

Royal
Conservatoire
The Hague

A decorative graphic consisting of six white circular dots and two light blue lines. One line starts at the top-left dot and extends diagonally down to the bottom-right dot. A second line starts at the top-right dot and extends diagonally down to the middle-right dot. There are also two isolated dots: one at the top-center and one at the middle-left.

Master Research Symposium

Research Presentations by master's students
from the departments of Classical Music, Jazz,
Early Music, Vocal Studies, Theory of Music and
New Audiences and Innovative Practice (NAIP)

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Preface

Welcome to the 2022 edition of the Master Research Symposium, a showcase of the Master Research Programme of the Royal Conservatoire. Master students from the departments of Classical Music, Jazz, Early Music, Vocal Studies, Theory of Music 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 Research Programme of the Royal Conservatoire is an intensive course aimed at developing the artistic, entrepreneurship, and research skills of our individual students, enabling them to continue their development in the arts after their studies, be it in a PhD program, or in another capacity in the world of performance and beyond. As can be expected from a conservatoire with students from all over the globe, this symposium will contain a variety of fascinating research topics and presentations.

Artistic research can take many different approaches and forms, and the results, as can be read in this programme book, are as rich and diverse as our student body. As Head of Master Research, I follow students as they negotiate their way through the programme and derive satisfaction from observing the personal growth of each student as they gain confidence in their own skills and reflective abilities. The ongoing health crisis presented our student researchers with countless challenges along the way, as many of the contacts and resources normally available to them were less accessible due to the lockdowns. However, as this book demonstrates, they succeeded and were also given the opportunity to develop additional skills that have become essential in our increasingly digital age. We are pleased as a department that after two online symposia we can once more provide our students with the valuable experience of presenting their results to a live and appreciative audience.

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

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

Kathryn Cok, PhD – Head of Master Research

Research 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 now graduating Master students 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 twelve M1 students this academic year, for which The Master Research Department is sincerely grateful. Many thanks to De Zaaier for their continuing support of our students, especially at this challenging time.

The recipients of the 2020 De Zaaier Research Grant are:

Rafaele Andrade (NAIP)
Sean Bell (Vocal Studies)
Georgia Burasko (Vocal Studies)
Minke Kullberg (Music Education according to the Kodály method)
Blanca Leticia Martin Muñoz (Early Music)
Julia Pallanch (NAIP)
Michelle Pritchard (Classical Music)

Research Abstracts

Classical Department

Carolina Agudín	Maria Palma
Francisco Almeida Luis	Pedro Antonio Pérez Méndez
Martín Álvarez Díaz	Antonio Peršak
Guillermo Arnedo Frías	Guido Petter Scur
Miguel Ayerra Ongay	Joan Piles Rovira
Jules Baeten	Michelle Pritchard
Maria Alejandra Bejarano Salazar	Inês Ribeiro Lopes
Harry Broom	Abigail Rowland
Wilma de Bruijn	Giangiaco Sala
Eva Calvo López	Clara San José Casajús
Diego Dávila Cabanillas	Javier Sánchez Castillo
Shengqi Chen	Nuno Jose Silveira Teixeira
Pedro de Elvas Raposo	Davide Simionato
Paula Delgado Diéguez	Francesco Siri
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Pedro Megido	
Candela Mier-Teran de la Flor	
Marta Padilla Pio	

Carolina Agudín

Main Subject

Classical Guitar

Supervisor

Ellie Nimeroski

Title of Research

Johann Sebastian Bach: Adagio and Fugue from Sonata I for Solo Violin BWV 1001. Comparison of its adaptation for classical guitar in the original key and in A minor.

Research Question

Which version is the ideal choice for performing this piece? Based on my experience, what is my contribution to other musicians?

