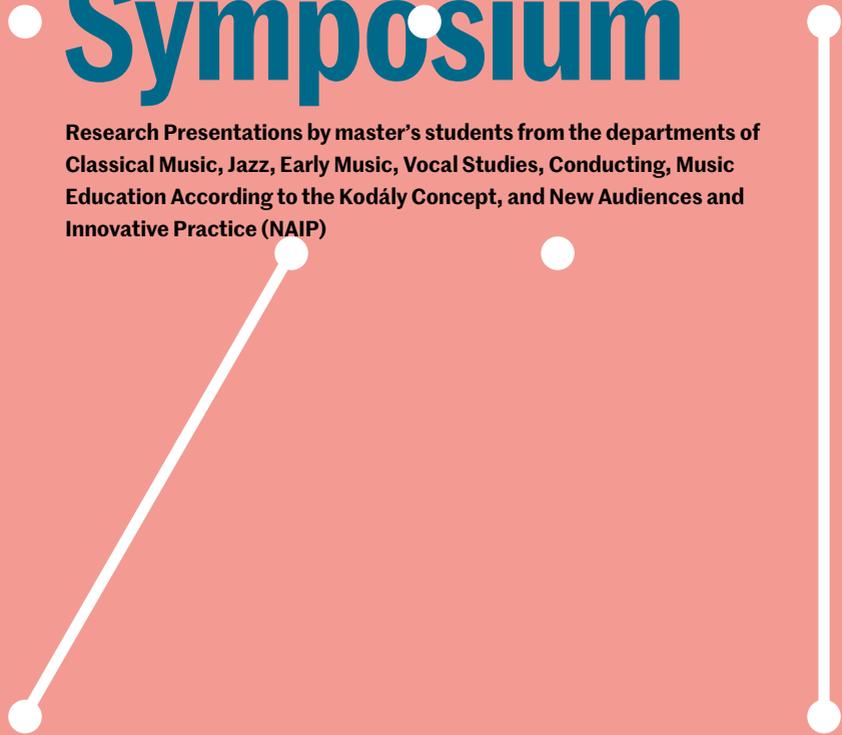


Master Research Symposium



Research Presentations by master's students from the departments of Classical Music, Jazz, Early Music, Vocal Studies, Conducting, Music Education According to the Kodály Concept, and New Audiences and Innovative Practice (NAIP)

**Royal
Conservatoire
The Hague**

Table of Contents

Preface	6
Research grants awarded by De Zaaier Foundation	8
Research Abstracts	9
Classical Department	9
Alice Andreani	10
Cecilia van Berkum	11
Peter Bourne	12
Rui Braga Simões	13
Bernat Buzzi Teixidó	14
Pedro Domínguez	15
Eleonora Dominijanni	16
Porter Ellerman	17
Miguel Esperanza Pérez	18
Marta Fernández Mateos	19
Doriana Gorbuleac	20
Laura Guillén Alcaraz	21
Xabier Gullón Elgarresta	22
Begoña Hernández Gallardo	23
Wimian Beatriz Hernández Reyes	24
Chang-Han Huang	25
Mia Kogelman	26
Márton Kóródi	27
María Estela Lastre Castillo	28
Miguel Linares Navarro	29
Yuting Lu	30
Andrew Macleod	31
Pedro Filipe Magalhães Braga Gonçalves	32
Samrat Majumder	33
Ruth Mareen	34
Celia Matamoro	35
Irene Mesu	36
Emma Moling	37
Leone Monaco	38
Sarah Nojosa Barboza	39
Andreas Oosterkamp	40
Sacha Paredes Sánchez	41
Fernando Pérez Calvo	42
Edward Powell	43
Špela Pušnik	44
Carmen Ramirez Campos	45

Giuseppe Sapienza	46
Kaat Schraepen	47
Manuel Urios Hernández	48
Kaat Vanhaverbeke	49
Ilja Venema	50
Bernardo Manuel Vieira de Sousa	51
Yuchen Zhang	52
Liutauras Žilaitis	53

Jazz Department 54

Johnny Agisilaou	55
Giulia-Rosanna Bättig	56
Zalán Berta	57
Jan Domènech Vayreda	58
Guillermo Gómez Subías	59
Tristan Guillaume	60
Stefano Gullo	61
Stylianos Michas-Englezos	62
Seongjoon Park	63

Early Music Department 64

Camilo Arias Cuellar	65
Jeremy Bass	66
Miguel Bonal Asensio	67
Enrico Coden	68
Elana Cooper	69
Pablo Devigo Vázquez	70
Félix Foster	71
William Gough	72
Carolina Guiducci	73
Saya Ikenoya	74
Isaline Leloup	75
Kateřina Maňáková	76
Noa Meshulam	77
Eduardo Gaspar Polo Baader	78
Nicole Wolfsohn	79

Vocal Studies Department 80

Sebastiaan Ammerlaan	81
Gunnlaugur Bjarnason	82
Edmond Chu	83
Ai Horton	84
Vera Hjördís Matsdóttir	85
Sandra Siniváli	86
Rosalyn Stürzer	87
Amit Yungman	88

Conducting Department 90	
Diego Garrigo Prieto	91

Music Education According to the Kodály Concept 92	
Raoul Boesten	93

New Audiences and Innovative Practice (NAIP) 94	
Stijn Brinkman	95

External committee members 96

Päivi Arjas	97
Juan Carlos Asensio	98
Elizabeth Dobbin	99
Stefan Heckel	100
Duřanka Jelenković Vidović	101
Olguța Lupu	102
Anothai Nitibhon	103
Ivana Perković	104
Live Maria Roggen	105
Mathilde Vittu	106

Assessment of the research results 108

Preface

Welcome to the 2023 edition of the Master Research Symposium, a showcase of the artistic research results of the graduating class of 2023. Master students from the departments of Classical Music, Jazz, Early Music, Vocal Studies, Conducting, Music Education According to the Kodály Concept, and New Audiences and Innovative Practice (NAIP) will be demonstrating the outcome of two years of dedicated work on their individual research projects in written and multimedia format. The Master Project of the Royal Conservatoire, of which artistic research is an important component, is an intensive course aimed at developing the artistic, entrepreneurship, and research skills of our individual students, enabling them to continue their development in the arts after their studies, be it in a PhD program, or in another capacity in the world of performance and beyond. As can be expected from a conservatoire with students from all over the globe, this symposium will contain a variety of fascinating research topics and presentations, reflecting the creativity and artistry of our students.

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. The Master Research Symposium, as the culmination of nearly two years of hard work on their individual projects, provides our students with the valuable experience of presenting their results to a live and appreciative audience, and in exchange, receiving feedback from an international committee of experts.

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

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

Kathryn Cok, PhD – Head of Master Research

Research grants awarded by De Zaaier Foundation

The De Zaaier Foundation is a small capital fund founded in 1985 by Mrs. Dieuwke Honig-Prager. The emancipation of the individual and the promotion of sustainable development are central to De Zaaier's philosophy. Next to their developmental work, De Zaaier has reserved a percentage of their funds for the support of research in the arts, which in the past has largely been for PhD research at Leiden University.

In the Autumn of 2020, the board of De Zaaier approached Kathryn Cok, Head of Master Research, to enquire if they could provide financial support for Master Research students here at the Royal Conservatoire, as they are particularly interested in the interaction between music and science. The wonderful result of the discussion that ensued is that seven of our then Master students, now alumni, received financial support for their research, based on a research proposal that they submitted as part of the Master course: Introduction to Research in the Arts. De Zaaier was impressed with the diversity of our student body and the originality of the research proposals submitted, and the students selected represent various departments of the Conservatoire.

The De Zaaier Foundation has once again generously offered financial support to thirteen M1 students for this academic year 2022-2023, for which The Master Research Department is sincerely grateful. Many thanks to De Zaaier for their continuing support of our students.

The recipients of the 2021 De Zaaier Research Grant are:

Sandra Siniväli (Vocal department)
Jeremy Bass (Early Music)
Samrat Majumber (Classical department)
Ruth Mareen (Classical department)
Porter Ellerman (Classical department)
Isaline Leloup (Early Music)
Jeremy Bass (Early Music)
Elena Cooper (Early Music)
Edmond Cho Hang Chu (Vocal department)
Ai Tsuba Horton (Vocal department)
Pedro Latas (Composition)
Enrico Coden (Early Music)
Eduardo Gaspar Polo Baader (Early Music)

Research Abstracts

Classical Department

Alice Andreani
Cecilia van Berkum
Peter Bourne
Rui Braga Simões
Bernat Buzzi Teixidó
Pedro Domínguez
Eleonora Dominijanni
Porter Ellerman
Miguel Esperanza Pérez
Marta Fernández Mateos
Doriana Gorbuleac
Laura Guillén Alcaraz
Xabier Gullón Elgarresta
Begoña Hernández Gallardo
Wimian Beatriz Hernández Reyes
Chang-Han Huang
Mia Kogelman
Márton Kóródi
María Estela Lastre Castillo
Miguel Linares Navarro
Yuting Lu
Andrew Macleod
Pedro Filipe Magalhães
Braga Gonçalves
Samrat Majumber
Ruth Mareen
Celia Matamoro
Irene Mesu
Emma Moling
Leone Monaco
Sarah Nojosa Barboza
Andreas Oosterkamp
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Carmen Ramirez Campos

Giuseppe Sapienza
Kaat Schraepen
Manuel Urios Hernández
Kaat Vanhaverbeke
Ilja Venema
Bernardo Manuel Vieira de Sousa
Yuchen Zhang
Liutauras Žilaitis

Alice Andreani

Main Subject

Cello

Supervisor

Daniel Salbert

Title of Research

Singing and Playing - A Kodály Approach to Cello Playing

Research Question

How is cello playing affected by the practice of exercises involving singing and playing?

Summary of Research

The objective of my research is to draw attention to the importance of developing and training musicianship skills; in this paper I will argue on why musicianship training should receive as much importance as studying the technique of an instrument. I will specifically focus on the effects that practicing exercises involving singing and playing on the cello has on the development of a good inner hearing and musicianship skills over time, as well as how singing is proven to be a helpful tool in combination with playing, when approaching a piece from the cello chamber or orchestral repertoire. This research is based on literature research and practice based research. It includes a series of 40 exercises for cello and voice written by me as well as guidelines on how to practice singing and playing.

Biography

Alice Andreani is a cellist, now pursuing her master degree at the Royal Conservatoire of The Hague, in the class of Michel Strauss and Jan-Ype Nota. In 2021 she was awarded the Andrea Elkenbracht prize. In the season 2021/2022 she was an intern in the Noord Nederlands Orkest. Alice has been playing with the Kamerorkest van het Noorden and has taken part in different chamber music festivals. Her interest for music goes beyond playing as she is very passionate about teaching; she is enrolled in the year 2022-2023 in the teaching training course Muziek als Vak.

Cecilia van Berkum

Main Subject

Classical Violin

Supervisor

Caroline Kang

Title of Research

Climate Musicians

Research Question

What role can you take as a musician in the climate crisis?

Summary of Research

During crises, musicians often use the power of music to help. For example: to defend certain human rights, to fight for peace or to remember victims of a war. I was wondering if musicians also could play a role in raising more awareness for the climate crisis. Visual artists and pop artists amongst others already are quite active on this topic, but I didn't notice much activity of classical musicians. So in this research I went searching for these active classical musicians. In the end, I made an inspiration wall with concepts of orchestra's and musicians from all over the world to show how you can raise more awareness for the crisis. Besides that, I also showed what role I decided to take.

Biography

Cecilia van Berkum is currently studying her Masters at the Royal Conservatoire of The Hague with Ilona Sie Dhian Ho. In 2020 she received her Bachelor with Honors in Utrecht, involving winning the Emir Steyerberg Prize, prize for best final exam of the year. Furthermore, she studied at the Hochschule für Musik in Freiburg as an Erasmus exchange. Besides the standard Master program, she follows the chamber music specialization with the Mare Quartet and the improvisation/jazz specialization with Julia Philippens and Benjamin Herman. Cecilia won an academy with the PHION orchestra. Her violin was built by Paul Bailly (1893).

Peter Bourne

Main Subject

Clarinet

Supervisor

Heloisa Amaral

Title of Research

Speak to me: A self-reflective approach to improving classical music concert presentation.

Research Question

How can musicians improve their in-concert verbal communication with an audience? Why might they want to? Is there a method that can allow any musician to develop this skill without the need for tutoring or specialised training?

Summary of Research

This research began as a personal quest by one musician to find a reliable, repeatable and effective method of improving their own concert presentation. By doing so it was hoped that they might improve audience engagement with both music and artist, whilst helping to make their music accessible to a broader public. This would, in turn, increase the impact and reach of their performance. Various strategies for self-improvement and independent learning have been reviewed and integrated into a simple four-step approach to be carried out with each performance where a musician chooses to speak to their audience. The resulting method consists of four R's: Role-setting, Recording, Reflection and Repetition. By deciding on a role to perform ahead of the performance, a musician sets clear goals for themselves and identifies the reasons for speaking to their audience. By recording their presentation and rewatching it at a later time, they obtain distance from, and perspective of, their work. This allows them to best use the specialised techniques explained in the method to reflect deeply and gain insight on their work, before developing strategies to improve in their next performance. This exposition presents a how-to guide for implementing the Four-R's method itself, as well as background on the use and importance of each element. It also features a case study of this method being applied to a chamber music concert performance.

Biography

Peter Bourne is a British clarinetist from the small island of Guernsey in the Channel Islands. His music studies took him through France, at the conservatoires of Bordeaux and Strasbourg, and on to the Royal Conservatoire in The Hague. Peter now holds the position of Bass Clarinetist with the Latvian National Opera in Rīga. In addition to his orchestral work he is an active chamber musician, and a founder member of CrossWinds, a clarinet and accordion duo.

Rui Braga Simões

Main Subject

Piano

Supervisor

Anna Scott

Title of Research

APPROACHING IMAGES: A Journey from Imagery to the Concrete

Research Question

How can an arrangement of Debussy's Images for piano and percussion instruments reveal the process of turning a mental image into a concrete idea?

Summary of Research

The piano is an instrument filled with endless possibilities, and an absurd amount of marvellous repertoire, but also has its downsides, namely its extremely complex mechanism: fingers activate a key, that moves a hammer, that hits a string. It's a lot of steps from the moment we imagine a note and the moment we hear it, and the resulting sound isn't always what we hope for. This instrument can be limited for the things that are asked from pianists, such as playing singing and legato lines. However, there are ways of getting over this limitation, and one of them is the use of Imagery, i.e., having a strong imagination of something else in order to do things that, in many occasions, are technically impossible on a piano. In this artistic research I approach the concept of Musical Imagery and present an arrangement I made of Debussy's Et la lune descend sur le temple qui fut (from the second book of Images) for piano and percussion quartet, exploring the imagery elements I use in my practice and explaining how I turned them into something concrete, through the use of new layers added by the chosen instruments.

Biography

Rui Braga Simões is a pianist from Braga, whose professional activity has involved contemporary music projects and the interpretation of new music by young composers. He participated in the Spring Festivals 2021 and 2022, in concerts dedicated to piano music by Dutch composers Guus Janssen, Diderick Wagenaar and Louis Andriessen and was part of the orchestra in the Dutch premiere of the opera "Postcard from Morocco" by Dominick Argento, in a project by the Dutch National Opera Academy. He began his piano studies at the Music Conservatory in Braga. He was admitted to the Escola Superior de Música e Artes do Espetáculo do Porto (ESMAE) in 2016 to study with Miguel Borges Coelho, where he finished his degree under the guidance of Madalena Soveral. He is currently attending the 2nd year of Master Performance (with a specialisation in Ensemble Academy) at the Royal Conservatoire of The Hague, studying with Ellen Corver.

Bernat Buzzi Teixidó

Main Subject

Classical Clarinet

Supervisor

Stefan Petrovic

Title of Research

Interpreting early 19th century works for Clarinet: Carl Maria von Weber,
A study of tempo flexibility

Research Question

How was tempo flexibility used in performances of pieces from the late 18th century and the beginning of the 19th century?

Summary of Research

This research explores the use of tempo flexibility in the late eighteenth and early nineteenth centuries through the study of treatises and academic material. The practical part of this research focuses on interpreting Carl Maria von Weber's (1786-1826) music for clarinet. The objective of this research is to investigate the characteristics of the performance style of that time, which leads to a historically informed interpretation of the selected works in an experimental way. This work hopes to help performers think more about how these pieces might have been performed at the time they were composed and at the same time inspire them to have more liberty in their playing.

Biography

Born in 1999, Bernat Buzzi Teixidó obtained a Bachelor's in classical and contemporary music in 2021 at the Liceu Conservatory (Barcelona). In his final year, he was awarded the Extraordinary Prize in interpretation which allowed him to debut as a soloist and earned him a scholarship for the master's program. He obtained it in 2022 while he was also pursuing another master's at the KRoyal Conservatoire (The Hague) under the guidance of Olivier Patay. He has been an academist at Mahler Chamber Orchestra and has collaborated with dutch orchestras like Sinfonia Rotterdam and ResidentieOrkest. Recently, he has played with the world-renowned Deutsche Kammerphilharmonie Bremen.

Pedro Domínguez

Main Subject

Viola

Supervisor

Johannes Boer

Title of Research

Usage of recordings from classical music students as a source of information for their practice

Research Question

How much do students use recordings from other musicians as a tool during the process of learning a certain piece or movement?

Summary of Research

The main purpose of this research is to find out how students of classical department use recordings as a source of information for their daily practice and what kind of information they seek in those recordings that is helpful for them. To get this a survey of ten questions was designed and shared through many methods on the students of the Royal Conservatoire in The Hague. 24 students from varied specialities and courses answered the survey, and the collected data will be analysed and discussed.

Biography

Pedro Domínguez was born in Madrid in 1997. He started playing viola at the age of 8 in Madrid. He did his Bachelor studies in Musikene with Natalia Tchitch and David Quiggie. He has collaborated with Bilbao Symphony Orchestra (BOS) and Symphonic Orchestra of Euskadi (OSE). He is currently doing his second year master at the Royal Conservatoire in The Hague with Liesbeth Steffens.

Eleonora Dominijanni

Main Subject

Cello

Supervisor

Ellie Nimeroski

Title of Research

Tchaikovsky and dance: from music to movement

Research Question

Why is it possible to create a new ballet using chamber music by Tchaikovsky that was not originally written for dance?

Summary of Research

The idea of writing a new, original ballet is born in a bizarre, but actually very natural way... One afternoon I was listening to the Trio in A minor for piano, violin and cello by P.I.Tchaikovsky and happened spontaneously to immediately connect some of the melodies to different imaginary characters... I liked this natural tendency so much that I had the idea of trying to invent of a story with the characters I pictured, following the order of the variations of the second movement, Variazione finale and coda. At that moment I realised that I was imagining all of this narrated through movement and dance. I was therefore creating a ballet on a Tchaikovsky instrumental composition. From this starting point I started wondering Why and How I could create a fairy narrative story around this music ... I wanted to understand and find out what is the "magical ingredient" around Tchaikovsky's music that makes it so recognisably linked with characters and stories, movement and dance. In this research I will therefore analyse the link between music and dance in the Russian composer, passing through the evolution of the connection of the two arts from the Greek times. The historical research and analysis will be followed by the process in the realization of my ballet, which will be described in its process of realization of a small extract, as an exercise and example of collaboration between musician and dancer.

