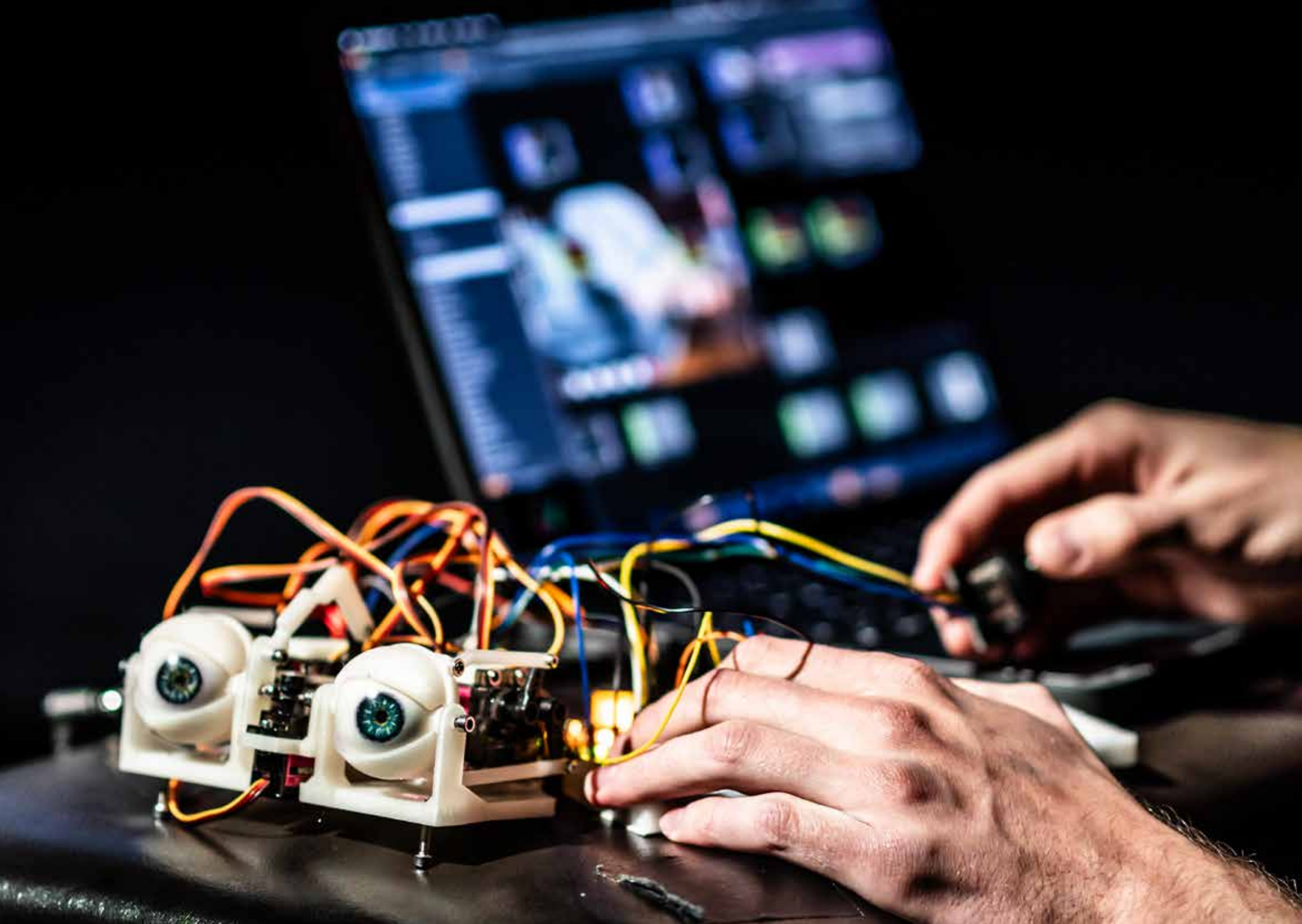
Performers

Singers

Iris Brandão, Lucas Brink, Laura Ferreira Pimenta, Roos van Herrewegen, Lucas Hernandez, Despina Kelesidou, Ilmari Leisma, Charis Orfanidou, Bruna Perreira, Luíze Razdovska, Isolde Roberts-Welby, Katrine Sjoboden, Taymour Sirry, Jonathan Su, Silvija Emilija Sūna, Renārs Tomasickis, Roy van Vugt, Famke Voshol, Wessel Wirken