Summary of Research

The guitar being a relatively new polyphonic instrument, guitarists are forced to make decisions regarding key, chord completions, bass additions and sound lengths, among other things, when transcribing repertoire from melodic instruments. Because Johann Sebastian Bach's first solo violin Sonata is in my repertoire, I decided to treat this aspect within this work. It is certainly a topic that gives a lot to talk about, as during the process I have had to face the decision making and therefore the research to do it with judgement. This work has undoubtedly given me a much clearer vision to justify my decision to play it in A minor. To reflect this, I have resorted to a research exposition format whose table of contents consists of an introduction with the research question, the reasons for the choice of the topic, a state of the question to establish an idea of what has already been discussed in this field and a brief explanation of the methodology used. This is followed by a contextualization of the phenomenon of transcriptions from melodic to polyphonic instruments in the unaccompanied music of J. S. Bach. Afterwards, I have included an analysis of the structure, harmony and the main aspects of the counterpoint of the work, which are definitely a guide for the following section, which deals with the problems encountered in the process of adapting the piece. These sections will include exemplifying videos of certain passages.

Biography

Carolina Agudín began her classical guitar studies at the age of 7 in the Professional Conservatory of Segovia, her home town. In 2015 she was admitted at the Madrid Royal Conservatory, where she started her Bachelor studies with Tomás Campos. She has performed concerts as a soloist in important halls such as the Residencia de Estudiantes and the CentroCentro auditorium in Madrid, as well as in various halls and churches in Segovia. In 2020 she finished her studies in Madrid and she entered the Master studies at the Royal Conservatoire of The Hague under the tutelage of the prestigious guitarist and professor Pavel Steidl.

Francisco Almeida Luis

Main Subject

Classical Guitar

Supervisor

Loes Rusch

Title of Research

Improvisation for Classical Guitar

Research Question

Which pedagogical paths can lead to a faster improvement of improvisational skills in classical guitar?

Summary of Research

The purpose of this research is to discover efficient methods and exercises that can help classical guitarists develop their improvisational skills. The work is divided in two main sections. First, I present several terminologies to define "Improvisation", a brief description of certain improvisatory forms practiced in past centuries, the place of Improvisation in the education of classical guitar, and (to close this section, an interview with Dusan Bogdanovic, a reference in improvisation for our instrument. The second, and most relevant, section presents the three main components of improvisation: melodic, harmonic and rhythmical. I suggest strategies and patterns for an efficient execution of the diverse features for each of these components (presented through Muscores). The presentation of this thesis will be done through Powerpoint. This format will allow for a clear and concise showcase of the diverse exercises/methods, which are the core material of this investigation

Biography

Winner of over 20 international prizes and a 2020 Eurostrings artist, Francisco Luís was born in Caldas da Rainha, Portugal in 1998. Francisco received his Bachelor's degree from Conservatorium Maastricht, under the guidance of Professor Carlo Marchione, and is currently in his second year of his Masters degree, studying with Professor Zoran Dukic. The Portuguese guitarist showcases a wide artistic variety, performing not only major works from the classical guitar repertoire, but also his own compositions and arrangements. Francisco is also an experienced classical improviser.

Martín Álvarez Díaz

Main Subject

Violoncello

Supervisor

Martin Prchal

Title of Research

How to approach programme music in the violoncello repertoire: An investigation into the performance and reception of literature-inspired music.

Research Question

In which way is the programme in programme music influencing the performance and the reception of this type of music?

Summary of Research

This research aims to provide new insights into the interpretation of programme music for violoncello solo, compositions that are inspired by specific pieces of text. Instead of focusing only on the relationship between the composer and the text, the present work will set the spotlight in the reception of the audience, as the decisive element in the musician's interpretation of those pieces. Therefore, a series of methods and practical experiments will be conducted during the process. Thanks to this insight it is possible to develop different versions of this repertoire that still represent the ideas and message of the original work at the same time as they resemble the needs of the audience. It will be a descriptive presentation, showing video materials of the different phases of the process.

Biography

Martín Álvarez studies a Master in Violoncello under tuition of Lucia Swarts at the Koninklijk Conservatorium Den Haag. Starting cello lessons with four years old, he studies in Oviedo (Spain) and will combine his degree in German Philology at Salamanca University with a Bachelor in Music. Interested in chamber music, he has performed in different theaters and festivals of Spain and The Netherlands. Martín is the winner of chamber music competitions in 2013 and 2014 and first prize of Suakai competition in 2021. His next concerts are part of the interdisciplinary project: "Programmamuziek: waar woorden muziek worden".