Biography

Eleonora Dominijanni was born in Italy and is from a family of musicians. She approached the cello at the age of 10, but previously she grew up in the sport environment. She practiced in artistic gymnastics, skiing, judo, and football, but she mainly practiced figure skating at a competitive level (she won gold at national competition!). Furthermore, she also approached the artistic movement through her sister, who started dancing at a very young age, later becoming a professional dancer. She is therefore familiar with the art of dance, which is why she decides to make a project connecting the music and dance fields.

Porter Ellerman

Main Subject

Classical Percussion

Supervisor

Renee Jonker

Title of Research

Percussion Meets Environmentalism: A method of performance for environmental awareness

Research Question

How can percussion be used as a performance tool to promote environmental awareness with performances of traditional and ecoacoustic repertoire?

Summary of Research

The well-documented climate crisis often looms over our daily lives. As an artist, I often felt frustrated by not possessing tangible means to enact change to help. This research is, therefore, a base for further investigations and performances geared toward percussion-based environmentalism. By examining four distinct pieces selected for their connection, or their possibility to connect to broad or specific environmental issues, and altering variables of performance location, instrumentation, personnel, and the addition of contextual material, this exposition demonstrates one path of many for environmental advocacy in music. By focusing on decisions affecting sound creation and including context or subtext within each piece, this exposition gives the reasoning behind the decisions made in each piece's performance based on modern musical activism and theories of promoting positive behaviors. This research also examines modern musical activism in popular music and the emerging contemporary genre of ecoacoustics. The conclusions of this exposition present the benefits of flexibility and creativity in this method and the importance of audience engagement while addressing the drawbacks of this method in the challenge of behaving sustainably as a modern artist. Lastly, this research highlights the possibility of community interaction to create small-scale environmental change that is also a creative outlet for the emotional impact climate change can have on individuals.

Biography

Porter Ellerman is an American percussionist and performer. A member of the Ensemble Academy, he has performed with New European Ensemble, Askol|Schönberg, and Slagwerk Den Haag and in events including Festival Classique, Gaudeamus Festival, and the Klaterklanken Festival. Porter regularly performs and premieres new music, with a rich experience in electronic and contemporary performance. With his interest in environmental activism, he commissions and performs works that promote sustainability and environmentalism through percussion in creative ways. Porter graduated summa cum laude with a Bachelor's in Percussion Performance from the University of Arizona.

Miguel Esperanza Pérez

Main Subject

Classical Clarinet

Supervisor

Emlyn Stam

Title of Research

The Phenomenon of Folklorism in the 20th Century music: a case study in Eastern Europe

Research Question

How can we perform 20th century music while being faithful to the context of the composer?

Summary of Research

Since the science that studies the popular music of an ethnic group was called ethnomusicology in the mid-twentieth century, folklore began to be revalued in the artistic field. In spite of the late acceptance of this musical characteristic, there have been many composers who have nourished their compositions with folkloric elements, thus enriching the musical language. If we want to talk about folk music and classical music at the same time, the figure of Béla Bartók obtains a fundamental relevance as far as this concept is concerned. To study the composer of Hungarian origin is fundamental to study this nationalist artistic current that arises at the beginning of the 20th century and that tries to enhance the national value through the differential symbols of each place, that is to say, the different elements that form each respective folklore. In the same way that historical performers do by approaching their interpretation to the context of the work, this research proposes in the same way the interpretation of these folkloric elements within the field of classical music. The objective will be approached from the absence of a precise definition to refer to this concept, which we have called folklorism, to later analyze how these folklorisms appear in classical music and how we, as performers, must approach our interpretation from a trully perspective with their origin. Within the broad spectrum of this topic, we have selected 'Contrasts' by Béla Bartók as a starting point for this research.

Biography

Miguel was born in El Espinar, Segovia. He began his musical studies in this town at the age of 5. Later he continued his studies in Segovia and Madrid and he obtained at the same time a bachelor's degree in clarinet performance in the CSKG and a degree in Musicology in the UCM. He currently resides in The Hague, where he is pursuing a Master's degree in interpretation with a specialization in Ensemble Academy, with which he has the privilege of collaborating as an academist with international ensembles such as New European Ensemble and Asko Ensemble.

Marta Fernández Mateos

Main Subject

Classical Piano

Supervisor

Bastiaan van der Waals

Title of Research

Small-handed pianists: the psychological impact

Research Question

How can small-handed pianists increase their self-efficacy?

Summary of Research

The realization that the size of my hands could be a limiting factor for my piano playing came up in my mind many years ago. I developed this research when I realized that I began to focus my practice on the merely "technical" aspect and was leaving musicality aside. There is a striking shortage of publications on piano technique for small hands and even worse, there is no specific literature at all about their mental well-being. As a pianist with small hands I am confronted, among other problems, by self-interference, doubts and fears about my own ability, worries about self-image and feelings that things are out of my control. Therefore, the aim of this research was to understand the mental aspect of being a small-handed pianist. During my research, I gradually implemented new quality practice techniques into my daily routines. This research shows my learning process through recordings of me studying and analysis of my feelings experienced in performances. My aim was to gain self-efficacy and confidence, and in general to develop a growth mindset. It is indispensable for musicians to understand their insecurities, and to allow themselves to accept them. Learning to deal with the technical aspects of small-handedness is relevant. However, this research pointed out that in addition to this, self-efficacy can be boosted by working on it daily through quality practice techniques. Moreover, it showed that it helps to consider technique and musicality as a unity, rather than as separate domains.

Biography

Marta Fernández began her studies in Santiago de Compostela where she studied with Eriko Ishimoto and Yolanda Delgado. She completed a bachelor degree in Salamanca with José Felipe Díaz and Sara Olleros. She continued her studies with Alexander Gold Makarov. She participated in masterclasses with teachers like Iván Citera, Kennedy Moretti, Rita Wagner or Andrés Kemenes. She has performed as a soloist and chamber music member, won different prizes in music contest and discovered her love to teaching in her formative years. She currently studies with Ellen Corver in The Hague.

Doriana Gorbuleac

Main Subject

Classical Oboe

Supervisor

Stefan Petrovic

Title of Research

Stage fright and anxiety in music performance: finding techniques for better stage performance.

Research Question

How can I be more in control of my thoughts, emotions and body while performing?

Summary of Research

This research discusses techniques to fight stress and anxiety, interaction between the well-being and body language while performing, pre-performance preparation and how to develop mental resilience while training your mental skills, using visualisation and obtaining the ideal performing state. It also discusses breathing, which is one of the most common problems with oboe playing and also how hyperventilation is caused due to stress. Chapter one is all about these techniques that can help a performer increase cognitive ability for longer period of time, improve concentration, become more efficient and maintain a resilient mindset. Many are not aware why their body reacts in a certain way to certain situations and my research talks about some of the effects of stress on the human body, which brings clarity to our own wellbeing. The second chapter talks about the routines of the daily practice, how to change your performing state in the practice room, how to prepare and organize your practice, when to use your mind to think about your goals and whether visualisation was successful to practice before a performance. There are also answers given about creating a routine and the benefits of it for your practice. My goal for this research was to encourage students to find their own understanding and develop efficiency and comfort in their own playing.

Biography

Doriana Gorbuleac is a Moldavian oboe player since the age of 10 where she graduated The Republican Lyceum of Music in the city of Chisinau. Her passion for music never stopped and she pursued her studies at the Royal Conservatoire of The Hague since 2017 following a Bachelor and Master's Degree in Classical Oboe and really focussed on building her professional career. With the years passing by, Doriana continues to play at various venues throughout the whole Netherlands, gaining experience and having fun. Her goal for the future is to become a professional oboe player in which capacity she can influence other people too.

Laura Guillén Alcaraz

Main Subject

Classical Trombone

Supervisor

Heloisa Amaral

Title of Research

Women in trombone

Research Question

Is the lack of visibility of female trombone players due to a lack of professional players, or to a lack of representation in orchestral, soloist, and teaching positions? Which role can gender-related role models play in the lives of female trombone players?

Summary of Research

Women have been playing the trombone since the beginning of the instrument; however, their lives and achievements were less documented than those of their male colleagues, resulting in a lack of visibility throughout history. In this research, I explore the still-existing gender issues in a male-dominated space as are the brass sections. Through two interviews with professional female trombone players and a survey conducted amongst 121 trombone players, I have discovered how important gender-specific role models are to the field as a source of inspiration and normalisation for future generations. I have also learned that the challenges that female trombone players have to face are far from being over, and a very high percentage of them feel that their gender has had a negative impact on their career. Additionally, I have also explored whether trombone players engage with repertoire by female composers. Although half of the respondents had played pieces by female composers, most of them had only played one, which indicates that there is still not a good gender-balance in the programming of repertoire. This part of the research has also led me to the discovery of much new repertoire myself. Finally, I have explored some of the initiatives that are being done to deal with these issues in order to gather knowledge and inspiration for future work / in order to gather knowledge and inspiration for a continued work towards gender balance in the field of trombone.

Biography

Laura Guillén Alcaraz was born in 1997 in Terrassa, Spain, where she had her first contact with music. She obtained her bachelor's degree in 2021 at Esmuc (Barcelona), where she studied with Professors Daniel Perpiñán and Raul Garcia. She moved to the Netherlands to pursue her master's degree, under the tutelage of Professors Sebastiaan Kemner, Daniel Quiles, and Tim Dowling, where she is also doing the orchestra specialisation, performing regularly with the Residentie Orkest.

Xabier Gullón Elgarresta

Main Subject

Clarinet

Supervisor

Caroline Kang

Title of Research

Full Focus

Research Question

Is there a mindset which helps improving our focus during practice and performance? And which methods can we use in our practice and with the students, in order to improve the capacity to focus?

Summary of Research

In a society of continuous stimuli and instant rewards, concentration is an increasingly common topic in all educational debates. And music is not any different. Motivated by the idea of adapting both the practice and teaching of the clarinet to today's student with today's needs, this exposition investigates possible methods with the aim of enhancing the musician's ability to concentrate in both practice and performance. In order to carry out the research, the followed methods consisted on literature review of similar topics in sports and music psychology, methods of self-experimentation and experimentation with several pupils of totally different backgrounds (age, social situation, musical experience). After these tests, an explanation of the used methods, the reason for the chosen method, and an evaluation of the results are discussed. The results were positive overall, and demonstrated a greater evolution by using more dynamic and focused teaching/practice adapted to the needs of each individual, rather than the more usual teaching based on simple repetition."

Biography

Spanish clarinetist, Xabier has been guided by Isaac Rodríguez and Olivier Patey throughout his studies. When playing solo-recitals, his playing has been described as ""breathtaking and full of virtuosity"" by critics of the Deutsche Grammophone. He often collaborates with musicians from orchestras such as the Orchestre and Opera de Paris for chamber music, and as an orchestra musician, he was an academist member of the Mahler Chamber Orchestra and is now part of the Spanish Youth Orchestra (JONDE). He has been awarded several prizes and scholarships such as the Yamaha Music Europe Foundation and the Fundación de Música Ferrer-Salat.

Begoña Hernández Gallardo

Main Subject

Classical Violin

Supervisor

Caroline Kang

Title of Research

The evolution of the violin bow in the 18th century: a process of adaptation and creativity

Research Question

How and why did the violin bow develop in Europe during the 18th century until the model created by François-Xavier Tourte?

Summary of Research

The violin bow has undergone many changes since its creation, from its first shape, similar to a hunting bow, to the tool that violinists use nowadays. Despite its long history, most of the modifications that were made to the bow happened in the 18th century, especially in the second half, until its characteristics became standardized with the model developed by the French bowmaker François-Xavier Tourte at the end of this century. This Research Exposition looks back at the history of the bow, from the short bows of the late 17th century to the longer and heavier Tourte model, with the intention of understanding its evolution and the historical and musical context that motivated it. It explores the 18th century model bows, culminating in the Tourte model, through the understanding of secondary sources as texts and iconography, conversations with historically informed bowmakers and my own experience after playing with copies of 18th century bows. The evolution of the bow has not been a race to reach perfection but a journey of adaptation and creation, in which every bow can be seen as being perfectly valid to perform the music of its own time. Considering the journey that the bow has had, never failing to adapt to the musical environment, this project will also reflect on the fact that the bow has not changed in a very significant way since the Tourte model, despite music and the ideal of sound has changed a lot since the 18th century.

Biography

Begoña Hernández was born in Málaga in 1996. She moved to Barcelona in 2015 to study the Bachelor in classical violin at the Escola Superior de Música de Catalunya with the teacher Raquel Castro. Her interest in the historically informed performance began thanks to her Baroque violin teacher, Alba Roca. In 2021 she moved to The Hague to study a Master's degree, being first a student of Ilona Sie Dhian Ho and currently a student of Janet Krause. She is also part of the Early Music department, receiving violin lessons from Walter Reiter.

Wimian Beatriz Hernández Reyes

Main Subject

Classical Double Bass

Supervisor

Emlyn Stam

Title of Research

Canta a Chanson

Research Question

How might elements derived from oral tradition of performances of Canta Contrabajo, Canta inform performance for a double bassist today? 2- Which recording of Canta Contrabajo, Canta is most closely related to the score? Does the original score exist?

Summary of Research

Serge Koussevitzky's Chanson Triste and Orestes López's Canta Contrabajo Canta are the main focus of this research project. As a Cuban bassist I would like to share with my listeners the same sensation I experienced when I discovered that López wrote his piece based on Koussevitzky's but in Cuban Danzón form. The score of Canta Contrabajo Canta no longer exists, so one of the contributions of this project is a notated score of my own version of the piece constructed by listening to the recordings. This will make future performances of the piece possible internationally, so that a wider range of musicians will be able to access this work, beyond the narrow circle of Cuban double bass players who learn the work through oral tradition today. The project also contains information the Cuban Danzón, its historical context, composers who were inspired by it to create new works and how Cuban composers incorporated Western Classical melodies into their Danzones. I also discuss the oral tradition through which many musicians learned to play instruments in Cuba as well as the lives of Cuban double bass players connected to Canta Contrabajo Canta, as well as Serge Koussevitzky and his contribution to the Cuban repertoire for the double bass.

Biography

Wimian Beatriz Hernández Reyes has a degree in Music from the Instituto Superior de Arte in Havana, Cuba. For many years she was a member of the Orquesta del Lyceum de La Habana where she had the opportunity to participate in several Summer Camps linked to the Balthasar Neumann under the direction of important musicians and conductors such as Thomas Hengelbrock and Enrico Onofri. She played in the Mozart and Mambo project with the horn of the Berlin Philharmonic Sarah Willis, and also in other projects such as Blaricum Festival and NJO. She is currently doing a Master's specialization with the Residentie Orkest.

Chang-Han Huang

Main Subject

Classical Saxophone

Supervisor

Anna Scott

Title of Research

The "SaxOpera": Performing George Bizet's Carmen with Saxophone

Research Question

How can I incorporate aspects of operatic vocality in arrangements and performances of two arias from Bizet's opera Carmen for saxophone ensemble?

Summary of Research

As a saxophonist, I always love to play arrangements of music composed for other instruments, from a massive work like César Franck's Violin Sonata, to a small delicate piece like Robert Schumann's Drei Fantasiestücke for clarinet. However, when I play arrangements of vocal music, I always feel that there is something more to discover, beyond a purely 'instrumental' approach. How can the saxophone 'sing' like a human, when we cannot [re]produce the lyrics? Therefore, in my research I attempted to adapt the vocality of singers in saxophone playing, using different articulations and tone colors in order to imitate human voices, with a particular focus on arias from Georges Bizet's opera Carmen: "La fleur que tu m'avais jetée," and "Je dis que rien ne m'épouvante."

Biography

Chang-Han Huang was born in Taipei, Taiwan 1998. He studied for his bachelor in Taipei National University of the Art (Taiwan) with Chia-Hsiu Tsai. He's currently studying for his master degree with Lars Niederstrasser at Royal Conservatoire of The Hague. He's also member of MIT Saxophone Ensemble and Art Pondo Saxophone Ensemble.

Mia Kogelman

Main Subject

Classical Clarinet

Supervisor

Heloisa Amaral

Title of Research

Connections; The artistic process of creating a multimedia performance

Research Question

How can I expand my performance palette and express myself artistically using multiple media?

Summary of Research

In this research, I deal with the question of how to expand my performance palette using multiple media. I am a classically trained clarinetist who is looking for a way to reach a more complete form of artistic expression. I have the feeling that I cannot express all of my ideas through my instrument and that there are things that I cannot convey with music only. For this reason I started looking for other forms of expression in other artistic disciplines. This exposition includes documentation and a description of and reflection on the artistic processes of creating the multimedia performance 'Stilstaan in de wolken' where I merge my written and created music, text and visual elements. The reflection is also a map of the decisions that I made during the creative process, the experiments that I did towards the realization of a multimedia performance, my sources of inspiration, including earlier works of mine and works by other artists, and how finally, of how the different media used in the performance relate and interact with each other. Experimentation and exploration have been the foundation in my making process and for finding and creating a personal language; my own language of confluent tones, words and visual art.

Biography

Mia Kogelman (1999, The Netherlands) is a classically trained clarinetist studying at the Royal Conservatoire in The Hague, who expresses herself not only in music but also in other art forms. As clarinetist she is connected to the DeDae-Dutch Eurythmy Dance Ensemble and has, among other things, played in the production Aus LICHT- Stockhausen of the National Opera and Ballet during the Holland Festival and as remplaçant with the Royal Military Band 'Johan Willem Friso' (KMKJWF).

Márton Kóródi

Main Subject

Classical Horn

Supervisor

Wouter Verschuren

Title of Research

The use of the horn in the late orchestral works by Robert Schumann

Research Question

How did Robert Schumann use the horn in his late orchestral works? What differences can we notice compared to his earlier compositions?

Summary of Research

When I played a Schumann piece, Geneveva Overture, for the first time, I was wondered why there were Ventilhorn and Waldhorn parts. I could not imagine what his idea was when he wrote for four horns, but still used two different kinds of the same instrument. Did he want to express something with this set-up? Beside this, I did not understand why he, and other romantic composers, use so much transposition when they had already a completely chromatic instrument. As I started to get to know and play the natural horn, it was getting clearer what his intention could have been. Why he used an 'ancient' instrument, though he could compose for four chromatic horns. This made me even more interested, and I also provided more questions and hypotheses about the topic, for which I wanted to find an answer. In my research, I tried to get to know the use of the horn in the middle of the 19th century. I wanted to get familiar with the contemporaries' imagination about the old and new instrument, and with the way they used them. Then, with this knowledge, I analysed Schumann's orchestral works, especially the horn parts, and tried to find out if the results are matching with the background research. My aim was as well, to show horn players, that romantic horn playing is not only about the 'holy' valve horn, but something more complex and colourful.