Music

Joana Belchior Machado (flute), Anna Brenneis (flute), Eva Crowley (oboe), Lucia Ianez Ferrez (oboe), Sergio Garcia de la Torre (clarinet), Mario Ruska (clarinet), Sara Gomez Garrido (bassoon), Belén Carril Miguens (bassoon), Laima Minenko (horn), Maarten Schoonhoven (horn), Judith van Eck (trumpet), Tiago Azevedo Moreira (trumpet), Bram van Helvoort (timpani), Tiago Ferreira Coelho (violin 1), Janna Maurer (violin 1), Wieke Kramer (violin 1), Olivija Lu (violin 1), Liliyo Tsujimura (violin 1), Evy Hamers (violin 1), Diana Fakour Ghalati (violin 1), Regan Ho (violin 1), Zala Frangež (violin 2), Kate O'shea (violin 2), Laura de Wolff (violin 2), Joao Oliveira Carvalho (violin 2), Salome Buchukuri (violin 2), Carlos Lazarte (violin 2), Valentina Grand (viola), Ema Boljevc̃an (viola), Sofia Chatzi (viola), Julie Gielen (viola), Delphine Caron (viola), Tiago Henriques (cello), Ines Martins Castro Simas (cello), Marianne Fusenig (cello), Anaëlle Couëtte (cello), Joost Sloodbeek (double bass), Grace Chan (double bass)





Acknowledgements

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Special thanks to our artistic partners, donors and friends for their support of the Conservatoire and its students.

We also extend our gratitude to Amare for hosting this celebration at the heart of The Hague's cultural life.

In this environment,
you are encouraged to
experiment and to discover
your own artistic voice.



Supporting the next generation

For two centuries, the Royal Conservatoire has been a place where artistic talent is recognised, nurtured, and developed. That commitment continues today, yet access to intensive music and dance education is not within reach for every talented student equally.

In this anniversary year, the Conservatoire introduces the **KC Jubilee Scholarship**, helping to make studying at the Royal Conservatoire possible for a student who needs financial support, while creating the freedom to focus fully on artistic development.

Those who join the Conservatoire as a Friend contribute directly to this future.

If you would like to support the next generation of artists, we warmly invite you to become a Friend.

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Looking Ahead

Two hundred years after its founding, the Royal Conservatoire continues to evolve.

New generations of musicians and dancers will shape the artistic landscape of the future. Their work will reflect changing societies, new technologies, and new artistic forms.

Yet the essence of the Conservatoire remains constant: it is a place where artists learn from one another, explore new ideas, and share their creativity with the world. In this spirit, all the world remains our stage.

The next chapter begins tonight.

The conservatoire is a place
where different artistic
worlds meet every day -
You rehearse with musicians
from many backgrounds,
and that exchange changes
the way you think about
music 🎵

**Artistieke leiding**

Sjaron Minailo

Artistiek team

Harijono Roebana

Andrea Leine

Light & set design

Tom Verheijen

Lightprogrammer/ operator

Pepijn van der Sande

Sounddesign

Jeroen Bas

Production

Nikki van der Linden

Sarah Rabee

Eline Driest

Showcaller

Pieter Loman

Stage manager

Ivet Sierra

Head of theater

Joep de Jong

Theatertechniek

Tom van Hooff

Maarten Spaans

Anna Zorzi

Bertho de Winter

Sound technician

Jos Diergaarde

Mick van Broekhoven

Video technician

Hans Poel

Gökay Atabek

Technician

Lex van den Broek

Simone Sacchi

Stage crew audio

Anna Bakowska

Eleonora Arletti

Bor de Waal

Martin Tóth

Bamdad Farsi

Eduard Cretu

Maksym Lurie

Narrative lines crew

Kosma Kozielewski

Mari Šišková

Tymon Kolubinski

Francesco Apollo

Paul Meister

Recording crew

Lukas Thalhammer

Reina Dreyhaupt

Ioannis Theodorakis

Coördinatie**Instrumentarium**

Emiel Janssen

Logistiek

Paul Florin

Quinten Corbey

Elana Cooper

Decorbouw

Hein Drost

Amare

Steve de Groot

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