Guillermo Arnedo Frías

Main Subject

Classical Clarinet

Supervisor

Pete Saunders

Title of Research

The possibilities of the bass clarinet, applying new techniques and working together with a composer for the creation of a new piece

Research Question

How important is it to work together with a composer in the creation of a new piece in order to improve the result, understanding and interpretation of the piece?

Summary of Research

This auto-ethnographic project is the creation, with collaboration with the composer Maarten Bauer, of a bass clarinet and baritone voice piece. As well as the research about the sound possibilities of these instruments. These possibilities have been exposed and explained. Moreover, a diary of the composition process of the piece such as qualitative information of the research and an analysis/explanation of the resultant piece have been included. The main sources are the piece itself and the participants: clarinetist and composer, who also participates as a performer in the piece as a singer. The symbiosis of two people in the creative and interpretative process of a piece and how the interaction between them modifies the final result. In order to achieve a total interrelation, the format of the piece is through the compositional form "Map and territory" which consists of interpreting by means of established but open bases or rules. Depending on what one of the musicians interprets at any given moment, the other will decide what to play. All this has been explained in detail in this research.

Biography

Guillermo Arnedo is a 26 year old Spanish clarinetist. He studied for his bachelor in Zaragoza (Spain), with Francisco Antonio García. He received lessons from clarinetists such as Romain Guyot, Andreas Sunden among others. He entered the rosters of the EGO Orquesta and NJO Orchestra, He has played with Orquesta sinfónica CSMA as clarinet soloist, as well as with the contemporary ensemble of Nacho de Paz as bass clarinetist and double-bass clarinetist. Currently, he is studying the second year of his master's degree at the Royal Conservatoire of the Hague with Annelien van Wauwe as his main teacher.

Miguel Ayerra Ongay

Main Subject

Classical clarinet

Supervisor

Sebastiaan Kemner

Title of Research

The Pierrot Ensemble and its development during 20th and 21st century:
The influence of Schoenberg's Pierrot Lunaire on chamber music in Europe
and United States

Research Question

What was Schoenberg's Pierrot Lunaire influence on 20th and 21st century
chamber music like? How has the Pierrot Ensemble evolved and how have
composers used it during the 20th and 21st century?

Summary of Research

The aim of this research is to analyse Schoenberg's Pierrot Lunaire and the works
composed during the 20th and 21st century with the same instrumentation in
order to observe whether or not there is an evolution in the use of the ensemble
model proposed by Schoenberg. In case there has been such an evolution, we
will observe to what extent Schoenberg's influence reaches or if it is detached
at some point. Finally, it is important to note that we will pay special attention to
the clarinet as part of the ensemble. First, we will approach the Pierrot Lunaire,
commenting on its instrumentation, its background and the impact it had both
in Europe and in the United States. To observe the evolution of this ensemble
I will select different works. These will serve as pillars that I will analyse and
compare in order to have a linear perspective of the evolution. To conclude the
research, I propose the creation of a work together with a young composer. The
aim is to create a short work as a point of arrival in the evolution of the ensemble
throughout the 20th century.

Biography

Miguel Ayerra Ongay was born in Estella (Navarra, Spain), in 1995. He has
received advice from great clarinetists such Reiner Wehle, Harri Mäki,
Julien Herve, Annelien van Wauwe, Arno Piters or Calogero Palermo. He
has collaborated with the Bilbao Symphony Orchestra, the Nederlands
Philharmonisch Orkest. In 2019 he finished the Bachelor Degree at Musikene with
professors José Luis Estellés, Sergio Barranco and Henri Bok (bass clarinet) and
Antony Charles Pay. He is currently studying for a master's degree at the Royal
Conservatoire in The Hague with Olivier Patey.

Jules Baeten

Main Subject

Classical clarinet

Supervisor

Timothy Dowling

Title of Research

From your practice room to Carnegie Hall: the power of mental imagery

Research Question

How can I apply mental imagery in the various aspects of music making?