Biography

Márton was born in Budapest in 1998. He was a member of the Verbier Festival Youth Orchestra in 2015 and 2016. At the age of 18, he performed as soloist with the Budapest Strings and Prague Philharmonic Orchestra. Between 2017 and 2021, he followed BA studies with Szabolcs Zempléni at the HfMT Hamburg, while he won the International Horn Competition in Brno in 2019. He already played with the Ballet Orkest, NNO, Phion, and performed on the New Opera Days Ostrava. Currently, he is a member of Hungarian Brass, and an Academist of the Nederlands Philharmonisch Orchestra.

María Estela Lastre Castillo

Main Subject

Classical Violin

Supervisor

Caroline Kang

Title of Research

The art of the violin in verdiales

Research Question

How can learning to play verdiales, including its history and context, affect my playing in terms of freedom and flexibility as a classical violinist?

Summary of Research

Verdiales is the traditional music from Málaga, Spain, which is little known even within Spain. This research places verdiales in its historical and musical context looking at: the differences between styles, rhythm and harmony, and, most importantly, the role of the violin in this music. As the main instrument in verdiales, the violin is played in a very different way than in classical music, since it is spontaneous music with a great deal of freedom for improvisation, disseminated purely by oral transmission, and with a particular technique which is suited to playing only this music. Through the deep learning of verdiales, I have looked for different resources to face my daily practice issues in order to gain more flexibility and freedom in my way of playing. After trying several exercises and approaches in different parts of my practice, I have been self-documenting and verifying the improvement and effectiveness of certain methods, taking into account different aspects such as bow hold, ornamentation, and improvisation. As a result, I came to the conclusion that in order to achieve different results, it is necessary for more exploration and extremely different methods than the ones I have been using when practicing the violin.

Biography

María Estela Lastre Castillo is a 23-year-old violinist born in Málaga (Spain) who started playing the violin at the age of 8 in her hometown and since then, she has developed her passion for music and, in particular, orchestra and chamber music. She has collaborated with several youth orchestras in Spain, with concerts all over Europe. After her education in Málaga, she moved to Madrid and, in 2021, to The Hague, The Netherlands. During her Master's Degree, she is specialising in orchestral music, as well as has developed a special interest in the traditional music of her country.

Miguel Linares Navarro

Main Subject

French Horn

Supervisor

Santo Militello

Title of Research

Analytical Introduction and explanation of the concerto for four horns by Amando Blanquer

Research Question

What do we know about Amando Blanquer's horn music and his composition?

Summary of Research

Regarding the scope of the research work, it tries to stick to the study of the concerto for four horns in particular, without neglecting the fact that it is part of a group of works by a Valencian composer who has been little studied and whose relevance has hardly been exploited. His life and work should be considered a point of reference for musicians in the Valencian Community and especially for horn players. Therefore, despite the fact that this is a creative-performative work, research into the life of the author and his historical and aesthetic-musical context cannot be avoided in order to understand the way he carried out his writing, but must serve to draw more concrete conclusions from a slightly more detailed study of the piece. In reference to the feasibility of the work, in principle the idea was to catalogue and investigate the composer's works in which the horn appears as a solo instrument, as a solo ensemble or as a chamber ensemble. But due to the short time span, it is more feasible to refer only to one of the works with a little more depth in order to be able to draw more particular conclusions and of greater relevance in a research work related to the instrument. Although there are not many sources on which to base research, they are quite accessible. All the relevant materials about the composer can be found in the different libraries of the "Universitat de València" or the "Universitat Politècnica de València", as well as in the library of the "Institut Valencià de la Música"

Biography

Miguel Linares is a french horn master student from Spain. He's currently 26 years old and his goal is to become a professional orchestra musician, a goal that has brought him to The Netherlands looking for musical opportunities. Miguel started learning music at the age of 6 and with the french horn at the age of 9 in a local wind band. After some years combining school and high school with musical studies, he finally dedicates himself full time to study and practice classical music and become a professional french horn player.

Yuting Lu

Main Subject

Classical Violin

Supervisor

Janet Krause

Title of Research

A study of selected violin works by Taiwanese composers in the 20th century; Exploring the use of Taiwanese folk music in the violin works of Kuo Chih-Yuan and Ty-Zen Hsiao

Research Question

How have the two Taiwanese composers, Kuo Chih-Yuan and Ty-Zen Hsiao integrated the influence of Taiwanese folkloristic elements into their violin works?

Summary of Research

As I am a musician from Taiwan who grew up listening to Taiwanese folk music, I would therefore like to share the music and the story of my home country by playing the great pieces written by composers who integrate the love of their country with the influence of music around the world. The purpose of this research is to increase the exposure for under-recognized composers from Taiwan to discover the story behind the music and in the same way, provide a chance to investigate the significance of national music in the field of music-making. By doing this research, I can stimulate more research on Taiwanese music and draw attention to more Taiwanese performers, composers, and their music to an even broader and more international audience.

Biography

Taiwanese violinist Yuting Lu, graduated from the Royal Conservatoire with a bachelor degree in 2020, having studied with Vera Beths. Now she is continuing her Master degree study in the conservatoire with Arisa Fujita and Janet Krause. Currently, she is playing with the Residentie Orkest as an academy student.

Andrew Macleod

Main Subject

Tenor Trombone

Supervisor

Caroline Kang

Title of Research

The Flexible Trombonist

Research Question

How can yoga be used as a tool to prevent injury and promote ease in brass playing?

Summary of Research

Yoga has established itself as an effective tool to reduce anxiety, increase breath control, and strengthen the body. The classical music profession being an industry where physical demands are high it is no surprise that 'playing-related musculoskeletal disorders (PRMD) are prevalent. This research investigates the effectiveness of regular practice of yoga at reducing pain and tension in brass playing with an aim towards reducing the risks of PRMD's. To carry out this research a combination of a case study, interviews, self-experimentation, and reviewing existing literature was used. The case study included a mixture of seven collegiate and graduate level brass musicians who implemented yoga into their practice routine over the course of two weeks. The participants completed three surveys and two practice diaries which monitored the success of yoga at reducing pain and tension in their practice. The outcome of the case study presented positive results in support of the correlation between the practice of yoga and reduced pain/tension in brass playing. This was supported in the self-experimentation and reflection. The interviews reinforced this connection however highlighted that yoga is not the only solution available.

Biography

Andrew Macleod is a tenor trombone player from Glasgow, Scotland. He was born in 1998 and completed his undergraduate studies with Simon Johnson, Davur Juul Magnussen and Lance Green at the Royal Conservatoire of Scotland. Andrew is in the process of completing his masters with Sebastiaan Kemner and Daniel Quiles at the Royal Conservatoire. He has an interest in yoga and community music and hopes to combine these passions moving forward.

Pedro Filipe Magalhães Braga Gonçalves

Main Subject

Bassoon

Supervisors

Donna Agrell, Alfian Emir Adytia

Title of Research

The Bassoon Outside the Classical Music Field: Preparing a Newcomer for Metal Music

Research Question

How can the bassoon be effectively used in Metal music?

Summary of Research

Preparing the bassoon for a Metal concert is one of the first attempts I am making to use the bassoon outside of the classical music field. This research project focuses on exploring the instrument's acoustical potential in the context of Metal music. At first glance, the bassoon might be considered unsuitable for this particular musical genre but this investigation makes us aware of new perspectives to explore alternative performance practices. By compiling examples of metal bands that use unconventional settings, but also reviewing the use of the bassoon in other musical styles, we may find inspiration in new sound combinations and discover that a musical instrument can play in any setting if done convincingly. Extended techniques that enrich the vocabulary of playing Metal music with the bassoon are also noted, along with a list of gear to amplify the instrument in a very loud setting based on suggestions by Paul Hanson and Bram van Sambeek.

Biography

Pedro Gonçalves (1998) has a deep passion for Metal and Folk music and dreams of bringing these music genres to a more vast audience through the use of classical instruments. He started his music lessons at the age of eight and began to learn the bassoon when he was twelve. After graduating from high school at the National Conservatory of Lisbon (2016) he concluded his Bachelor's (2020) and Master's studies at the Royal Conservatoire of The Hague and an Erasmus program at the Hochschule für Musik FHNW in Basel. He performs as an orchestral freelancer, apart from teaching private lessons.

Samrat Majumder

Main Subject

Classical Guitar

Supervisor

Patrick van Deurzen

Title of Research

An Investigation of Eastern Cultural Influences in the Classical Guitar Solo Repertoire

Research Question

How may Eastern cultures be a more integral part of the classical guitar's cultural identity through repertoire influenced by these cultures?

Summary of Research

In this research exposition, I explore the ways in which cultural elements from Eastern cultures, can inspire repertoire for the solo classical guitar. Through this repertoire, I examine how such cultural influences may promote Eastern cultures to performers and audiences of the classical guitar. In doing so, the cultural horizons of the classical guitar world may be broadened to represent a greater variety of cultures. In Part I, I look at some of the pre-existing works that have been influenced by Eastern cultures including works by Tōru Takemitsu; arrangements of popular and folkloric music from Eastern cultures; and original compositions that have influences from Eastern cultures. Part II deals with the ethics of cultural inspiration and looks at questions like: "How can we represent cultures authentically through music?", "Is cultural appropriation permissible?". Finally, Part III presents an overview of the new repertoire specifically written for this research. This comprises of two arrangements of songs attributed to the Bengali polymath, Rabindranath Tagore, as well as a commissioned work with an Eastern cultural influence composed by Italian composer and classical guitarist, Marco Ramelli. The findings of this research reveal the difficulty of assigning an objective answer to the issues surrounding cultural inspiration. I implore readers to approach this research with an open mind and hope that, at the very least, I can encourage the musical community to consider different types of questions concerning the use of cultural elements in art.

Biography

Samrat Majumder is a Scottish-Indian classical guitarist. Currently studying at the Royal Conservatoire in the Hague with Professor Enno Voorhorst, Samrat previously studied with Professor Allan Neave at the Royal Conservatoire of Scotland (RCS). Prior to higher education, Samrat studied at the Junior School of the RCS. Samrat is very enthusiastic about the classical guitar in India. A co-founder of the Classical Guitar Reach Foundation of India (CGRFI), Samrat is involved in music education activities that help promote young, talented Indian classical guitarist students that aspire to reach the international concert stage.

Ruth Mareen

Main Subject

Classical Violin

Supervisor

Joe Puglia

Title of Research

Interluding: Identifying practice methods for classical improvisation on the violin

Research Question

How can a classical performing violinist develop a practice method that serves for expanding their active musical vocabulary and apply it in an improvised interlude during a concert?

Summary of Research

The objective of this research is to explore practice methods which helps one create improvisations inserted in between composed pieces of a concert programme. The main goal is to create a common thread in a program with an otherwise varied repertoire. This research identifies and compares the practice methods that can be used to achieve this goal. The methodology is based on the study of academic and educational sources, autoethnography, experiments in the form of performances, a questionnaire for the audience, interviews with experts and recording of work in the practice room. The improvisation played in between two compositions is called an interlude and the act of playing such an improvisation, interluding. These interludes contain musical material of both the previous and the next piece, thus creating seamless transitions, a bridge between characters and/or a dialogue between the pieces. First, the historical importance of preluding and interluding is discussed, followed by a collection of improvisation exercises based on an existing composition. These exercises serve to expand an active musical vocabulary inspired by the chosen pieces. The interludes can be built using different structures with this newly acquired vocabulary. Finally the limits of this format of strictly recycling (thematic) material and other ways to use the concept of interluding are discussed. All the above will be duly explained using a slide presentation and live demonstration.

Biography

Ruth Mareen (1998) is a master student of Janet Krause and previously Theodora Geraets at the Royal Conservatoire of The Hague. She is a member of the Ensemble Academy, also working with members of the Asko/Schönberg Ensemble and the New European Ensemble on contemporary repertoire. Her violin-guitar duo, RAAS, is also an important part of her musical practice. Ruth graduated for her bachelor's degree with highest honors at the LUCA School of Arts Campus Lemmens in Belgium under the tutorship of Elisa Kawaguti. In Leuven she had jazz violin classes with bassist Jos Machtel and Dré Pallemmaerts.

Celia Matamoro

Main Subject

Bassoon

Supervisor

Wouter Verschuren

Title of Research

Albéniz, from the piano to the wind

Research Question

How can I arrange Albéniz's Suite Española for reed quintet?

Summary of Research

Albéniz was one of my favorite composers from childhood and I have always felt a special connection to his work. However, in the fifteen long years that I have been studying music, I have never been able to play any of his works on the bassoon. As part of my Master's degree I have decided to investigate the composer in depth with the aim of arranging his Spanish Suite, originally written for piano, so that at the end of so many things, I can interpret it with my reed quintet. Thanks to its flexibility and wide palette of colors, sound, and articulation, the combination of reed instruments achieves a greater range of register and color, and provides Albéniz's music, inspired by elements of flamenco and Spanish folklore such as cante jondo, a texture and expressiveness that evokes the human voice. Caire Reed Quintet was formed in 2020, in the midst of the Covid19 pandemic crisis. The five of them are from Spain and they share the same passion for Albéniz. With this work the author wishes to offer other composers and performers the opportunity to discover, learn and experience how much the reed quintet's sonority can contribute to certain styles of music such as Spanish nationalist, reaching a greater range of register and color, and endowing this style of music from a new perspective.

Biography

Born in Vigo in 1996. At twelve began her bassoon studies with David Arroyos. In 2011-12 traveled to Oregon and was principal bassoonist at EYO. 2016-21 studied Bachelor in modern bassoon at Koncon with Johan Steinmann, Alban Wesley and Gretha Tuls; and historical bassoon with Donna Agrell. Celia has been part of different orchestra projects highlighting NJJO; NJO; Opera productions Aus Licht and Die Freischütz with DNO in 2019 and 2022. Member of Noordpool Orkest and bassoonist at Caire Reed Quintet. Currently finishing her Master's studies in modern bassoon at the Royal Conservatoire of The Hague with Bram van Sambeek.

Irene Mesu

Main Subject

Classical Violin

Supervisor

Ellie Nimeroski

Title of Research

Music Education for Children Aged 4-6 at the Primary Schools in The Netherlands

Research Question

What kind of music education is needed at the primary schools in the Netherlands for children aged 4-6 to be able to develop foundational music skills?

Summary of Research

This research is a written investigation of early classroom music education and the current state of affairs of early music education at the Dutch primary schools, motivated by the question: "What kind of music education is needed at the primary schools in the Netherlands for children aged 4-6 to be able to develop foundational music skills?". The research shows that what enables children to develop foundational music skills, is an education program covering all basic elements of music, according to the children's developmental stage, thoroughly training rhythmic, singing and listening skills through playful activities and movement. However, Dutch primary education mostly does not seem to be in line with the above approach. The learning goals for music are generally vague and at times aimed way too high when considering the quality of the education. How then could music education be improved and properly integrated into the curriculum? An interesting question, because nowadays early primary education is often centered around a theme. Music education too would therefore need to relate to this theme. Can music education remain of good quality if it is made subject to external requirements? Following this merely theory-based research, I have developed a music lesson series suitable for early classroom education, which I will be presenting during the live presentation of my Master Project. my final presentation.

Biography

Irene Mesu began to play the violin at the age of six at a local music school in the east of the Netherlands. Later she continued her lessons with Sylvia van der Grinten and Coosje Wijzenbeek at the Young Talent departments of the conservatories in Zwolle and Amsterdam. Between 2016 and 2022 Irene studied the violin at the Royal Conservatoire of The Hague with Jaring Walta and Vera Beths. Besides a love of music and violin playing, Irene also has a passion for working with children and she is currently finalising her studies at the Pedagogical Academy for Primary Education.

Emma Moling

Main Subject

Double bass

Supervisor

Caroline Kang

Title of Research

Sperger on stage

Research Question

Is Spergers Sonata for violoncello and double bass suitable for the modern double bass?

Summary of Research

Johann Matthias Sperger was one of the most important double bassists of the 18th century. Alongside a catalogue of symphonies, chamber music, and various concertos, he left us a wealth of repertoire for double bass. Namely, 18 concertos and numerous chamber music pieces. However, most of these works have not been played since the death of the composer, due largely to the kind of double bass he wrote: the viennese violone which uses a third-fourths tuning that had developed in Vienna, around 1760-1820. It is for this reason, that his compositions are nowadays not often performed as they are not well suited for the modern double bass. An outstanding example of his chamber music is his sonata for double bass and cello from 1790. This exposition focuses on how I made adaptations based on my own artistic research in order to play his duo on the modern double bass. Through an investigation of the relevant historical sources, together with practical work on the double bass, I created my version of this duo. The adaptations I made are based on technical issues but also on musical and personal choices, as the instrument, the style and the way we see and play music today has changed. My research topic arose from the issue of the double bass being under-represented in chamber music performances and the wish to find repertoire where the double bass player is working as an equal partner with the other individual musicians.

Biography

Emma Moling was born in 1998 in South Tyrol, a region north of Italy. After finishing her bachelor degree in Bolzano, she moved to The Hague where she is currently attending her Master in classical double bass in the class of Theotime Voisin. Alongside music she has a great passion for the mountains and is currently working on a her project „Lassö - A Concert For You“. Every year, as a part of this project, she organises a memorial concert in the Dolomites, to connect people that suffered from a loss, shed light on chamber music for double bass, and bring more classical music to the Ladin valleys.

Leone Monaco

Main Subject

Classical Piano

Supervisor

Bart van Oort

Title of Research

Man's struggle for salvation: A programmatic interpretation of Franz Liszt's B minor Sonata

Research Question

What can be learned about the programmatic relationship between Franz Liszt's B Minor Piano Sonata and its programs?

Summary of Research

My research started as an investigation of the traditional programmatic relationship between Franz Liszt B minor Piano Sonata and Goethe's Faust, but it had an unexpected outcome: Liszt B minor Sonata can be programmatically connected to multiple programs at the same time. Through the study of symbols behind themes and harmonies used by the composer, connections with other compositions, and the composer's notes and letters, my research explains why and how the Sonata is programmatically inspired by Goethe's Faust, Milton's Paradise Lost and the Bible not only in its structure, but also from a philosophical and spiritual point of view. I propose to look at the Sonata in a different way, considering a more general and Christian "leading thought" which connects all its possible programs and permeates the whole work: Liszt's Sonata tells the story of every man and his lifetime struggle against temptations and damnation to reach salvation. At the end, I give practical suggestions on the interpretation of specific passages of the Sonata based on the considered symbolic connections with its programs and composer's notes. The chosen format of presentation is the exposition, because it gives me the possibility not only to include explanatory pictures and score excerpts, but also to use my own recordings to explain better the symbolism of themes or harmonies in certain passages and to show the practical and interpretive outcomes of my research.

Biography

Leone Monaco is a 24 years old Italian pianist with a deep passion for program music and Franz Liszt repertoire. He earned a Bachelor and a Master degree in "U. Giordano" Conservatory in Foggia (Italy) in Classical Piano with Domenico Monaco. After several experiences in recitals, competitions and masterclasses, he decided to move to the Netherlands in 2021 to study with Ellen Corver at the Royal Conservatoire in The Hague, where he could broaden his horizons, explore a wider repertoire and, at the same time, deepen the study of his beloved program music.