Summary of Research

Without realising it, mental imagery is something I have used since my time
at music school. When I started at the conservatoire, I discovered to my great
surprise that hardly anyone uses it knowingly. Mental imagery can best be seen
as visualisation involving all five senses. It has been used for years in top sports
to improve their performance, so why not with musicians? After reading several
books and talking to experts in the field, I became convinced that everyone can
benefit from mental imagery. Therefore, I decided to write my research on this
topic. If I can apply it more often in my life and bring it closer to musicians, I have
achieved my goal for this research. At the beginning of my research, I gathered
information by reading about mental imagery. Because mental imagery is
something we have to practise and is therefore linked to practising, I also created
a group in which I and some friends post a video of us playing every day. Besides
these videos, I also filmed myself while performing with my duo. I kept the video's
as a kind of journal to analyse them later on and see if it is possible to hear a
difference between using mental imagery or not. Besides comparing the video's
myself, I also asked different people to give me feedback on the differences they
could hear. After analysing these results, I concluded that mental imagery helps
us focus more on the message we want to communicate while playing than when
not using it. I am convinced that mental imagery is a positively valued tool that
can be applied to improve the quality of one's studies and performance.

Biography

Belgian clarinetist, Jules Baeten his playing has been described as "sovereign,
honest, convincing and yet modest." Jules is currently a member of the European
Union Youth Orchestra (EUYO), the National Youth Orchestra (NJO) and
SymphoniaASSAI. In season '20-'21 he was a member of the Orchestra Academy
of Philharmonie Zuidnederland, where he has been a regular substitute to date.
In 2019, at the age of 20, he won the audition for the Jevgeni Onegin production
of the Nederlands Reisopera. For upcoming seasons, the Nederlandse Reisopera
has invited Jules back for their productions of La Traviata and their revival of
Jevgeni Onegin.

Maria Alejandra Bejarano Salazar

Main Subject

Double bass

Supervisor

Karst de Jong

Title of Research

The German bow in Tango

Research Question

How to approach double bass in Tango music from a German bow perspective?

Summary of Research

This artistic research compares French and German bow techniques in Tango music. I have been playing for a couple of years with a German bow when I play classical repertoire, and a French bow when I play tango. Considering that Tango has changed and added many things throughout its history, I wanted to investigate why the tradition of playing with a French bow is still extremely strong. So that is why the main question of this work is how to approach Tango music for double bass using a German bow technique? To answer this question I have been studying the method "The bass in tango" published by Tango sin fin, that approaches all of the elements from the perspective of the French bow. However, I have studied this using the German bow technique. I have found that you can play Tango with both techniques, but you cannot follow the same instructions to find the same results. This is mainly because of the anatomy of the bow. Additionally because there is not a strong tradition outside of Argentina of typical orchestras or soloists that play beyond Piazzolla the tradition of playing with a French bow is still strong. After finishing this research, I would like to continue working on this subject through a new repertoire in a personal search to improve my performance as a tango player and then share this knowledge playing concerts or teaching with other double bass players.

Biography

Maria Alejandra Bejarano Salazar is currently a Master's student in classical double bass with Théotime Voisin at Royal Conservatoire, The Hague. She is a member of the Colombian Youth Philharmonic. Since 2016 she has been a member of the Iberacademy orchestra. She completed her bachelor's degree in classical double bass with at Universidad de Antioquia in 2020. She had participated in master classes with Luis Cabrera, Robin Kesselman and Bernard Cazauran. With the Tango Orchestra Red de Escuelas de Música de Medellín she participated in the recording of a CD "Melancólico Medellín" in 2015 and at the Tango BA Festival y Mundial 2014 in Buenos Aires, Argentina.

Harry Broom

Main Subject

Cello

Supervisor

Caroline Kang

Title of Research

The performance and interpretation of Frank Bridge and Arnold Bax's cello sonata

Research Question

In what way did Frank Bridge and Arnold Bax's (Legend Sonata) Cello Sonatas ultimately contribute to the expansion of the identity of British Cello Music performance and how can I, the modern day performer, incorporate a stylistically aware performance based off my findings?

Summary of Research

Regarding said question, I am hoping to provide an understanding of how both these sonatas contributed to the advancement of the British Cello. I will address matters like the historical context of both composers, I believe there is great importance of contextual knowledge. I will also research three great cellists, two from the time of both pieces compositions and one modern day cellist. And lastly, the relation between both Bridge and Bax, how the sonatas are similar and how they differ. I will also address how they would be performed differently when they were first written and how they would be performed now for example, the stylistic differences, using early recordings and more recent recordings. From this I will interpret the sonatas in my own way taking information from this research. Overall, this research will aid me in my improvement of my artistic identity, develop a deeper understanding of British cello music and a stronger connection with myself and my cello. I hope to continue and specialise in British Cello music. In addition, I hope this research will make other international cellists recognise how incredible British Cello music is and inspire them to discover more!

Biography

Harry is currently studying his masters at the Koninklijk Conservatorium Den Haag, Netherlands with Larissa Groeneveld and Roger Regter. Beforehand, he completed his Bachelor's at the Royal Birmingham Conservatoire, UK studying with Ulrich Heinen and Miguel Fernandes. Additionally, Harry has received masterclasses from Jian Wang, Alexander Baillie, Hannah Roberts and Harro Ruijsenaars to name a few. Alongside being the cellist in Perlargos Quartet where they are regularly performing around the Netherlands, Harry has most recently performed with Residentie Orkest, Dag in de Branding, and Soundwave collective.

Wilma de Bruijn

Main Subject

Classical Cello

Supervisor

Susan Williams

Title of Research

Arranging and Performing

Research Question

How does arranging and performing my arrangements effect my performance experience?

Summary of Research

To answer my research question, I looked at two different perspectives: internal and external. On one side is my own experience and the other side is my audience (in the case of the first phase) and an expert (for the second phase). I worked in two phases. In the first phase I made an arrangement of the Poulenc Flute Sonata and played this on my recital livestream. I gathered external feedback from my 'audience' through a questionnaire about the livestream where I compared my arranged sonata with an original piece both for cello and piano. In the second phase I made an arrangement for two cellos and voice of the Dichterliebe of Schumann (originally for piano and voice), made videos of a performance and asked for external feedback from an expert in music theory and arranging. In answer to my research question, I can say that it became clear from my own experience that playing my own arrangement affects my performance experience in a positive way. From the external feedback, the outcomes were too subtle for a clear conclusion. Due to corona, I had to work with videos and decided to include my own performance experience which I documented in a logbook. What I learned from this research was that making myself able to play pieces that I love makes me happy in my practise room and on stage. I believe this could be a useful key for other performers. Making your own music or versions and arrangements of existing repertoire can help a musician to feel autonomous, happy, and convinced about their own playing and result in a positive performance experience.

Biography

Wilma de Bruijn (1998) born in Leiden, is a second year master student at the Royal Conservatoire of The Hague where she studies Classical Cello with Jan Ype Nota. She enjoys playing both in ensembles and orchestras and looks forward to organising more of her own projects. In the last few years she became interested in arranging and performing her own arrangements and this became the topic of her master research.

Eva Calvo López

Main Subject

Classical guitar

Supervisor

Andrew Wright

Title of Research

Research and Critical Edition of Capriccio Diabolico by Mario Castelnuovo-Tedesco

Research Question

Which sources and interpretative decisions combine to create an effective performance of Capriccio Diabolico by Mario Castelnuovo-Tedesco?

Summary of Research

Choosing the Capriccio diabolico as a piece for my last year of master has been my most important motivation for the elaboration of this critical edition. The main issue was that there are only two important sources and with many important differences: the composer's manuscript and Segovia's interpretative version. All this year I have been working on it in order to write an effective and useful critical edition and to be able to play it successfully in my recital. Before having the research carried out, I was more reticent about Segovia's decisions. As my study of it progressed, I realized that many of these changes, even though it was possible to play what the composer had written, were justified by the musical result. In many others, however, I have found it essential to maintain the composer's initial idea. Moreover, in some cases I have had to add my own solution to certain difficulties that were not well resolved. Although in this type of work there is no absolute truth or indisputable answer, I would dare to say that the final result of my edition is duly justified; and under a previous and deep study. I offer to anyone who wants to approach this precious piece, a well-founded source.