Sarah Nojosa Barboza

Main Subject

Cassical Violin

Supervisor

Johannes Boer

Title of Research

Besides Mozart and Excerpts, what is the importance of Bach's solo repertoire in violin orchestral auditions

Research Question

What is the relevance of adding Bach's solo movements to the orchestral audition repertoire for violin?

Summary of Research

The present research seeks through systematic and properly grounded work, to argue about a theme that is little addressed in official publications in the field of classical music but that has been increasingly incorporated in the orchestral auditions of our days, namely the inclusion of solo movements of Bach's Sonatas and Partitas as repertoire in orchestral auditions for violin. With this research, I seek technical and relevant answers to the following question: "Besides Mozart and Excerpts, what is the relevance of adding Bach's solo movements to the orchestral audition repertoire for violin?" I chose three Orchestras of great renown in the music scene as the object of this study for being relevant to my student trajectory and having added good experiences throughout my career as a violinist: the São Paulo State Symphony Orchestra - OSESP (I participated in some orchestral programs when I was a student at the Osesp Music Academy - 2016 to 2017), the Minas Gerais Philharmonic Orchestra (audition experience for violin tutti in the year 2021) and the Residentie Orchestra (my teacher Janet Krause - former Principal Second Violin). The data in this research will be justified in bibliographic materials, pre-existing studies, interviews, articles in magazines, and publications on the Internet, as well as other technical means that can help me find clear and objective answers about the subject addressed.

Biography

Violinist Sarah Nojosa was born in Sao Paulo, Brazil. After her conservatory education in Brazil, where she won the prize for best young soloist from the competition that became organized by the Sao Paulo State Symphony Orchestra, Sarah won a scholarship to France, to study at the famous Ecole Normale de Musique de Paris. Here she achieved with unanimity of the jury the "Diplôme Supérieur d'Execution en violon" and the "Diplôme Supérieur de Concertiste". More recently, Sarah won the second prize in the violin discipline of the 95th Concours International de Musique et d'Art Dramatique Leopold Bella 2021 and integrate the Sinfonia Rotterdam orchestra as an academist.

Andreas Oosterkamp

Main Subject

Classical Trumpet

Supervisor

Karst de Jong

Title of Research

Exploring Improvisation as a Classical Trumpet Player

Research Question

What role can improvisation play in my performances as a classical trumpet player?

Summary of Research

As a trumpet player trained in classical music, it is rare to perform any music that is not fully written out. This research project was dedicated to exploring the possibilities to do so, as previous encounters with improvising on stage were very rewarding to me. There were three areas of exploration: firstly, a study that supports my hypothesis that improvising will make me a stronger musician and performer overall. A group of researchers including neuroscientists compared 'improvised' and 'prepared' performances of the same ensemble and repertoire, and found a stronger connection between the musicians in the improvised performance, as well as more engagement of both the performers and the audience. Secondly, I present several approaches towards developing improvisation skills, as well as a collection of practice materials assembled from multiple sources. Both on and off the instrument, there are many aspects that can be worked on that will ultimately make you a better improviser. The third part of this research project was focused on exploring the options to incorporate elements of improvisation into my own repertoire. Based on Carl Czerny's 'Systematische Anleitung zum Fantasieren auf dem Pianoforte' (1829), I present several options of improvising within the classical repertoire, including improvised preludes and cadenzas. Ultimately, this research aims to serve as an aid to any trained classical musician that wants to explore what improvisation has to offer both in practice and performance.

Biography

Andreas Oosterkamp was born in Groningen, where he started his musical career in several local wind bands. Later, he also went to complete his bachelor degree at the Prince Claus Conservatoire of Groningen. He is currently studying with Erwin ter Bogt and Gertjan Loot, focusing on orchestral performance. This led him to be part of the Orchestra Master specialization with the Residentie Orchestra and regular appearances with other professional orchestras including the Noord Nederlands Okest, Het Balletorkest, and Phion. Outside of music, Andreas also completed a bachelor's degree in Life Sciences and Technology at the University of Groningen.

Sacha Paredes Sánchez

Main Subject

Classical Violin

Supervisor

Caroline Kang

Title of Research

Mindfulness for violinists

Research Question

Is mind-wandering a phenomenon that is present during musical practice? If so, what kind of mind-wandering, spontaneous or deliberate, is more frequent during musical practice?

Summary of Research

An overabundance of mental distractions may prevent musicians' minds from being in the moment while practicing. The present mixed-methods study examined the effects of three newly designed mindfulness meditations on six conservatory violinists' levels of dispositional mindfulness, mind-wandering and respective variables. Thought probes were used before and after the intervention to examine frequency of mind-wandering and contextual variables (task difficulty, fatigue and stress, and motivation) during two hours of participants' instrumental practice (one of technical work another of a new piece in their repertoire). FFQM (Five Facet Mindfulness Questionnaire) and MfM (Mindfulness for Musicians) questionnaires were used to measure mindfulness levels before and after the intervention. Interviews and meditation logs were used as qualitative data. Results indicated that all participants became more mindful at the end of the meditation week for all mindfulness' facets for the FFQM and MfM questionnaires. However, the improvements were particularly noticeable for the "Acting with Awareness" and "Non-Judge" facets for the FFQM and for "Describe" in the MfM. Results showed opposing trends in mind-wandering levels throughout the intervention. However, contextual variables such as fatigue, motivation or worry, may have also affected how much participants wandered while practicing. Overall, results from the experiment evidenced the importance of including mindfulness in violinists' daily practice as a useful routine to become more aware and less distracted.

Biography

Sacha Paredes Sánchez was born in Tenerife, Canary Islands, Spain. He completed his violin performance degree at UAX (Universidad Alfonso X el Sabio) with Mr. García Serrano. After, he continued with his graduate studies under the tutelage of Mr. Mauricio Fuks, becoming his assistant during 2 years, and focusing on music education at Indiana University (Bloomington, US). In 2022, he finished his Masters in Psychology and Music in UNED (Spain) while starting his Master in Violin at the Royal Conservatoire of The Hague with Ilona Sie Dhian Ho. He also researches about the application of mindfulness in music.

Fernando Pérez Calvo

Main Subject

Viola

Supervisor

Ellie Nimeroski

Title of Research

String instruments and Pop: The use of the violin family in 21st century mainstream pop music

Research Question

Question: How and when are string instruments used in modern mainstream pop music? Subquestions: How has it changed since the last century? Which criteria is used to add them to a song?

Summary of Research

This project investigates a side of string playing that happens beyond conservatory studies, analyzing the use of string instruments from the violin family (violin, viola, cello, and double bass) in mainstream pop during the 21st century, comparing it also to their use during the 20th century in pop and other styles, such as Disco or Rock and Roll, and see the evolution. In mainstream pop from different historical periods, these instruments can be seen in many songs, however, their use differs due to the technological and social context of each period, as well as economic and popular decisions made by big companies and artists. The project was formulated by doing a bibliographic review for the creation of a historical context and the most theoretical parts, as well as the observation and analysis of hundreds of songs to see and determine this evolution, reaching the conclusion that technology and social networks have changed the way we listen to music and that, in general, string instruments, whether real or synthetic, are used less as time passes in mainstream pop music, protected by economic decisions around social changes and opinions.

Biography

Fernando Pérez Calvo is a viola player born in Jerez de la Frontera, in the south of Spain, where he began his official musical studies at the age of seven. He holds a Bachelor of Musical Interpretation from the Royal Conservatory of Madrid and is currently finishing a Master's Degree of Interpretation in The Hague with Professor Asdis Valdinarsdóttir. He has extensive orchestral experience, making his way into Spanish youth orchestras like the one in Andalusia and Madrid and European ones like Gustav Mahler Jugendorchester and EUYO, in addition to having won chamber music awards and masterclasses with important quartets.

Edward Powell

Main Subject

Classical Violin

Supervisor

Caroline Kang

Title of Research

PSTD and the Musician

Research Question

How does suffering from (C-)PTSD affect one's ability to make music, and what can we do about it?

Summary of Research

Looking from the outside in, oftentimes the world of Classical music can seem idyllic, with a constant stream of creativity and artistic output. But what happens when it becomes the opposite? What happens when music itself becomes oppressive, with extremely high pressures and toxic interpersonal relationships causing mental health issues ranging from burnout to PTSD? As someone who suffers from Complex Post Traumatic Stress Disorder (C-PTSD) caused by years of abuse at the hands of a musician parent, I wanted to explore ways I could mitigate the effects of my symptoms and see if I could recapture the joy in music. Inspired by the work of renowned trauma experts, I focussed on existing evidence pointing to a need for physical and psychological reintegration into the present, keeping in mind the triggering aspects of the world of Classical music. This I applied to the different areas of musical life - practice, lessons, and performance - using mindfulness and flow state concepts, as well as anxiety-reducing coping mechanisms learnt in therapy. Inevitably trauma requires time to be fully healed and integrated; but so far, I notice a greater sense of emotional stability and psychological calm. On a musical level there is more enjoyment and less frustration in playing and practice, and in performance - whereas before I felt dread - there are now moments where I begin to feel a sense of joy. I still need more in depth and intense therapies to fully recover, but for now, the future looks bright.

Biography

Receiving his initial musical education in Canada before completing his Bachelor's studies in Barcelona, violinist Edward Powell is now completing the second year of his Master's degree at the Royal Conservatoire with professor Lisa Jacobs. Thanks to his cross-continental education, he has been fortunate enough to participate in music festivals across the globe and play with multiple professional orchestras (including the Calgary Philharmonic Orchestra, and the Orquestra del Gran Teatre del Liceu). Apart from music, he is also an outspoken advocate for Mental health treatment and awareness, and is always ready to have a conversation and share his knowledge.

Špela Pušnik

Main Subject

Classical Piano

Supervisor

Bastiaan van der Waals

Title of Research

Stage presence: The impact of body gestures

Research Question

How is it possible to capture the audience's interest with the use of body gestures?

Summary of Research

Many people like to go to concerts and enjoy hearing and seeing the musicians in action. Some of the great performers they forget, while others leave a strong impression. What makes those artists so special that the audience remembers their performance, and wants to hear them again? I believe that the right presentation of oneself on the stage makes a big impact on the reaction of the audience. This research investigates the ways of getting the interest of the audience by using body gestures. Through the process of video comparisons, questionnaire, and my own experiment on the matter, all supported by theoretical information, I discovered that the topic brings divided opinion within musicians. In the world we live in today, I think the question of how to create a presence on the stage is something very relevant and needs our attention. Based on the results I concluded that in certain moments, gestures can be obstructive for the delivery of the piece, and adaptation of body gestures according to the period in which the piece was written as well as by which composer is needed for a good performance. The gestures should appear natural for every performer, even if he/she needs to control the body, and not 'let himself go' in the music.

Biography

Born in Slovenia, where she also started her musical education, Špela continued her study in Landeskonservatorium in Klagenfurt, Austria, now known as Die Gustav Mahler Privatuniversität für Musik (GMPU). There she received a Bachelor degree in the study program IGP (Instrumental- und Gesangspädagogik), after which she enrolled in classical piano Bachelor, currently also Master studies, at The Royal Conservatoire of The Hague, under the guidance of Ellen Corver. Next to performing, she regularly works as a piano teacher and a choir accompanist.

Carmen Ramirez Campos

Main Subject

Violoncello

Supervisor

Caroline Kang

Title of Research

How to improve cello orchestral excerpts

Research Question

How to approach the way of studying and improving orchestral excerpts in a new and effective way?

Summary of Research

Orchestral auditions have become the main way to get into an orchestra. That is why preparing orchestral excerpts for auditions is a mandatory path to go through. In order to perfect my preparation of a selection of the most requested orchestra excerpts, I selected relevant etudes to support my practice. Together with my private teachers and youtube tutorials given by orchestral cellists around the world, I created a guide to help my practice. My goal was to find an approach that would not only support the technical demands of performing these excerpts, but also create a better understanding of the difficulties while maintaining my own musicality. How can the preparation of orchestral excerpts improve and develop my artistic and musical skills? What role do etudes play in this process?

Biography

Carmen Ramirez Campos was born in Madrid, Spain, in November 1997. She started to play cello with 5 years old and since 12 has been part of many youth orchestras as Neue Philharmonie München, Nationaal Jeugdorkest or Youth Orchestra of Spain. Her first time playing with a professional orchestra was in February 2020 with Radio Televisión Española (RTVE). Carmen studied her Bachelor's degree in Madrid with Michal Dmochowski. In 2020/2021 was academist in Real Filharmonia de Galicia and from 2021 is doing cello master in The Hague but also the Orchestra Master with Residentie Orkest.

Giuseppe Sapienza

Main Subject

Classical Clarinet

Supervisor

Wouter Verschuren

Title of Research

An Embouchure Aid for Wind Musicians

Research Question

Is it possible to assess whether playing a wind instrument can change tooth position and investigate the effectiveness of an embouchure support device to provide dental support?

Summary of Research

This research was inspired by the author's personal experience of discomfort and pain while playing the clarinet and aims to investigate the potential relationship between dental health and clarinet playing, specifically the impact of the mouthpiece on tooth position and stability. A literature review of previous studies on the connection between wind instruments and tooth movement was conducted. The author collaborated with two professional dentists to develop an embouchure support device called PlayAid. The device was prototyped and tested by the author with a positive outcome. The study found a correlation between playing the clarinet and an increased risk of dental problems, including tooth mobility, erosion, and discomfort. The upper incisors were the most commonly affected teeth. The literature review showed that playing wind instruments can cause changes in tooth position, specifically an increase in overjet. Based on the results of this study, it can be concluded that an embouchure support device, like PlayAid, can effectively provide dental support for players with dental problems but also for those who exclusively seek a better embouchure comfort and sound quality. The chosen format of presentation will be a public exposition of the results of the research with a live demonstration of PlayAid.

Biography

Giuseppe Sapienza, the Italian clarinet player, is making a name for himself in the classical and traditional music world. He grew up in Catania in a musical family and performed with his mother at a young age. He graduated with distinction from Conservatorio Vincenzo Bellini and continued his studies at The Hague's Royal Conservatoire. Giuseppe's musical passion has led him to explore various genres, from traditional Sicilian folk music to classical works by Messiaen. He also developed a unique mouthguard to assist reed players with dental problems. Giuseppe's latest project, the Latin-mix traditional band "Los Warekes," will release their debut album in 2022. He is showing no signs of slowing down.

Kaat Schraepen

Main Subject

Classical Viola

Supervisor

Ellie Nimeroski

Title of Research

Hindemith's Musical Enigmas Through The Eyes Of Bach

Research Question

Which structural and harmonic elements in Bach's music can be discovered in Hindemith's compositions and in other early 20th century compositions for solo viola and how can these elements create a connection to help the audience understand the music better?

Summary of Research

Taking the audience on a journey is always an important goal of mine while performing. My research came to life not only to add to my knowledge but more importantly to my performance and to my connection to the audience. Throughout my research I uncover the enigma of Bach as an inspiration for Hindemith. What connects these two composers living 200 years apart? How do we connect the 'new and modern' to the 'old and familiar'? Is Hindemith in fact 'Bach with a modern twist'? By discovering the similarities and differences between Bach's 6th Cello Suite and Hindemith's Solo Sonata Op.25 No.1, through background research and putting their structure and harmony in relation to each other, a new world of interpreting both composers opened up to me. The research makes my performance more involved but also allows me to take the listener by the hand, guiding them through this more 'modern' music by Hindemith and his contemporaries such as Max Reger, by accompanying his music with Bach, and accompanying the music with short metaphorical stories highlighting the composers' similarities as well as different approaches. Engaging the audience, allowing them to open their ears and view the music in a new light. The presentation will take you through my research, from historical context to analysis to performance; strengthened by score fragments, including live playing as well as a showcase of the metaphor concept.

Biography

The Belgian violist Kaat Schraepen's attention was immediately caught hearing the warm sound of the viola, leading her to pursue this passion from the age of 7. Since then her musical horizons have broadened and, a profound love for solo playing and chamber music has grown. Always looking to enrich her musical vision, she has taken part in masterclasses and festivals with renowned musicians all over Europe, currently studying her masters with Mikhail Zemtsov. Her ongoing quest for improvement, being awarded at national and international competitions, has placed her as one of the most remarkable viola players of her generation.

Manuel Urios Hernández

Main Subject

Violin

Supervisor

Heloisa Amaral

Title of Research

Expanding the classical music audience

Research Question

How to increase the interest and passion of young people (20-40 y.o.) for classical music concerts?

Summary of Research

As a performer, I miss the presence of young audiences in my classical music concerts. Most of the audiences are over 60 years old. The ageing of the audience in classical concerts has been noted by Marieke Koster, who writes that the average age of people who attend classical music concerts has increased in the last 20 years. These data show that the new generations are not attracted to classical music concerts, and in the future, when the older generations are no longer around, the decline in classical music concert audiences could be even worse. This is why innovation is needed. Related with this issue, informality, new technologies and the inclusion of musical genres more familiar to wider and younger audiences, may contribute to attracting young audiences to classical concerts. The analysis of some artists' s recordings serves as an inspiration for innovation. In order to know the direct opinion of young people who have attended classical music concerts and are not musicians, I have conducted 3 interviews with 3 young people non musicians from Spain, focusing on suggestions for how to make concerts more adapted to their tastes. As a performer, I investigate in practice what methods might work best to motivate younger audiences to enjoy classical concerts. The outcome of this research includes documentation of my own performances and plans for future concerts in which I will explore new presentation formats as well as musical genres other than classical music.

Biography

Born in Madrid (Spain), Manuel started playing the violin the age of 4. At the age of 10 he entered the Professional Conservatory of Music Victoria de los Angeles. In 2012 he moved to the Professional Conservatory of Music Amanuel, finishing his highschool studies with honors in the subject of violin. He studied the Bachelor at the Royal Conservatoire of Music. In 2021 he began his master studies at the Royal Conservatoire in The Hague, which he combines with another Orchestra Master in collaboration with the Residentie Orkest. He has always been interested in classical music, but also open to try playing other musical styles with the violin.

Kaat Vanhaverbeke

Main Subject

Classical Accordion

Supervisor

Andrew Wright

Title of Research

The extra dimension: exploring 3D use of the accordion bellows

Research Question

How do three-dimensional movements of the bellows influence accordion music interpretations?

Summary of Research

In my search for extradimensionality in accordion playing, I have explored the three-dimensional use of the accordion bellows. This concerns moving the bellows forward or backwards at different angles, instead of typically maintaining a straight line. This research dives deeper into how the 3D bellows technique influences accordion music interpretations. A survey spread to accordion teachers worldwide made clear that this technique is quite unknown and undiscovered. In 4 case studies, video recordings of musical interpretations were compared using a linear bellows concept versus using 3D bellows. After intensive reflection, benefits of the 3D bellows technique became clear. Firstly, it allows a better balance between the right and left-hand manual. Different frequencies and harmonics could be discovered through the 3D use of the bellows, which could lead to more resonance and timbre nuances. Furthermore, the technique enhances direction and phrasing in accordion music, reinforced by the visual perception of 3D bellows. However, the technique should be reviewed in different musical styles: in baroque compositions, for instance, the 3D movements are preferably less explicit. Considering some prerequisite skills, an important concern in the practice process has been when to apply 3D bellows. The research suggests that 3D bellows can be included more explicitly in accordion practice and pedagogy today. It was found to be a useful tool to deepen musical interpretations and musical hearing in accordion students and professionals.