Biography

Eva Calvo was born in Segovia in 1998. She completed her professional guitar studies at the Real Conservatorio Superior de Musica de Madrid with Miguel Trápaga and Tomás Campos, as well as at the Universität Mozarteum in Salzburg with Laura Young. As a soloist she highlights the obtention of the scholarship from Sociedad de Artistas, Intérpretes o Ejecutantes de España in the category "High Specialization". As a chamber musician she won the 3rd prize in the Savarez-Corelli competition. She is currently studying the second year of master's degree with the guitarist Pavel Steidel at the Koninklijk Conservatorium in The Hague.

Diego Dávila Cabanillas

Main Subject

Saxophone

Supervisor

Caroline Kang

Title of Research

Finding my approach: Playing baroque music with a non period instrument

Research Question

How can I approach baroque music as a saxophone player?

Summary of Research

During my training as a saxophonist, I have felt on many occasions a lack of knowledge in baroque music. From the very beginning, I have always had doubts about what is the most appropriate way to interpret this kind of music using an instrument that historically has no relation to the period. But is there only one way to play this music? This research is not about finding the perfect way to approach the performance of baroque music with the saxophone, but about finding my own way. Therefore, it has been necessary to understand when the historical returning of early music occurred. By discussing concepts such as “Historical Informed Performance” and “Authentic performance”, and by reviewing different approaches, it has been shown that there is not just a single way to achieve a good performance. To help me find my own way, it has been necessary to delve into the experience of other saxophonists who have sought their own approach. In addition, I got in touch with the tradition of early music through the interpretation of three pieces from the period, relying on the reading of different treatises and counting on the guidance of expert teachers in the field. Finally, the differences between my interpretations before and after the learning process are shown. Although my current interpretation is susceptible to change, I feel much more comfortable and confident when performing baroque music. My results, although personal, can serve as inspiration to other musicians who want to find their own approach.

Biography

Diego started playing the saxophone at the age of 9 and since then, he knew he wanted to focus his professional career on music. He completed his bachelor degree in Castellón with Jose Luis Garrido, finishing with high marks. Subsequently, he studied in the same city the Master in secondary education teaching, obtaining the second prize of the Premio UJI Compromiso Social-Banco Santander (2020) for his master research. Currently, he is studying his master's degree in music with Lars Niederstrasser in The Hague. In addition to playing solo, he has collaborated with different saxophone quartets, ensembles, reed quintet and wind bands.

Shengqi Chen

Main Subject

Classical Piano

Supervisor

Bart van Oort

Title of Research

Rediscover the structure of Goldberg Variations

Research Question

What are the structural elements in Goldberg Variations? How can we discover them in different scales and dimensions? How do interpretation and structure interact? As a performer, how can we react and cope with this huge structure in the performance practice of Goldberg variations?

Summary of Research

Goldberg Variations represents Bach's most extraordinary single achievement in the art of variation-writing. The uniqueness of this piece can be described in various ways. However, its essential beauty for me comes from two factors which in a way stand at two points of extremes. Its simplicity of its sincere music language and its labyrinthine structure. The piece is like a gigantic and mazy architecture which is built with Bach's purest spiritual trueness and longing. My primary research questions are led by the second factor which is the structure. What are the structural elements in this music? How can we discover them in different scales and dimensions? How do interpretation and structure interact? As a performer, how can we react and cope with this huge structure in the performance practice of Goldberg variations? In this research, I aim to put structure at the center of my study. By isolating structural elements and combining with performance practice, my final outcome will be an creative way of understanding the structure and informed interpretation of Goldberg Variations which can bring the structure strategies' superiority into full play.

Biography

Shengqi Chen is a classical pianist from China. He obtained his master's degree in piano performance at Norwegian Academy of Music. Currently he is continuing his studies at Royal Conservatory in The Hague and he is a student of Denys Proshayev.

Pedro de Elvas Raposo

Main Subject

Double bass

Supervisor

Quirijn Regteren van Altena

Title of Research

A healthy approach to a professional life as a double bassist

Research Question

What is the most effective health plan for professional double bassists?

Summary of Research

A healthy approach to a professional life as a double bassist is a simple guide that leads you through a couple of daily practice routines and lifestyle tips to enhance not only your performance as a double bass player, but also your well-being. The idea behind this research surges from my sportive background as a Karaté player, and my experiences and struggles with the double bass over the years. A healthy lifestyle is fundamental for double bassist who longs to learn and perform such a physical instrument. This research paper includes a brief introduction to the human body and the double bass, practice routine tips, physical exercises adequate to double bass players and a brief introduction to mindfulness and nutrition. The information given in this research paper has been carefully chosen and later implemented to my own routine in pursuit of results. In a later stage, a survey was successfully conducted in order to learn more about double bass players behaviour and wellness. Lastly, it is my wish to inspire double bassists to pursue their own balance between wellness and playing/performing through this work, without taking it as the only solution.

Biography

Born in 1995, Pedro de Elvas Raposo took his first double bass lesson at the age of 15 years old, under the guidance of Adão Pires. In 2016, he started his bachelor studies at the Royal Conservatoire of The Hague with Quirijn Regteren van Altena. During his academic path he has won the 1st prize in the internal competition of EPABI, in 2013. The 2nd prize at Viennese Bass Days in Amsterdam, in 2019. Member of the Royal Concertgebouw Orchestra academy in 21/22. Collaborated with orchestras such as the Royal Concertgebouw Orchestra, Eighteen Century Orchestra, Noord Netherlands Orchestra.

Paula Delgado Diéguez

Main Subject

Cello

Supervisor

Emlyn Stam

Title of Research

Developing confidence: Excerpts and preparation tools for orchestral cello auditions

Research Question

How might cellists effectively and consciously prepare orchestral parts for auditions?

Summary of Research

The research has two main objectives: firstly to make a catalogue of orchestral excerpts for cello highlighting 10 excerpts and classifying them into three categories: style periods, the Left hand (fast and slow) and the Right hand (legato, spiccato, portato). The second objective involves practice-based exploration of three excerpts while exploring methods for audition preparation. The research process involved cataloguing the excerpts that numerous renowned orchestras such as, Residentie Orkest Den Haag, New York Philharmonic, St. Petersburg Philharmonic, Orquesta Nacional de España, Boston Symphony Orchestra, Orchesterakademie der Wiener Philharmoniker require for cello auditions. From this broader set of excerpts, I selected the most common repertoires for further practice-based study. I selected three excerpts: Beethoven's Symphony no. 5 2nd movement, Tchaikovsky's Symphony no. 6 2nd movement by Tchaikovsky and Suppé's Overture Poet and Peasant for cello solo. I focused on the challenges I faced learning each of the selected excerpts and provided fingerings, bowings, and technical exercises for each. In addition, I discuss mental and physical warm-up exercises with regard to audition preparation and how these might influence performance during auditions.

Biography

Paula Delgado Diéguez was born in Madrid (Spain). She began her studies at the age of nine in a music school, at the age of twelve she entered in "Centro Integrado Padre Antonio Soler" until 2012. In September 2012 she entered the "Conservatorio Superior Bonifacio Gil in Badajoz" (Extremadura) where her main teacher was Pablo de Naverán until 2017. She is currently studying at Koninklijk Conservatorium Den Haag, Netherlands, with Larrissa Groeneveld. She has been a member of different orchestras: Orquesta Joven de Badajoz, Orquesta Atlántica, Orquesta Joven de Extremadura, and has participated in different projects, such as AliaMundi, Festival Beatriz Galindo, Festival Ibérico de Badajoz, Jornadas Extremeñas de Orquesta Barroca among others.

Jean-Baptiste Des Boscs

Main Subject

Cello

Supervisor

Caroline Kang

Title of Research

Musical caves. Le chant d'Isturitz, towards an ecology of music creation

Research Question

To what extent is the sound dimension of the Great Hall of the Caves of Isturitz conducive to the interpretation and creation of contemporary music?