Biography

Kaat Vanhaverbeke is a Belgian accordionist. In 2020 she obtained her bachelor's degree at LUCA School of Arts in Leuven, after which she chose to study at The Royal Conservatoire of The Hague. In her musical practices, she actively wants to involve space and listeners. She is open-minded toward new artistic experiments, always bringing her beloved instrument to the foreground. With the Spaceship Ensemble, she completed an artistic residency at Gaudeamus in September 2022. In 2023 she is working as an artistic researcher in Studio LOOS. Kaat has participated in productions of Lichtbende and is a composer and improviser.

Ilja Venema

Main Subject

Classical Violin

Supervisor

Joram van der Ketel

Title of Research

The impact of storytelling in concert on emotional perception of primary school children

Research Question

What is the effect of storytelling on the induced emotional intensity of primary school children?

Summary of Research

The ability of music to induce emotion in listeners has been known for millennia and is used by movies, commercials, plays and even in therapeutic circumstances to influence listeners in a specific way. There are different mechanisms behind the induction of emotion through music. In this research, visual imagery is used through storytelling to give an (emotional) context to a piece. To answer the main research question, two versions of the same concert were developed – one with a story and one with a control text. Children from three different primary schools in The Netherlands attended these concerts in the Classic Express, a concert truck belonging to the Prinses Christina Competition, and answered questionnaires during the performance about their emotional involvement. Next to the questionnaires, observations were made by the researchers and musicians to assess the effect of the story on the children. It was hypothesized that children attending the story version of the performance would have overall higher emotional intensity ratings, but no significant differences between the groups were found. It was observed that the presence of the teacher had a big impact on the children, that all emotional intensity ratings were quite high and that sudden changes in dynamics and flow got big reactions from the audience. The outcomes of this study give clear indications for future experiments and encourage performers to explore dynamic and rhythmic differences.

Biography

Ilja Venema obtained her bachelor from the Prins Claus Conservatory where she studied with Ilona Sie Dhian Ho. She currently studies with Peter Brunt at the Royal Conservatoire. She played in side-by-side projects with Amsterdam Sinfonietta and Camerata Bern. She was Artist in Residence in Residart festival and received scholarships for the Jeunesse Musicales Deutschland and the Orlando Festival as chamber musician. She obtained a Biomedical Engineering master's degree from the TU Delft in 2022 and is now a PhD candidate at Leiden University.

Bernardo Manuel Vieira de Sousa

Main Subject

Classical Violin

Supervisor

Sebastiaan Kemner

Title of Research

Collaboration between composer and performer

Research Question

What has changed and what remained the same in collaborations between composer and performer throughout the centuries?

Summary of Research

This research focuses on the collaboration between composer and performer and in a broader view, the differences and similarities that collaborations in the XIX century and nowadays have. After a short biographical contextualization of the life of Joseph Joachim, it concentrates on the historic collaboration between Joachim and two of his closest friends, Johannes Brahms and Robert Schumann, as well as with Antonin Dvorak. Furthermore, three modern collaborations, between myself and the composers Julian de Loof, Jamie Alpert and Izak de Dreu, were considered, showing how the process was in each one, always making a bridge to Joachim's partnerships, showing examples of where both differ or resemble each other. Questions like "How can a performer intervene in a composition process?", "How important for a collaboration is to have a personal relation before its beginning?", "What has changed and what remained the same in collaborations between composer and performer throughout the centuries?" and "What can collaborations between composer and performer teach in terms of communication and work method to the modern collaborations?" were addressed and reflected upon, having in mind my experience and the knowledge obtained during the research about Joachim's collaborations.

Biography

Born in Lisbon in 1998, Bernardo began his musical studies at the age of 6 at the Music and Arts School of the National Conservatory, in Lisbon. He completed a Bachelor in the National Academy of Orchestral Studies, after which he was accepted and started his studies at the Royal Conservatoire of The Hague. His main focus is in Orchestral Playing, working with many youth orchestras in Portugal and abroad but also some Professional Orchestras in Portugal. He is also dedicated to chamber music, having taken masterclasses with the Cuarteto Casals, Marc Danel, Patrick Judt and Alena Walentin.

Yuchen Zhang

Main Subject

Classical Violin

Supervisor

Ellie Nimeroski

Title of Research

A Violin Speaks its Own Language: Discovering Violin Technique with Eugène Ysaÿe

Research Question

1. How do we reveal the system tree of violin technique through Eugène Ysaÿe? 2. How do we understand the relationship between technique, expression, and music?

Summary of Research

The art of violin performance is a delicate balance between technical mastery and emotive expression. In this exposition, the intricate relationship between instrumental technique and musical interpretation is explored with a keen eye for the details that make up the heart and soul of violin music. The role of technique patterns and their impact on expression and music are examined with care, revealing the complex interplay between these elements. Through the lens of Eugène Ysaÿe's six sonatas for solo violin, composed in 1923, a deeper understanding of the evolution of violin technique into a unique instrumental language is discovered. Focusing on sonatas no. 1, 2, and 4, we delve into Ysaÿe's personal journey of integrating violin technique into a systematic language that effectively connects expression and music. The exposition also emphasizes that while mastering every puzzle of the violin techniques, it is the performer's deep understanding of the music and their own emotions that brings the full range of their artistic vision to life, transcending mere technical proficiency to reach the sublime heights of true musical expression. Ysaÿe's music serves as a testament to the beauty of the violin and the boundless potential of human creativity.

Biography

Yuchen Zhang is a classical violinist with an absolute passion for music that has taken him to stages across the globe. His talent was evident from an early age when he won numerous competitions and gained widespread acclaim. With his recent First Prize win at the Euroasia International Violin Competition, Yuchen continues to establish himself as an emerging soloist and chamber musician. Besides his impressive performances at prestigious festivals around the world, Yuchen is also dedicated to teaching, which has led him to join the Singapore Violin Festival as both operation manager and teaching assistant to world-renowned artists. Yuchen currently plays on Giovanni Francesco Pressenda 1836, generously on loan by the Rin Collection.

Liutauras Žilaitis

Main Subject

Classical Cello

Supervisor

Emlyn Stam

Title of Research

Communication and emotion in adult cello lessons

Research Question

How can a teacher facilitate communication through cello playing during lessons with adult students?

Summary of Research

In the modern world more and more people choose to play an instrument in their free time. This gives them the possibility to express themselves, enjoy music and meet new people. Alongside these factors is the understudied motivation of adult students to feel and express emotion through music. In my cello teaching practice I have encountered a number of adults who wish to play cello and whose central motivation to play cello is the emotions and feelings that music brings to them. By exploring emotion in the lessons I have worked to create a bond with the students and deepen our connection. In order to see what is needed to communicate well with students, I have interviewed young professionals and investigated the literature on building trust, creating a safe space and other necessities for fruitful cello teaching practice. The information led to an experiment with my adult cello students. In a number of lessons I had my students play the music with an emotion (usually the one that they bring into the lesson with them) and reflect on this. The result of the experiment shows how eager adults are to include an emotion in their playing which consequently is meant to improve the bond between teacher and student. It also shows how their instrumental development can positively influence the ability to play the music with attention to emotion.

Biography

Liutauras is a cellist and cello/piano teacher. In 2021 he received a Bachelor degree in classical cello from the Royal Conservatoire under the guidance of Larissa Groeneveld, and now he is a part of Lucia Swarts' class as a Master's student. Since coming to The Netherlands, Liutauras has developed his teaching career using online platforms and teaches numerous private students at both Cultuurhuis Garensponnerij in Gouda and "Residents" in Den Haag. Alongside numerous performance projects he is a member of Ensemble "ZOEF" which brings music to people in diverse social groups.

Jazz Department

Johnny Agisilaou
Giulia-Rosanna Bättig
Zalán Berta
Jan Domènech Vayreda
Guillermo Gómez Subías
Tristan Guillaume
Stefano Gullo
Stylianos Michas-Englezos
Seongjoon Park

Johnny Agisilaou

Main Subject

Jazz Drums

Supervisor

Patrick Schenkus

Title of Research

From drum pattern to rhythmical freedom

Research Question

How can I discover my own musical identity and voice through jazz?

Summary of Research

In the beginning, this research was about connecting the Afro-Cuban rhythms to jazz music. The process became more historic which wasn't the area I wanted to develop in. Due to my background of studying latin music I found myself in a new environment in jazz. In this process I realized that as a drummer in jazz, I had to change my approach. Through this, my research paper found its purpose which was to examine my process in learning the tradition of jazz drums and how my playing would evolve. The biggest question that was raised was how to find my own identity and voice in this wide genre which is about self expression through improvisation. In the research paper some of the most fundamental jazz drum techniques are explained and analysed in order to discover one's identity behind the instrument. With the findings of this analysis I created a method of practising and applying musicality to my playing. In my research, phrases of important jazz drummers are showed which can guide the reader to expand their own creativity and drum vocabulary. As jazz music is spontaneous and self-expressive the paper also reflects on the spiritual aspect of life through music. Concluding, the main question of the research is answered but the journey of a musician for finding their own voice is never ending. There will be always room for growth which can only occur when there is a strong foundation of knowledge.

Biography

Johnny Agisilaou was born and raised in Limassol, Cyprus. He was fascinated with rhythm from a young age and was intrigued by the sound of drums. At the age of 11 he had his first lesson and from there onwards his musical journey began. As a teenager he was very active in his local scene. At the age of 20 he decided to study latin drums at the conservatory of Rotterdam (Codarts). After he finished his studies he continued his journey in the Royal Conservatoire of The Hague. Johnny is currently active in the scene in the Netherlands and he is a part of his own and other projects. Concluding, he strongly believes in musical and self growth and he is always ready to get out of his comfort zone.

Giulia-Rosanna Bättig

Main Subject

Jazz Vocals

Supervisor

Yvonne Smeets

Title of Research

The Voice in Arranging - Rethinking the role of vocalists in Big Bands and Large Ensembles

Research Question

How can a voice section be used in Large Ensembles in different ways of arranging?

Summary of Research

This research explores how the voice can be used creatively in large ensembles and big bands. It is structured in five parts, starting with an introduction explaining my interest and personal connection to this topic. I then analyzed the work of composers and arrangers that used vocalists in their large ensembles before me - for example Kenny Wheeler, John Hollenbeck and Martin Fondse. There I looked at how they used vocalists in their works and found that oftentimes, the voice still is used as a doubling part for the lead melody, but seldomly is used as an independent part in the arrangements. I then moved on to analyzing my own compositions I've written for a vocal section and large ensemble. I saw that I unconsciously often used the same kind of arrangement style, and drew a lot of conclusions for my future works out of this analysis. In part four, I compiled my research of others and my own work into a small handbook of arranging tools for big band and voice section. With this, I want to inspire other composers and arrangers to write for vocalists in new and creative ways. In my presentation, I want to talk about my progress working with others and my own music, and the conclusions I drew out of it, as well as showing some examples of my analysis and the handbook I wrote.

Biography

Giulia Bättig is a composer and vocalist from Lucerne, Switzerland. She studied voice and composition in Lucerne, and then came to The Hague to pursue a second masters degree in jazz voice. She often writes for theatres, arranges for big bands and large ensembles and composes for her own bands. Her music speaks of the world how Giulia experiences it, the feelings it emotes in her and the stories she has to tell. Currently she mostly works in the composers academy of the Metropole Orkest and works as a vocalist with the EigenGrau Ensemble.

Zalán Berta

Main Subject

Electric Bass

Supervisor

Tony Overwater

Title of Research

Yin-Yang Relationships in Music

Research Question

How could Daoism help us deepen our music practice? How to create music exercises using Daoist principles? Can music be used as a tool for meditation?

Summary of Research

Have you ever lost your motivation and felt stuck in music? I have, but I found a way to overcome these issues: the wisdom of Daoism. If a Daoist faces an unsolvable problem, he sits down and peacefully drinks a tea. It means that sometimes it is better to take step back and let things go. Is this your cup of tea? The purpose of my research is to combine Western music theory with an ancient Chinese philosophy, called Daoism (Taoism). This research is not about theory or exercise – however it contains both – it is more like a new kind of perspective in music, and in improvisation itself. First and foremost, I designed this research to introduce the essence of Daoism and to translate its spirit into music and into our daily lives, to help us become a better musician. The reason why I have chosen Daoism is because the main ideas of it are spontaneity and tranquility. For a musician, these qualities are essential, especially for an improvising musician. But the most important thing is: The core of most Eastern philosophy is enlightenment, and in my writing, I have striven for nothing less, the goal of my research is to bring spirituality back into music. My approach is meant to give a great insight of music and improvisation with the help of Daoism, and to help musicians in their daily music practice, playing and composing, and last but not least, to provide mental support at a mentally unstable age.

Biography

Zalán Berta is a Hungarian electric-bass player. He has been playing music since his age of 5, and he played many instruments before the electric bass, such as trumpet, French horn, guitar, double bass. He did his bachelor studies at the Liszt Ferenc Academy of Music in Hungary, then he moved to The Netherlands to do his master studies at the Royal Conservatoire in The Hague. He is an active musician both as a band member and a soloist. In the past few years Zalán has started to compose solo bass music and search for the untapped possibilities of the electric bass. His compositions are based upon his research and the Daoist philosophy.

Jan Domènech Vayreda

Main Subject

Jazz Piano

Supervisor

Karst de Jong

Title of Research

Jazz Masters and Their Creation Processes: the artistic practice of Gerald Clayton and Wolfert Brederode

Research Question

What makes the artistry and unique artistic identity of a contemporary jazz pianist-composer? And how can I shape my own future as a jazz pianist, learning from these masters?

Summary of Research

This study explores the different aspects that make contemporary jazz pianist-composers special and unique. An analysis is done of some of the most interesting works by Gerald Clayton and Wolfert in order to understand which elements create their personal artistic identity (hallmark). I reflect on my own identity and goals in my way of becoming an artist. Furthermore, this work should be a useful tool for everyone who wants to discover or is discovering their paths to their identity.

Biography

Jan Domènech Vayreda is a pianist and composer from Barcelona, Spain. Currently, he is studying for a master's degree in jazz piano performance at the Royal Conservatoire The Hague under the supervision of Rob van Bavel and Wolfert Brederode. Previously, he studied for his bachelor's at Conservatori del Liceu with Marco Mezquida. During his master's in The Hague, he had the opportunity of doing an exchange program at the USC Thornton School of Music in Los Angeles, under Alan Pasqua's tutoring. He has a long experience playing around Europe stages with the Sant Andreu Jazz Band directed by Joan Chamorro.

Guillermo Gómez Subías

Main Subject

Jazz Saxophone

Supervisor

Yvonne Smeets

Title of Research

Less is More, Western Carnatic Music

Research Question

How can I improve the practice and performance focus of musicians by creating a warm-up method that is inspired by Carnatic music and raga?

Summary of Research

The main objective of this research is to develop a warm-up method for musicians. The structure and core of my method is inspired by Carnatic music. The power and philosophy of this deep Indian cultural music is complemented by its benefits such as helping to feel relaxed, calmer, less anxious, more in the present and opening the senses among others. It could help musicians to create a healthier mindset for their musical life. The method used in this work is based on an experimentation phase where the developed exercises were tested and evaluated through questionnaires filled out by the participants. After the analysis of around 50 questionnaires obtained from six experimental sessions, the data revealed that the main idea of developing a warm-up method (which keeps the essence and benefits of the original Carnatic music mentioned above) was achieved. The obtained data show that both performers and listeners had similar feelings and sensations about being calmer, more relaxed, more focused and having more activated senses while and after playing and listening to the exercises. The musicians were in a more positive mood after the exercise as it helps to develop various musical aspects such as ear tuning, blending within a band and sound. The developed method could be used as a warm-up exercise that helps musicians create a healthier and more engaged mindset while playing. Additionally, the exercises could be used as music for a specific audience, with the aim of helping them feeling more relaxed, calmer, less anxious and more in the present.

Biography

Guillermo Gómez Subías was born in Barbastro, Spain. He studied saxophone at "Conservatorio Superior de Música de Navarra (CSMN)", in Pamplona, Spain. In 2021, he graduated and obtained his "jazz saxophone" bachelor degree in performance at the Royal Conservatoire in The Hague, where he is currently studying his Master's Program with John Ruocco, Rolf Delfos and Benjamin Herman.

Tristan Guillaume

Main Subject

Jazz Drums

Supervisor

Renee Jonker

Title of Research

Incorporating Breton Musical Elements into Modern Jazz Compositions

Research Question

How can characteristic elements of Breton Music be used as compositional or arranging tools for modern jazz compositions?

Summary of Research

Drawing inspiration from traditions of the past has been done repetitively in the past. So much, that it has become a tradition of its own in the creative world. This study is based on this idea and is designed to find ways to utilize elements from Breton traditional music as compositional and arranging tools. To do this, we dive into the history of the music and look at both historical and contemporary artists of the Breton scene. While most modern examples of breton (or other celtic) music appearing in other styles of music usually feature traditional melodies or instruments, this study looks into ways to incorporate characteristics that go beyond traditional repertoire and instruments. I have also composed some original pieces for a jazz quintet using various elements of Breton music as compositional tools.

Biography

Tristan Guillaume is a French multi-instrumentalist. After having been raised and studied in Hanoi, he moved to Brest, Dublin and finally The Hague. He has had a liking for traditional music wherever he has been, giving him a diverse set of cultures to reflect when composing. During his teens, he held a position as percussionist for the Bagad Bro Kemperle, then moving on to composing/arranging for the group in competitions and festivals internationally for 9 years. Leading two different bands, being a sideman, teaching, producing, and working on his masters degree are what keeps him busy these days.

Stefano Gullo

Main Subject

Jazz Composition

Supervisor

Loes Rusch

Title of Research

Keith Jarrett: The Köln Concert, re-composition for a big ensemble

Research Question

How can I write new repertoire based on the totally improvised concert by Keith Jarrett?

Summary of Research

As a composer, you are free to create, and often the melodic choices, the harmonic solutions are the result of something truly personal. The colors found within a piece are the representation of what the composer feels and wants to put on paper, he is free to express a concept without being bound by any kind of expectations or rules. In this project, I am exploring the ways in which I can arrange and use Keith Jarrett's improvisations as material for large jazz ensembles. To answer this question I learned about his life, his philosophy in music and how his musical style developed through the years, to get along with his musical idea and try to respect his first intention. And to prepare myself for start writing the re-composition I analyzed the transcription of the Concert in Köln, seeing how he approached the improvisation and how he used the musical elements such as the construction of the melody, the use of the rhythm and the harmonic background; all elements that I used in my work. The project demonstrates that even if one is working on an improvisation, which offers such a varied material and is developed without an apparent fixed structure, it is possible to recreate compositions that have a coherence; also respecting the intention and the sound context that characterized that moment.

Biography

Stefano Gullo is a master student in jazz composition at the Royal Conservatoire of The Hague. He focuses on composing and arranging for big ensembles. His attendance of some rehearsals of the Metropole Orkest motivated him to start two big ensembles: "Sinfolia" an orchestra based in Roma and "Bamboocha Drama" a Big Band based in The Hague. The studies, the work and the inclination of his musical taste have led towards a variety of styles and musical expressions ranging from jazz to classical, always open to experiment and being open also to being influenced from popular music styles.

Stylianos Michas-Englezos

Main Subject

Jazz Trombone

Supervisor

Loes Rusch

Title of Research

Roots and Bones: An exploration in the correlation between jazz and reggae trombone playing

Research Question

How can I combine jazz and reggae approaches to trombone playing and create my own musical direction?

Summary of Research

The purpose of this research is to explore deeper jazz and reggae trombone playing, find their common approaches, and finally apply them to my own music. To answer my questions, I divided this research in three parts. The first part is a journey through the history of jazz and reggae music separately, then their correlation and common history, and finally, the role of the trombone in this journey. In the second part, I am trying to gain an insight into the improvisational language by trombonists from both genres through transcription and analysis of their solos, in aspects of rhythm, harmony, technique and sound. As a result of these analyses, I tried to apply the approaches that I collected, into one of my own solos in a composition by Blend Mishkin, for an album we recorded in a reggae-jazz style. After this, I created some exercises that helped me in my practice and teaching. The third part focuses on composition for a jazz-reggae ensemble, presenting as an example one of my compositions in the research, explaining which approaches I selected to use for each instrument of the ensemble, while also presenting in the best way the function of the trombone as the leader of the band.

Biography

Stelios Michas-Englezos started playing the trombone at the age of 14. In 2013, he started his Bachelor Studies on Jazz Trombone at the Ionian University of Corfu. In 2017, via the Erasmus program, he visited the Royal Conservatoire The Hague for 5 months, in which he returned in 2021 for his Master Studies on Jazz Trombone. He has given concerts with jazz, reggae, latin ensembles and Big Bands, or even with symphonic and wind orchestras, in many festivals and cultural centers around Europe. From January of 2023, he works at the Learning & Participation Activities of the Greek National Opera.

Seongjoon Park

Main Subject

Jazz Piano

Supervisor

Loes Rusch

Title of Research

Study on composition techniques using different genre: Rachmaninoff

Research Question

How to create and develop my own musical voice using Rachmaninoff's music?

Summary of Research

To create and develop their own original work, many artists are struggling with how to compose their originals. To find my own voice in composition in jazz, I decided to study the work of the classical composer Rachmaninoff. The project is divided into two parts: 1) 'musical structure elements' and 2) 'extra musical elements.' In 'Musical structure elements' I analyze the musical structure of Rachmaninoff's work, including harmonic progressions, melodies. I create a melody based on the chord progression of Rachmaninoff's work. In 'extra musical elements' I explore the influence of Rachmaninoff's personality and other elements that are important to his work. I then apply these findings (through imitating the sound of orthodox bell) on my own work. In total I have composed eight pieces using those ideas, and I will present some of those songs with an explain. Altogether, this research focuses on developing the composing skills, and especially how to come up with a first idea/motive from the artist you influenced by. The purpose is to introduce examples in a different way. If people repeat this process continuously, they can find their own musical voice and develop it. The results of this research have resulted in the research exposition, and album, and a master final concert.

Biography

Seongjoon Park graduated from the Kaywon highschool of arts (KOR) as well as Kyunghee University (KOR). He is currently completing his Master's at the Royal Conservatoire of The Hague. Seongjoon has participated in the following projects and albums: NGB, 'Voyage' 2018; BUT, 'Consolation' 2018; BUT, EP 'Better Unique Travel', 2020; Park Seongjoon quartet, single 'First Step', 2021. He has also performed at the following venues: All that jazz, Once in a Bluemoon, Club K, Jazzda, etc. (Seoul), Sam First (LA), Jazz campus club (Basel), Amare (den Haag)

Early Music Department

Camilo Arias Cuellar
Jeremy Bass
Miguel Bonal Asensio
Enrico Coden
Elana Cooper
Pablo Devigo Vázquez
Félix Foster
William Gough
Carolina Guiducci
Saya Ikenoya
Isaline Leloup
Kateřina Maňáková
Noa Meshulam
Eduardo Gaspar Polo Baader
Nicole Wolfsohn

Camilo Arias Cuellar

Main Subject

Baroque Violin

Supervisor

Kate Clark

Title of Research

(Re)constructing an XVIII century Fandango: Postcolonial Crossover between HIP and Folk

Research Question

How can we “imagine” a mixed-raced hispanic popular fandango of the XVIII century?

Summary of Research

While the commercial stream of “Latin American Baroque” has been associated with musical cross-breeding, the study of colonial sources shows quite the opposite: the absence of non-European musical features. By accepting the impossibility to find the written “Mestizo Baroque”, this research chooses to “re-imagine it” from orality. Taking the Fandango musical family as a framework, this research enters in playful dialogues between the aristocratic fandango of the XVIII century and its surviving folklore counterparts: the Mexican Son Huasteco and the Colombo-Venezuelan Joropo. Through transcription of oral sources, style comparison, arrangement, and improvisation, this research aims to create a musical product that reclaims mixed-raced musical identities, erased from colonial archives, in today's Early Music industry.

Biography

Camilo Arias Cuellar studied classical violin at the University of Arts of Hamburg, and baroque violin at the University of Arts Frankfurt on The Main. He has been awarded with the excellence-prizes “Hermann und Milena Ebel” and “Deutschlandstipendium”. He was a member of the Theater-Orchestra of the city Kaiserslautern and has performed with different Ensembles and figures of the Early Music Movement such as Chiara Banchini, Petra Müllejans, Philippe Herreweghe, Alfredo Bernardini, Midori Seiler, Sigiswald Kuijken, Les Arts Florissants, Bremer Barockorchester and Los Temperamentos (a.o.)

Jeremy Bass

Main Subject

Lute and Theorbo

Supervisor

Bert Mooiman

Title of Research

Lute Continuo in The Royall Consort of William Lawes

Research Question

How did the lutenists who first performed The Royall Consort realize the continuo?

Summary of Research

The score of The Royall Consort by William Lawes indicates “thoroughbass for 2 theorboes,” but provides very little information about how the two theorbo parts were played. The lack of instructions implies an established practice that must have been common knowledge to the first performers of this music. Lutenists approaching The Royall Consort today bring their own assumptions about what it means to realize a basso continuo part on two theorbos-- ideas that may not always align with historical evidence. While the nature of the interaction between the two theorbists remains unknown beyond the few movements of The Royall Consort for which Lawes composed two separate theorbo parts, there is much to learn about lute continuo in seventeenth-century England from sources of the time. This knowledge can be applied (ideally, in combination with the alertness and responsiveness of a good continuo player) by lutenists who wish to play The Royall Consort and other such music in a historically informed way.

Biography

Jeremy Bass is an American classical guitarist and lutenist. He holds graduate degrees from the University of Kentucky and Columbus State University. He was a 2018-2019 Fulbright Scholar at the Universidad Complutense de Madrid, researching contemporary Spanish guitar music, and studying early music with Jesús Sánchez and Eduardo Egüez. Jeremy's solo debut recording, “David del Puerto: Guitar Sonatas, Volume 1” is available on Orpheus Classical.

Miguel Bonal Asensio

Main Subject

Viola da gamba

Supervisor

Johannes Boer

Title of Research

An ornamented version of the Fantasias for viola da gamba by Georg Philipp Telemann (1681-1767)

Research Question

How Telemann could play and ornament his Fantasias for viola da gamba?

Summary of Research

Ornamentation was a predominant musical practice in the 17th and 18th centuries, in which the performer showed his genius and musicality by creating musical motifs that embellished the melody. During the first half of the 18th century, it was common for composers to leave slow movements empty and free for improvisation. One of the most useful sources for the study of ornamentation is Telemann's Methodical Sonatas. These ornaments appear in the first movement of each sonata and are the ones that have been selected, studied, and represented in my version of the fantasias. I present, then, my own version of Telemann's Fantasias for viola da gamba, where I include Telemann's own ornaments for the slow movements. These ornaments are referenced, where you can know from which sonata and from which bar, they come from. For the elaboration of this work, I have chosen the presentation option, since I believe that it is the optimal way to visualize and listen to the ornaments in the fantasias. The main objective of this work is to publish this version so that it can be useful for all viola da gambists or musicians in general who want to deepen and interpret this music in a way closer to the composer. Personally, this will be the version I will use in my future solo concerts.

Biography

Born in Zaragoza (Spain) in 1999, Miguel Bonal began studying viola da gamba at the age of seven. In 2017 he began his specialized studies of viola da gamba and baroque cello at the Escuela Superior de Música de Cataluña. Nowadays, is currently continuing his studies with Mienke van der Velden at the Royal Conservatoire in The Hague. The year 2021 marked a notable turning point in his career with the winning of several important prizes: Juventudes Musicales España and First Palau of the Palau de la Música Catalana.

Enrico Coden

Main Subject

Traverso

Supervisors

Inês de Avena Braga, Anne Pustlauk

Title of Research

Saverio Mercadante and the Neapolitan flute school of the early 19th century: a dramma buffo on the historically informed approach

Research Question

How can we play Saverio Mercadante's flute works according to a historically informed performance practice?

Summary of Research

Mercadante's flute works are among the most beloved 19th-century Italian compositions for this instrument. So far, no study has been undertaken to develop a specific historically informed performance practice for them. In order to do so, I first analysed the Italian flute history in the first half of the 19th century, which revealed a great influence of foreign instruments and methods on local flute makers and players; secondly, I studied the Neapolitan flute school during Mercadante's lifetime (1795-1870) and discovered which instruments were in use, which methods were kept at the Conservatory Library, and who were the most successful contemporary players. Finally, I focused on Mercadante's biography and created a detailed catalogue of his flute works, which includes bibliographical indications of manuscripts and editions, musicological details and historical notes (when available). This process revealed that the greatest part of such pieces were composed between 1813 and 1820, that is, while he was studying at the Neapolitan Conservatory. Once my theoretical investigations were completed, I approached the practical part of my research by following the performance practice instructions of Hugot-Wunderlich's flute method, whose French original edition is kept in the Conservatory library since Mercadante's study years. However, an important detail that I discovered at this research stage forced me at once to discard my entire methodological process. This true operatic plot - dramatic yet funny - turned my thesis into a dramma buffo. It forced me to completely rethink my methodology and even what the concept of "historically informed" means to me.

Biography

Enrico Coden plays with renowned ensembles and is co-founder of the Orchestra giovanile Filarmonici Friulani. He published articles on Tibia and Falaut, and gave lectures for the Utrecht Early Music Festival and the Indiana University. He published the edition of Fogliani's Concerto for Schmid&Genewein. He worked as a flute teacher in Freistadt and Udine, and co-created the educational project Trave(r)ssant with Uma Torres Tarrès. Previously, he studied modern flute, pedagogy, and historical flutes in Udine and Linz.

Elana Cooper

Main Subject

Baroque Violin

Supervisor

Inês de Avena Braga

Title of Research

Understanding the Unwritten Implications: Maddalena Laura Lombardini Sirmen's Concerto No. 3 as a Case Study for Creating a Historically Informed Performance of Late 18th-Century Music

Research Question

How can I use treatises of composers from a similar period and geographic region as Maddalena Laura Lombardini Sirmen, as well as my knowledge of baroque and classical violin performance practice, to create a historically informed performance of the first movement of Lombardini Sirmen's Violin Concerto No. 3?

Summary of Research

This research applies elements of Tartini's treatise "Traité des agréments de la musique" as well as Geminiani's "Art of Playing on the Violin" and other scholarly sources to the first movement of Maddalena Laura Lombardini Sirmen's Violin Concerto No. 3. In an effort to play Lombardini Sirmen's music in a historically informed manner, I experimented with applying the baroque musical styles she was trained in, rather than the developments towards the classical style that occurred during her career. This is based on the critique that her style of violin playing was out-dated and the assumption that her compositions somewhat match her playing style. This research also addresses the importance of understanding Lombardini Sirmen's personal musical style within historical context in order to approach inconsistencies in the notation of slurs, pitch/accidentals, and rhythm. This research shows that an important element of creating a successful historically informed performance is a balance between paying attention to details and leaving room for creativity and spontaneity. In addition, my research and study of Lombardini Sirmen's Violin Concerto No. 3 has enhanced my understanding of late 18th-century violin playing and repertoire and illuminates the role that lesser known female violinists and composers such as Lombardini Sirmen played in the development of violin repertoire.

Biography

Elana Cooper performs on baroque violin, baroque viola, and modern violin in Europe, the US, and Canada. Elana holds a Bachelor of Music degree in Violin Performance from the University of British Columbia. She studied baroque violin as a Master's student at the Historical Performance Institute at Indiana University and also studied with Chloe Meyers and Marc Destrubé in Vancouver, Canada. Elana is currently working towards a Masters degree in baroque violin at the Royal Conservatoire in The Hague.

Pablo Devigo Vázquez

Main Subject

Harpsichord

Supervisor

Bart van Oort

Title of Research

Leading from the Harpsichord: A Historically Informed Approach to Early Music 'Conducting

Research Question

What were the characteristics of the ensemble leadership as exerted by the harpsichordist during the High Baroque (1680-1750)?

Summary of Research

The harpsichord enjoyed a preponderant role at the end of the 17th century, not only on its own but, in the words of C. P. E. Bach, as an instrument ""entrusted [...] with full command"" and ""in the best position to assist [...] the entire ensemble in maintaining a uniform pace." The following is a study of the aspects related to ensemble leadership as exerted by the harpsichordist. For this, this research draws conclusions from historical sources in regards to the influence of the basso continuo realization in the ensemble, and other non-verbal communication devices (such as gestures) in order to reveal a global picture of this kind of leadership that was particularly prevalent at the time.

Biography

Spanish conductor and harpsichordist Pablo Devigo has been repeatedly praised for his strong commitment and passion in his performances. In 2020 he made his Spanish debut with the Royal Philharmonic of Galicia (Spain), returning again in 2022. Devigo has had a wide interdisciplinary musical training, being recognized in 2015 with a Fulbright Scholarship to continue his conducting studies at the Cleveland Institute of Music. Pablo has been fortunate to receive guidance from maestros such as William Christie, Bernard Haitink, and David Zinman. Pablo is the co-founder and harpsichordist of Música d'Outroira, a UK-based Early Music ensemble.

Félix Foster

Main Subject

Natural Horn

Supervisor

Wouter Verschuren

Title of Research

Natural and Piston Horns in Hector Berlioz Orchestral and Operatic Works

Research Question

How did Berlioz use the combination of natural and piston horns in his orchestral and operatic compositions?

Summary of Research

An exploration of the orchestral and operatic compositions of Hector Berlioz, involving the combination of natural and piston horns, from 1830 to 1863. From its creation at the beginning of the XIXth Century, the piston horn took an increasing place in orchestral and operatic repertoire. At first, many musicians, composers and critics hated this new instrument. For them, the beauty of the horn sound is in the different colors produced by the use of the hand to stop and adjust the intonation of some notes. With the use of pistons, the musician could play all the notes open; therefore losing all these beautiful colors. At first, the piston horn did not take the place of the natural horn. For a big part of the XIXth Century, many French composers used the combination of natural and piston horns in their works. Hector Berlioz first introduced the piston horn in his *Symphonie Fantastique*, in 1830. Throughout his life, he used the combination of both instruments regularly. We can find it in *Les nuits d'été*, and *Les Troyens*, for example. This combination allows the composer to use the possibilities brought by the pistons, without losing the beauty and character of the natural horn. Berlioz often asks the four horns to switch from natural to piston horn, and vice versa. Most frequently, in two pairs, to have both instruments at the same time. Berlioz uses the piston horn to exploit the low register of the instrument, that is impossible with the natural horn. But also to have open melodies in lyrical passages, and to symbolize military character.

Biography

Historical horn player from Montréal, Félix Foster is passionate about the forgotten repertoire. Since 2021, he plays regularly with *L'arte del mondo* Werner Ehrhardt, in Cologne. He recently made his debut with the *Bermer Barockorkester* (Germany), the *Apollo Ensemble* (Netherlands), the *Ensemble Arion* and *Les Violons du Roy* (Canada). After a *Baccalaureate* at the *Montreal University*, with Louis-Philippe Marsolais, Félix is currently studying at the *Royal Conservatoire of The Hague*, with Teunis van der Zwart. Also copyist and arranger, Félix did, among others, an arrangement of the *Pavane pour un infante défunte* by Ravel, for wind quintet and harp.

William Gough

Main Subject

Baroque Bassoon

Supervisor

Inês Avena de Braga

Title of Research

Pure intonation in practice

Research Question

What are the attitudes and mindsets of musicians towards pure intonation?

Summary of Research

My Masters research project focuses on the application of pure intonation with regard to the harmonic series. I carried out practical investigations as well as conducting a large public questionnaire with over 150 responses. I carried out three research sessions with fellow musicians at the Royal Conservatoire. One was in order to research the applicability of pure intonation amongst singers, one within a string quartet, and one within a quartet for piano and strings. A summary of what I found was that instrumentalists and singers alike saw aiming for very pure intervals as highly desirable, even when taken to an extreme with drastically lowered sevenths in dominant seventh chords, in order with the seventh harmonic of the harmonic series. I found that when very carefully placed, the lowered seventh sounded very pleasing to everyone, especially when placed in harmonic context of within the perfect cadence. I also found that with notated parts containing colour-coded arrows showing which notes should be raised or lowered to certain degrees or commas, pure intonation was much more easily achieved. Through an online survey directed at a diverse pool of musicians asking them about their usage and sentiments towards pure intonation, what my most striking find was that the subject was highly controversial and subjective, yet certain trends appeared. A lot of extensive information came from this survey, worthy of a detailed analytical report which will come forth in my research exposition.

Biography

William Gough was born in Milton Keynes, England in 1997 and played piano, guitar and bassoon from an early age. He studied bassoon in London at the Royal Academy of Music and Royal College of Music before deciding to take historical performance more seriously and study in The Hague, Netherlands where he is currently taught bassoon by Wouter Verschuren and Donna Agrell and oboe by Frank de Bruine. He has played bassoon with groups such as Orchestra of the Age of Enlightenment, The Hanover Band, Amsterdam Baroque Orchestra and Holland Baroque. He enjoys cycling and birdwatching in his spare time.

Carolina Guiducci

Main Subject

Historical clarinet

Supervisor

Inês de Avena Braga

Title of Research

The writing for the clarinet in Harmony music in Vienna from 1770 to 1830: Mozart and Krommer

Research Question

What was the role of the clarinet in harmony music? How did it evolve from the late 18th century to the 19th century? What changed in the writing for the clarinet from Mozart to Krommer?

Summary of Research

Harmoniemusik was a wind ensemble formed by pairs of instruments, most commonly six or eight (oboe, clarinet, bassoons, and horns). They were common in the main cities of Europe from around 1770 to 1830. Their music was like the radio of their time. They played for important events of the Court, for military parades, and in public gardens to entertain whoever was taking a walk. The repertoire varied depending on the occasion, although they were most famous for their arrangements of popular operas and ballets. There were approximately 12000 works written for this type of ensemble, of which only a few are known and performed nowadays. At the same time, the clarinet evolved and developed during these fifty years by adding more keys to allow the instrument to play more incidentals with ease, and by trying out different materials to expand the timbre and volume. The main focus of my research exposition is to analyze and compare two works by W. A. Mozart and two works by F. Krommer, in order to understand how the writing for the clarinet changed and what was the role and function of this instrument inside the harmony ensemble. I synthesize from the analysis useful information, considering multiple aspects, that can be interesting to apply when performing this music.

Biography

Born in Buenos Aires. She studied saxophone for ten years in Madrid, where she was part of 'Per Sognare' Saxophone Quartet. Later she moved to the Netherlands to complete her Bachelor's in clarinet at the Royal Conservatoire in The Hague with Rick Huls. Passionate about early music and its history, she is studying a master's degree in historical clarinet with Eric Hoepfich. She has participated in various projects with various ensembles, including the Orchestra of the 18th century, Aus Licht for the Holland Festival, Theresia Orchestra, and Orchestra of the Age of the Enlightenment.

Saya Ikenoya

Main Subject

Baroque Violin

Supervisor

Maggie Urquhart

Title of Research

Felipe Libón, the first travelling Spanish Virtuoso and his Violin Concerto No.6 (1812). A performance practice case study of the first movement: Poco Allegro

Research Question

How did the post-revolutionary values influence the consolidation of the new aesthetics, and how were they related to the success of the Violin Solo concertos? - In which ways can we hear the influences of the different places that Libón had been? - Is it possible to find similarities between Viotti's Concerto and? - How can we apply the French Violin School literature to Viotti's style in Libón's Concerto? - What are the unique characteristics of Libón's music and what was his position in the French Violin School?

Summary of Research

First of all, some biographical details about Philip Libon and his work were compiled, in order to set a socio-cultural framework. After that, the origin of the concerto genre was traced, which was closely tied to Italy. Viotti was the link that brought this genre to France with his fame. His influence was such, that his admirers created a School to imitate his style, which consolidated a proud national emblem for France and also embodied progressive and revolutionary values. Through the study of primary sources on violin performance of the time: Campagnoli (1797), Cartier (1798), Woldemar (1800), Baillot (1803), and of course, Libón himself (1822), a historically informed performance of the first movement of Libón's Concerto is constructed. A live performance of the first movement of this Concerto will take place during the presentation, in the form of a lecture concert."

Biography

Born in Saitama (Japan), Saaya moved to Spain at a very young age. She obtained her Bachelor of Music in Classical Violin Performance at Musikene, San Sebastián (Spain), and her Master of Performance at the Royal College of Music (UK), London in 2016. Since then, she has fully focused on studying the Baroque Violin: firstly at ESMUC in Barcelona (Spain), and currently at the Royal Conservatoire in The Hague under the guidance of Kati Debretzeni and Ryo Terakado. She performs with ensembles such as Bremer Barock Orchester, Accademia Montis Regalis, Theresia Orchestra, Spira Mirabilis, Holland Baroque, Kölner Akademie.

Isaline Leloup

Main Subject

Violone

Supervisor

Margaret Urquhart

Title of Research

The Viennese Violone: A "Viennoiserie" with 5 spices

Research Question

Until when was the Viennese tuning used in the orchestras of the Habsburg empire by different composers such as Beethoven, Schubert, and Mendelssohn?

Summary of Research

This research examines if the Viennese tuning was used in the orchestral works of Beethoven, Schubert, and Mendelssohn and whether it is possible to link the composers and the use of this tuning in their writing style for the 16' instrument. The Viennese tuned violone is a particular 5-stringed 16' fretted instrument tuned to "F, A, d, f#, a". This instrument appeared in the region of Lower-Austria and Moravia in the late 17th century and was played until the middle of the 19th century. Considered a member of the viola da gamba family by its name "violone", it also has similarities in its thirds and fourths tuning, flat back, sloping shoulders, and frets. I have found no clear evidence of a date, or of a composer, who made specific use of Viennese tuning in orchestras after the solos of Haydn's six symphonies. The Viennese tuning disappeared progressively towards the middle of the 19th century. The last clear evidence we found in the music is Beethoven's Septet op. 20, the first performance of Beethoven's 1st symphony, and Schubert's Trout quintet. We also have the performance on 2nd November 1800 of Spenger's last symphony "Erbprinzessin-sinfonie". We also know that instruments of this tuning were built until at least 1920. For Mendelssohn, analysis of his works has shown that its classical characteristics come out clearer with the Viennese tuning. This research is done in the form of an exposition to highlight the musical extracts of the different composers.

Biography

Isaline is an early music bass player specializing in Viennese violone. With her project « A Viennese afternoon », she aims to revive the solo repertoire of the Viennese violone in chamber music formation. Her first album was released in May 2021. Isaline holds a Master specialized in double bass, Brussels (2012); Master in research and ensemble practice, Poitiers University in collaboration with Orchestre des Champs-Élysées (2016); and a Master in Spezialisierter Musikalischer Performance, Schola Cantorum Basiliensis (2019). Isaline performs in several early music ensembles including Anima Eterna Brugge, Vox Luminis, I Tempi, Ensemble Ausonia, and Parnasso in Festa.

Kateřina Maňáková

Main Subject

Lute/theorbo

Supervisors

Wouter Verschuren,
Timothy Braithwaite, John Griffiths

Title of Research

The Process of Vihuela Intabulation of Sacred Music in 16th-Century Spain

Research Question

How can we apply the rules of intabulating based on intabulations of liturgical pieces composed by Cristóbal de Morales included in Fuenllana's Orphénica Lyra in praxis? How can we explain several phenomena of the intabulating process using the instructions given by Juan Bermudo in his Declaración de los instrumentos musicales?

Summary of Research

The aim of this research is to discover the processes of vihuela intabulating in 16th-century Spain focussed on liturgical pieces composed by Cristóbal de Morales within Fuenllana's Orphénica Lyra. Firstly, I found that understanding the historical/socio-political climate in 16th-century Spain enabled me to contextualize the background of vihuela music and work towards a historically accurate intabulation process. I then schematically organized the intabulation process according to the instructions given by Juan Bermudo. By comparing intabulated pieces with their vocal originals, I discovered the importance of the following elements in Spanish 16th-century performance practice: musica ficta, embellishments, and other stylistic elements. I used the seven drawn vihuelas described by Juan Bermudo in his Declaración de los instrumentos musicales as a tool for understanding the historical intabulation process of vihuela music. In addition to integrating the historical context of vihuela with the literature by Juan Bermudo and other Spanish vihuelists, this research highlighted the differences between the Spanish and Italian schools of intabulation, especially in their treatment of embellishments. Another important result of the research process is the ability to apply the aforementioned sources in order to intabulate vihuela music more fluently in my (historically informed) performance practice.

Biography

Kateřina Maňáková is Czech lute player completing her Master studies under the tutelage of Joachim Held and Mike Fentross. She regularly collaborates as a continuo player with several ensembles specializing in early music. She focuses mainly on the interpretation of intabulations of sacred polyphonic music of the 16th-century for solo vihuela, or in combination with voice. Her studies in Spanish Philology, which she completed at Palacký University in Olomouc and at the University de Oviedo in Spain also helped her to pursue this passion.

Noa Meshulam

Main Subject

Historical Clarinet

Supervisor

Wouter Verschuren

Title of Research

Clarinet Pedagogy in Times of Change and Advancement: The Evolution of Amand Vanderhagen's Méthode Nouvelle et Raisonnée pour La Clarinette

Research Question

How are the changes in the clarinet's design and playing techniques, musical aesthetics and taste being manifested in Amand Vanderhagen's method from first to last edition (1785-1819)? Has Vanderhagen changed his pedagogical model in the 34 years that passed between his first book and his last? If any changes occurred, what were the factors that contributed to that?

Summary of Research

During the last decades of the eighteenth century the field of clarinet pedagogy started to blossom, and rapidly developed alongside with the publishing of the first comprehensive methods for the instrument. The earliest amongst these important treatises, Méthode Nouvelle et Raisonnée pour La Clarinette, by Belgian-French clarinetist Amand Vanderhagen, was published in 1785. Throughout his lifetime, Vanderhagen edited and republished his method twice after the initial edition; In 1799, the Nouvelle Méthode de Clarinette, and in 1819, the Nouvelle Méthode de Clarinette Moderne à Douze Clés. In this research, I demonstrate the ways in which the development of the clarinet, and the changes in the musical culture in Paris affected, contributed, and inspired Vanderhagen to modify his pedagogical model. In addition, I examine the ways changing musical aesthetics and styles are manifested throughout the three methods. With this comparison I aimed to draw attention to a different thread that focuses on Vanderhagen's approach to clarinet pedagogy in the late-eighteenth and early-nineteenth century, and appreciate the ways in which the instrument's evolution contributed to the development of the method and practice of teaching.

Biography

Noa Meshulam is an Israeli-Portuguese clarinetist specializing in historically informed performance. She earned her bachelor's degree from the Jerusalem Academy of Music and Dance. During her bachelor studies, she participated in the Nazarian Excellence in Chamber Music Program and played with The Jerusalem Symphony Orchestra on several occasions. After graduating she moved to the USA to pursue her master's degree at Indiana University and was awarded with scholarship and fellowship grants. There, she also started studying historical clarinet with Eric Hoeprich, with whom she continued her second master's studies at the Royal Conservatoire in The Hague.

Eduardo Gaspar Polo Baader

Main Subject

Early Music Traverso

Supervisors

Renee Jonker, Charles Spence

Title of Research

A Garden of Sounds and Flavours. Establishing a synergistic relationship between music and food in live performance settings.

Research Question

What elements of a live performance in which food and music are paired can mediate between these two domains when seeking to establish a synergistic relationship between them?

Summary of Research

During the past decade, there has been a surge in the literature about crossmodal correspondences, consistent associations our minds establish between stimuli that are perceived through different senses. Correspondences between sound/music and flavour/taste have received particular scholarly attention, which has led to a variety of practical applications in the form of food and music pairings, mostly examples of so-called 'sonic seasoning', a way to use sound to enhance or modify the tasting experience. This research explores the pairing of food and music from an artistic perspective. Its goal is to propose tools that may allow to present both music and food as parts of coherent live performances in which none of these two components is a mere 'seasoning' to the other. Through the description and exploration of different 'mediating elements' between them (such as crossmodal correspondences, but also structure, ritual, narrative, and others), a wide range of possibilities is presented to whoever wants to match food and music in a truly synergistic manner. The presentation will consist of a miniature food and music pairing, followed by an explanation of how this pairing was designed according to the findings of the research.

Biography

Eduardo Gaspar Polo Baader (born in 1997 in Salamanca, Spain) is a contemporary and historical flutist. He completed his bachelor studies in modern flute in 2021 at the Academy of Music and Performing Arts in Tilburg. During the past years, he has mainly focused on participating in and creating interdisciplinary performances, premiering new music written by himself and other composers, and doing artistic research on possible ways of merging different art forms into a coherent whole. He is currently completing his master's degree in historical flutes at the Royal Conservatoire The Hague.

Nicole Wolfsohn

Main Subject

Recorder

Supervisor

Inês de Avena Braga

Title of Research

The First Jewish Opera Company: Industry and Recreation of Amusement and Culture / Art music in a Jewish community of the 18th century

Research Question

Was there any concert/musical life of domestic-use popular music in Jewish communities in 18th century northern Europe? What is the relationship between art music and synagogue music, or vice versa? Is there any opera (from a non-Jewish context) translated and performed in Yiddish?

Summary of Research

This research is about the first Jewish opera company in history. The company called Industrie et Récréation d'Amusement et Culture and consisting of singers, actors and musicians, was founded in 1784 by Jacob Horst Dessauer (around 1764-1840), a German-born singer and music teacher and one of the most interesting figures in the Yiddish theater scene in Amsterdam – so far, so good, but a look from above is enough to see that this work is being used to talk about another problem: Jewish music, or music of the Jews, and especially its art music. The work is divided into four different chapters, the first one is an introduction to the topic of Jewish music and art music, the second chapter contains a critical reflection about the history of the music of the Jews but also the context of the 18th century, the third chapter called "Ashkenazi Amsterdam" is the main chapter and is entirely dedicated to the opera company by Dessauer and its Yiddish works, and last but not least our fourth chapter is the conclusion of this work. This is an example of art music in a community in the 18th century, an "attempt at integration" from a person that had built a whole company from nothing. But to understand its specialness, you have to go through the history of the music of the Jews, which is complex and intricate.

Biography

Nicole Wolfsohn German-Argentinian nationality, born 2001 in Hilversum, started recorder and later flute lessons at the age of 7, first at the Bern Conservatory, later she received, private lessons from Bart Spanhove and Walter van Hauwe. With 15 years she was accepted at the University of Music and Performing Arts Vienna for the gifted class of Carsten Eckert. 2018 she started her Bachelor studies at the ESMUC in Barcelona with Pedro Memelsdorff, where she finished 3 years later, and starting at the same time at the Royal Conservatoire in The Hague with her Master studies.

Vocal Studies Department

Sebastiaan Ammerlaan
Gunnlaugur Bjarnason
Edmond Chu
Ai Horton
Vera Hjördís Matsdóttir
Sandra Siniväli
Rosalyn Stürzer
Amit Yungman

Sebastiaan Ammerlaan

Main Subject

Master Ensemble Singing

Supervisor

Daniël Salbert

Title of Research

Making a Simple International Phonetic Alphabet (IPA)–for singers
conductors and composers

Research Question

How can the International Phonetic Alphabet be most effectively simplified and
codified to be most accessible and useful for (Dutch) classical singers?

Summary of Research

This research develops a simplification of a graphical resource: the International
Phonetic Alphabet. The choices made to simplify it are based on an analysis
of existing diction methods. The thesis format seemed most suitable for my
research, as the IPA is a graphical notation method which is meant to be used
by writing it down. (While it is of course used to notate sounds, these sounds
themselves are not actually the focus of the research. There are also already
an abundance of audio examples for the IPA symbols.) The IPA can be a very
useful aid for classical singers, from ensemble singers to soloists, but appears
intimidating from the amount of symbols it has. This research looks at which IPA
symbols are used and which are not used in five different diction methods for
classical singers. These are systematically analysed and presented graphically to
the reader to help visualise which of all the symbols presented on the IPA chart
are regularly used by singers. The end result is practical in nature: a Simple IPA
chart which uses only those symbols a classical singer really needs to sing the five
main languages for classical singing: English, French, German, Italian and Latin.

Biography

Ever since Sebastiaan (Bas) Ammerlaan begged his parents for violin lessons
when he was four, music has a strong hold on him. He started singing when he
joined the University College Roosevelt university choir as part of his minor in
viola playing. He also studied musicology there. From 2013-2020 he studied
classical singing at the HKU Utrecht Conservatoire. He is currently following
the master for Ensemble Singing at the Royal Conservatoire in The Hague.
Sebastiaan is part of the Bach Choir of the Netherlands, the Huelgas Ensemble
(Belgium), the national Reisopera and IMMIX Vocal Ensemble.

Gunnlaugur Bjarnason

Main Subject

Classical Voice

Supervisor

Daniël Salbert

Title of Research

I Would Prefer Not To

Research Question

In which way does the use of a stage persona impact my performance? Sub-questions: a) What do related sources tell about the way they were created? b) In which way does the use of a stage persona impact my audience?

Summary of Research

This research deals with new and innovative ways to perform classical music, namely through the use of alter egos. In the research I create an alter ego, the singer Maximilian Maximal, inspired by related sources, rock bands KISS, David Bowie and Alice Cooper and cabaret performers in the Icelandic Cabaret. I then research how this impacts my performance as an artist but also how this impacts the audience, discovering some surprising answers. The research will hopefully give future artists some groundwork in taking a similar path in their work. In the presentation, I will give a short performance as Maximilian and then step out of the role to introduce parts of the research, namely the impact it had on audience and myself. The performance will hopefully give the audience an objective view of my creation and research.

Biography

Icelandic baritone, Gunnlaugur Bjarnason, started his singing career in a garage band, screaming the words to Jailhouse Rock by Elvis Presley. After advice from a friend, that he could not sing like this forever, he decided to start vocal lessons. Since then he has participated in many concerts and festivals in Iceland, working interdisciplinary with visual artists as well as musicians. In 2022 he debuted in his first professional opera production in Iceland, starring as Prince Peter in the new Icelandic opera Mærþöll.

Edmond Chu

Main Subject

Classical Voice

Supervisor

Gerard Bouwhuis

Title of Research

Significance of the Art Songs by Huang Tzu (1904 - 1938)

Research Question

How did Huang Tzu's art songs embody the cultural exchange between China and the West?

Summary of Research

Before the 19th century, the gate of Chinese traditional culture was closed and self-sufficient, but due to the invasion of Western powers, this gate soon collapsed, in which Western music was also introduced into China. Some intellectuals enlightened by modern thought and knowledge believed that in addition to learning foreign military and technology, they should also fully absorb Western philosophy and culture, so that China can rise in all directions and catch up with Western powers. The theme of this research revolves around one of the intellectuals (composers) of this period, Huang Tzu (1904-1938) who challenged and responded to the culture shock through composing Chinese New Music. This research does not aim at describing the characteristics of music or literature in Chinese art songs itself. Yet, my research finally allowed me to discover more about how intellectuals deal with issues of cultural exchange between the East and the West. What would be the effects if Western music elements, such as harmony, form, techniques and musical instruments were added to the Chinese traditional music language and habits? From a cultural perspective, what significance did this incur?

Biography

Edmond Chu is a young tenor, born in Hong Kong. Before moving to the Netherlands, he finished a bachelor of Geography in Hong Kong. He is currently studying in the Master Programme of Classical Vocal Studies at the Royal Conservatoire The Hague, with his teacher Amand Hekkers. He has actively performed as a concert soloist with various organizations in the Netherlands, especially early music. He is also a Kung fu and Tai Chi instructor in the Netherlands. His research was financially supported by Stichting de Zaaier.

Ai Horton

Main Subject

Early Music Voice

Supervisor

Inês de Avena Braga

Title of Research

Laments for a Modern World: Exploring the pathetic capabilities of 17th-century Laments

Research Question

How do 17th-century Laments evoke a pathetic response, and how can we apply the emotional capabilities of the Lament to the creation of new works that communicate modern social issues?

Summary of Research

This thesis investigates the pathetic capabilities of the 17th-century vocal Lament. After first establishing an overview of the social and cultural conventions that influenced compositional choices, fourteen historic Laments are analyzed to determine how they are able to evoke a feeling of grief. These pathetic elements are then applied to the composition of four new Laments for a Modern World, which couple the 17th-century compositional techniques with newly-commissioned texts that amplify stories including miscarriage, race-relations, displacement from one's homeland, and mental health.

Biography

Originally from Victoria BC, Japanese-Canadian soprano Ai Horton's interest in historically informed performance practice led her to move to the Netherlands in pursuit of further studies. Performance highlights include Handel's Messiah with Bach on the Rock under the direction of the late Michael Jarvis (CAN), Rameau's Quam Dilecta Tabernacula broadcast on Radio West (NL), and a concert of Telemann's solo cantatas with violinist Marc Destrubé. (CAN). An avid supporter of civic engagement initiatives, Ai aims to create community and belonging through shared musical experience as both a performer and an educator.

Vera Hjördís Matsdóttir

Main Subject

Classical Voice

Supervisor

Susan Williams

Title of Research

Michael Chekhov's acting technique through the lens of a classical singer

Research Question

1. In what ways is Michael Chekhov's acting technique beneficial to classical singers portraying characters from operas in terms of the aspect of interpretation and acting, the aspect of mental preparation before a performance and the aspect of vocal projection? 2. Are there specific concepts of the technique that are especially relevant to classical singers and why?

Summary of Research

In terms of interpretation and acting, Michael Chekhov's acting technique turned out to be very helpful to singers. By exercising Chekhov's concept, they acquired a sense of clarity to their character and a physical and psychological understanding. In terms of mental preparation, the singers felt like they gained tools in calming the mind, achieving a feeling of ease. And that in general, by moving the focus from the intellectual and to the body is a great antidote for nervousness. In terms of vocal projection, all singers agreed that their vocal performance improved when they sang their aria the second time when they implemented Chekhov's elements while performing the aria. There were differences of opinion among the singers as to which concepts of Chekhov's were the most beneficial. Questionnaire and discussions though brought to light that the quality of radiation and the feeling of ease appealed particularly well to the singers. I believe that the reason for that is that these qualities create an ideal physical state to sing. The feeling of ease creates a sense of ground, openness, calmness and at the same time alertness. The quality of radiation gives off a strong feeling of confidence, power, and freedom. The act of singing requires physical strength but without creating excessive tension in the body. Healthy singing requires being both firm and soft, which is achieved with both concepts.

Biography

The Icelandic, Swedish soprano, Vera Hjördís Matsdóttir (1995) is currently studying towards a master's degree at Royal Conservatoire The Hague with Frans Fiselier and Carolien Drewes. Vera was chosen as the recipient of the Halldór Hansen scholarship when completing the bachelor's degree from Iceland University of the Arts in the spring of 2020. Her musical background involves singing in choirs from the age of 4 for about 20 years. Vera has participated in various musical projects as a soloist. Most recent examples include performing *Frauenliebe- und Leben* and *Minnespiel* by R. Schumann at art festivals in Iceland.

Sandra Siniväli

Main Subject

Classical Voice

Supervisor

Daniël Salbert

Title of Research

Acting While Singing

Research Question

How does acting affect the voice of a classical singer?

Summary of Research

This thesis was inspired by challenges in the author's own artistic development and her interest in acting while singing. The aim of the research is to discover, to what extent can physical gesture initiate emotional connections and therefore change the colour of a classical singer's voice. Opera can be one of the most challenging forms of performance art, but at the same time, most rewarding. As an opera singer, one needs to be able to sing beautifully, while also maintaining complete physical and mental awareness of everything around them, as well as within themselves. Acting while singing is a delicate dance between a singer's body, central nervous system, and their voice. These elements must work together in harmony, taking and filtering constant inputs from the outside, giving emotional output to the audience, and keeping in mind the technical training that has been done earlier. Using both literature research and a questionnaire, the thesis unveils some correlations between staged acting and singing, but these results are not absolute. The author discovers that there are no universal formulas for better acting while singing, but only tailor-made solutions in which every singer must discover for themselves, together with their coaches, how to optimize their performance.

Biography

Sandra Siniväli is a soprano from Estonia who currently studies with Catrin Wyn-Davies at The Royal Conservatoire in The Hague. She is in the process of finishing her studies in the Master programme of the KC and focusing on writing her artistic research. Sandra enjoys working with opera companies such as Holland Opera and Opera2Day in the Netherlands. She has sung with conductors such as Paul Agnew, Johannes Leertouwer, Anders Muskens, Dick Verhoef, Hernan Schvartzman, Niek Idelenburg, Stijn Berkouwer, Marten Sijbrandij, and Daniël Salbert. Sandra enjoys giving vocal lessons to both children and adults.

Rosalyn Stürzer

Main Subject

Classical Voice

Supervisor

Caroline Kang

Title of Research

Through the lens of the Self-Determination Theory

Research Question

How can the ideas of the Self-Determination Theory inform my artistic practice?

Summary of Research

Motivation for our musical practice is fluctuating for all of us. According to the Self-Determination Theory by Deci and Ryan, everybody has three basic needs that have to be fulfilled in order to be motivated: feeling competent, autonomous and related. In this reasearch I am looking at my musical learning process through the Self-Determination Theory. Based on information about neuro-networks, mindsets, and other theories, I carried out reflective journaling and tried out methods to enhance the satisfaction of the basic needs of the SDT in my musician's practice. Through the gathered information and the tried out methods, I experienced enhanced awareness during practicing and my feeling of autonomy increased slightly. Interestingly, more than the motivation for my musicians practice, my expectations changed.

Biography

Since Rosalyn Stürzer sang at the Chamber Opera Vienna in Blow's Opera Venus and Adonis at the age of ten, the versatile soprano kept developing her soloistic and ensemble singing experience at opera houses and theatres as well as in noumerous choirs and ensemble formations. She specialised in Historical Informed Performance at the Royal Conservatoire The Hague where she graduated in 2021. Since then, she is developing her artistic skills in Classical Singing Master studies with Noa Frenkel and Catrin Wyn-Davies. Rosalyn Stürzer regularly performs in The Netherlands, Germany and Belgium.

Amit Yungman

Main Subject

Early Music Voice

Supervisor

Johannes Boer

Title of Research

Aimpathy - Exploring the distance between conceived and perceived emotions using Artificial Intelligence

Research Question

What are the main quantifiable or qualitative factors which influence the difference between a musician's emotional expression and their audience's experience?

Summary of Research

Much research has been done to better understand the emotional experience of music; from the philosophical, artistic, psychological, and statistical approaches. In this research we conduct a cross-domain experiment based on those four disciplines, to further understand the factors that influence the emotional perception of music; and in particular the difference between the artist's emotional conception and the audience's perception. In the experiment we train a novel model of an Artificial Neural Network, to predict the perceived emotion from a short musical phrase. We then feed the machine curated input, which simulates artistic choices, to explore its most significant factors in determining the perceived emotions. In the conclusion we describe the results, as well as the possible follow-ups to the experiment, such as an emotional expression training tool for musicians.

Biography

The countertenor Amit Yungman graduated from the Jerusalem Academy of Music, and is currently finishing his last year of the Early Music Masters program in the Royal Conservatoire in The Hague. Amit's career is showing exciting and varied prospects: having taken first place in the Israeli national Art Song competition, he sang the role of Cherubino in a production of Le Nozze di Figaro, recorded 15th century music, and recently performed solo with an orchestra in the main hall of the Concertgebouw. Amit has a masters' degree in software engineering, and over a decade of experience developing AI algorithms.

Conducting Department

Diego Garrigo Prieto

Diego Garrigo Prieto

Main Subject

HaFaBra Conducting

Supervisor

Heloisa Amaral

Title of Research

Developing the amateur wind band. A comparative study of wind bands from Central Spain (Guadalajara and Madrid) and Valencia

Research Question

How to improve the amateur wind bands in Spain?

Summary of Research

Spain is the country of the wind bands. There are 27 professional wind bands and thousands of amateur wind bands and wind ensembles. All of them organize and/or take part in activities such as processions, parties, concerts, and contests. This research intends to inform conductors and managers of amateur wind bands about the differences and the problems in the wind band scene in different regions in Spain. Being myself a wind band conductor, I have noted that the wind band scene in Spain is not the same in all regions. The Valencia region has for instance a longer and more developed wind band culture than the region around Madrid, which is where I work. Through my research, I compare the most relevant aspects that make up an amateur wind band; from musical aspects such as the performances, the formation of the musicians, the teachers and conductors, to the idiosyncrasy of both regions (historical background, and the audience). The conclusions of this research are the key to explore and develop the wind bands scene around the world.

Biography

Diego Garrigo Prieto was born in Ávila, Spain. He studied saxophone at the Conservatorio Profesional of Amanuel in Madrid, and Symphony Orchestra and Choir conducting at the Conservatorio Superior of La Coruña. He finished his Bachelor's degree in conducting at the Royal Conservatoire The Hague with Alex Schillings, and is currently pursuing a Master's degree in the same institution. He has conducted many ensembles and wind bands in Spain, The Netherlands, Germany and Switzerland.

Music Education According to the Kodály Concept

Raoul Boesten

Raoul Boesten

Main Subject

Waldorf music education
and Kodály music methodology

Supervisor

Suzanne Konings

Title of Research

Waldorf music education meets Kodály music methodology

Research Question

Which aspects of Kodály music methodology can give children of Waldorf primary schools in the Netherlands more ownership in music?

Summary of Research

In this research I compare Kodály music methodology with Waldorf music education in its current state in the Netherlands. As methodology I interviewed key figures in Waldorf music education and studied literature of Waldorf and Kodály music curriculum and educational theories on ownership and child centred learning. As result of this research I present which aspects of Kodály music methodology can give children at Waldorf primary schools more ownership in music. Children at Waldorf schools sing a lot during schooldays; for joy, release, socialization and celebration. Music is mostly active music making, teacher centered and not about goals but aims to contribute to the developmental stages of children. Kodály methodology aims to develop children musically by ear, hand, heart and mind. Music lessons are constructed with a clear methodology using tools like singing with relative solfa, rhythm and beat practice by Takadimi and playforms that address and improve polyphonic skills. The music lessons aim to achieve musical literacy. I redefined ownership in music as the ability to be present, act, understand and have skills in the field of music. In order to develop more ownership in music the Kodály methodology offers Waldorf music education useful tools that can easily be integrated in Waldorf music curriculum. In this research I will also present a practical outcome of this research in a serie of lessons for students at the Vrijeschool Pabo with little musical experience.

Biography

Raoul Boesten (1973) lives in The Hague and is music teacher at the Vrijeschool Pabo in Leiden. He was Waldorf class teacher and music teacher at several Waldorf schools, both primary and secondary. He studied “Docent Muziek” at Royal Conservatoire in The Hague and did the master Muziekeducatie Kodály. Raoul is artistic director of stichting Kwintessens and conducts chamberchoir Ludens, Yoik and En Chemin in The Hague.

New Audiences and Innovative Practice (NAIP)

Stijn Brinkman

Stijn Brinkman

Main Subject

New Audiences Innovative Practice

Supervisor

Heloisa Amaral

Title of Research

Navigating in Overlaps: Redefining Performance Space as Multi-Space

Research Question

How should we understand 'performance space' conceptually?

Summary of Research

In existing literature on performance space, imaginary borders between performance space and surrounding spaces are drawn, many spatial similarities between traditional and 'site-specific' performances are overshadowed by differences, and only one sort of space is implied to be happening at the same time. In this thesis it is advocated to perceive performance space as overlapping multiple spatial layers, all embedded in the same moment, all with different boundaries. A new term is coined to better understand the unstable, moving nature of performance space: multi-space. To deal with the concept of multi-space in actual performances, the use of the verbs 'navigate' and 'zoom in/out' are advocated. The triangle of performer, audience and surroundings - as co-players in many spatial layers - proves to create performance space together. All of them have agency, are moving in multi-space and define spatial boundaries. Embedded in this thesis is an exposition of the artistic projects of Stijn Brinkman, in which the concept of multi-space is presented as new tool to create performances with more exploration, agency, imagination, and movement. By finding a way for performers to disappear and to be present at the same time, the domination of walls and the domination of bodily co-presence (both apparent in many traditional performances) are challenged. The concepts of multi-space, navigate and zoom in/out stimulate audiences to engage more with their surroundings, while helping performers to approach their ideas always through site-specific processes.

Biography

Stijn Brinkman (The Netherlands) has a broad study orientation, a big commitment to make environmentalist art and a long tradition in doing social-work musical projects. After graduating his three bachelors of Russian Studies, History and Classical Violin, Stijn Brinkman is currently finishing his Master studies in New Audiences Innovative Practice in Reykjavik, Iceland. Through this Master program, he started to develop several projects to question our relationship with our surroundings by extending his performance art with a more interdisciplinary approach. He has played in hospitals, refugee centers, prisons and other social institutions with different ensembles in The Netherlands.

External committee members

Päivi Arjas
Juan Carlos Asensio
Elizabeth Dobbin
Stefan Heckel
Dušanka Jelenković Vidović
Olguța Lupu
Anothai Nitibhon
Ivana Perković
Live Maria Roggen
Mathilde Vittu



Päivi Arjas was born in Helsinki Finland. She studied music education at the University of Jyväskylä and violoncello at the Conservatoire of Kuopio. Her doctoral thesis published 2002. She has also studied sport psychology. Päivi works currently at the Sibelius Academy (University of the Arts, Helsinki) as head of the string and chamber music department, as well as being lecturer of performance coaching. She has wide international contacts and teaches regularly abroad. She has been a member of the AEC Polifonia pre-college-working group. Earlier she worked as cello teacher at the Finnish Conservatoire. Päivi has published books about performance anxiety and mental training for musicians. She has been the chair of the Musicians' Medicine Association in Finland and has actively developed musicians' health and wellbeing studies in Sibelius Academy.



Juan Carlos Asensio began his studies in Gregorian Chant at the Escolanía del Valle de los Caídos, at the Conservatorio Superior de Madrid and at the Solesmes Abbey. He is a collaborator with the RISM and the *Atelier de Paléographie Musicale* of Solesmes. He has been Professor of Musicology at Salamanca and Madrid. He currently teaches in the Musicology Department at the ESMuC. Author of numerous publications, since 1996 he has been the director of Schola Antiqua, and since 2001 member of AISCGre. He is also an associate researcher of the CiLengua, editor of the journal *Estudios Gregorianos* and member of the Academy of “San Dámaso” of Ecclesiastical Sciences.



Elizabeth Dobbin is a singer, teacher, and academic specializing in the research and performance of vocal music of the seventeenth- to nineteenth-centuries. Elizabeth holds a doctorate from Leiden University and the Orpheus Institute, Gent, a Master's degree in early music from the Royal Conservatoire in The Hague, and undergraduate degrees in arts and law. She has worked extensively across Europe, appearing in specialized festivals and concerts as a soloist and chamber musician. With *Le Jardin Secret*, she won the first and audience prize at the York International Early Music Competition and recorded several highly-praised CDs. She has appeared on numerous radio broadcasts and recorded for Alpha, Fuga Libera, Brilliant, Pentatone Classics, ORF, and Coro. She is currently Associate Professor and head of the early music department at the Haute Ecole de Musique de Genève.



A native of Graz/Austria, **Stefan Heckel** graduated with a Master in Jazz Piano from Graz Music University and continued to study composition at London's Royal Academy of Music. He has worked in crossover genres and projects, amongst others 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. Stefan teaches at Graz Music University's jazz department. He received the Composition Award of East Jerusalem's Al Quds University and the Austrian Harry Pepl Jazz Award.



Dušanka Jelenković Vidović is a musicologist, graduated from the Faculty of Music, University of Arts in Belgrade, where she worked as an international relations coordinator and administrator of the Erasmus+ CBHE project *DEMUSIS*, focused on the curriculum development for enhancing the digital and entrepreneurial skills of music students in Serbia for greater social visibility and engagement. She has articles published on Serbian and Western European music, as well as on new curricular approaches in higher music education. Her research interests include surveying the correlation between the politics, history and social-cultural background, and music production.



Olga Lupu (PhD in musicology) studied piano, then graduated in composition at the Bucharest She has written and edited books in the field of musicology and music theory, participated in international conferences and published over 50 studies. In 2016, 2018 and 2022 she was awarded the prizes of the Romanian Union of Composers and Musicologists (RUCM) and Muzica Magazine, respectively. She participated in several projects as a researcher, team member or manager. Currently, she is professor and dean of the Faculty of Composition and Musicology at the National University of Music Bucharest and she coordinates the Musicology Section of RUCM.



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.



Ivana Perković is a musicologist and a professor at University of the Arts Belgrade, Serbia. She served her institution as Vice Dean until 2019 and chaired the international Erasmus+ project DEMUSIS until early 2023. She is the author and co-author of 5 books, more than 100 studies published in journals, academic publications or presented at conferences and editor of scholarly monographs. Areas of expertise are: Orthodox Music, 18th century Western Music, Digital musicology, etc. Her teaching experience includes teaching at the Academy of Arts in Novi Sad, the Music Academy at Cetinje/Montenegro. She held lectureships in Vilnius/Lithuania, Columbus/USA and Zhejiang/China. She is a AEC council member since 2019 and AEC Secretary General since 2022.



Live Maria Roggen is an award-winning Norwegian vocalist, songwriter and improvising performer who first entered the Norwegian jazz scene in 1995 with her duo project Tu'ba. She later studied at the renowned jazz conservatory in Trondheim (now NTNU). Some important bands and collaborators: Come Shine, Wibutee, Trondheim Voices, Lars Andreas Haug, Helge Lien, Bugge Wesseltoft, Maria Kannegaard, Jon Balke, Ambrose Akinmusire, Ingfrid Breie Nyhus. Alongside her performing career, she has continuously taught and coached, from 2012 as professor at the Norwegian Academy of Music. In recent years, she has engaged herself more in cross-genre, interdisciplinary projects and artistic research.



Born in Lille (France), **Mathilde Vittu** received six « Prix » from the *Paris Conservatoire* (CNSMDP) in the fields of Theory and Musicology, as well as the « Prix de perfectionnement » for Research in Musicology, three « Diplômes d'État » in Violin, Orchestra conducting and Choir conducting, and the « Certificat d'Aptitude » as professor of Musicology. She also holds a PhD of the *Paris-Sorbonne University*, with a thesis on French Airs of the second half of the 17th Century. Interested in Arabic culture and music, she taught for one year at *Sultan Qaboos University* in Muscat (Sultanate of Oman), and another at the *Edward Said National Conservatory of Music* in Palestine. Since 2014, she is Professor of Music Analysis and Methodology of Research at the *Paris Conservatoire* (CNSMDP), and directs the *Amwaj* choir school, which she founded for children and youths in Palestine who did not have access to music education.

Assessment of the research results

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

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

The calculation would be as follows:

$$3 \times 20\% = 60; \quad 4 \times 20\% = 80; \quad 3 \times 30\% = 90; \quad 4 \times 30\% = 120;$$

$$60 + 80 + 90 + 120 = 350; \quad 350 / 50 = 7.$$

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

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

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

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

1) Research exposition

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

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

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

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

The research exposition must contain the following information:

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

2) Thesis

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

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

The thesis must contain the following information:

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

- You must adhere to the rules for quoting sources as addressed in the Introduction to Research in the Arts course.
- Suggested word count: 15.000-20.000 words, with an absolute maximum of 60.000 words.

Although the information in this programme book has been put together with great care, it may contain errors or omissions. It may be amended or updated at any time. Any updates will be communicated via www.koncon.nl, Asimut or KonCon e-mail. Please make sure that you always read the latest information (this version was dated 3 March 2023).



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