Summary of Research

In the caves of Isturitz and Oxocelhaya were founded some pieces of art (paintings, engravings mainly), objects including bone flutes, signs (red dots) on the walls left by our ancestors during the upper Paleolithic. More than an eldorado for archeologists, the Great Hall of the caves of Isturitz has very good properties of resonance (six seconds of reverberation, seven echoes, and high quality of the overtones' reverberation). Musical improvisations were experienced in this hall with a cello and a barytone voice, and astonishing results were obtained. After the time of the experimentations, came the writing process and a piece for cellist was created and named Le chant d'Isturitz. The overall idea behind this research is the will to create and perform music by taking into account the specificities and subtleties of a resonant and natural place.

Biography

Jean-Baptiste des Boscs studied music at the Conservatoires of Pau, Paris (CRR and PSPBB) and studies now at the Koninklijk Conservatorium of The Hague. He also studied conducting which allowed him to co-direct the world premiere of Berio's Orfeo at the Philharmonie de Paris (2019). In parallel of his artistic education, he obtained a Bachelor's degree at the Sorbonne in musicology. He is also an actor and a composer playing and writing music regularly for the Chouchenko theater company (Romeo and Juliette, Horace, Les Liaisons Dangereuses...) Critics described the interpretation as a 'graceful moment' and 'overwhelmingly passionate'.

Silvia Escamilla Jiménez

Main Subject

Classical Guitar

Supervisor

Enno Voorhorst

Title of Research

The Transfigured Guitar of Alberto Ginastera: Sonata for Guitar, op. 47

Research Question

How the popular music and avant-garde compositional techniques complement each other and what is the result of this collaboration in Alberto Ginastera's Sonata for guitar?

Summary of Research

This research takes as a starting point the Alberto Ginastera's Sonata for Guitar, op. 47 (1976). The Sonata represents, within Ginastera's musical trajectory, an example of synthesis of his work, due to the variety of compositional and motivic material that he manages to link. Its interest relies in the way in which avant-garde compositional techniques, such as serialism or twelve-tone technique, are mixed with folklore rhythms and popular elements typical of Argentine traditional music. It offers the opportunity to verify in his compositional practice the theoretical approaches on music that the composer had presented in his previous works. Discovering the origin of the thematic and rhythm sources of the Sonata for Guitar by Ginastera is an invitation to inquire in the valuable atmosphere of Argentine folklore. Since its premiere, the Sonata has attracted increasing interest for its innovative contributions to contemporary music. The result is a tribute to the guitar, the Argentine folk music and the avant-garde music. As far as the guitar as an instrument is concerned, in it the composer explores a great variety of innovative resources that verify its suitability to transmit the contents of contemporary music, while at the same time pays off the debt it had with Argentine folklore, present in its rhetoric and symbolically evoked, but now transfigured into a reality. Finally, this research presents connections between this guitar piece and the String Quartet No. 1, op. 20 (1948).

Biography

Silvia Escamilla Jiménez (Madrid, 1998) completed the Classical Guitar Bachelor Degree (2020) and the Master's Degree in Performance and Research of Spanish Music at the Royal Music Conservatory of Madrid with Professor Javier Somoza. Currently she is finishing the Master in Classical Guitar at the Koninklijk Conservatorium with Professor Pavel Steidl. She has recently been awarded the First Prize at the 2021 Internationales Gitarrenfestival in Tübingen (Germany) and has performed recitals in several cities around Europe. Besides, she has collaborated in different musical programs of Radiotelevisión Española and has participated in recordings for radio in the Netherlands.

Eudald Ribas Padrosa

Main Subject

Classical Double Bass

Supervisor

Caroline Kang

Title of Research

The Music for Double Bass by Pere Valls and Josep Cervera

Research Question

Are we double bass players capable of adding new works to expand our solo repertoire? Do the works of Pere Valls and Josep Cervera deserve to be played more often? What are their influences and how do they relate to the Italian school of double bass?

Summary of Research

The research presented here is based on the study of the works for double bass by Pere Valls and Josep Cervera and their relation with the Italian school of Giovanni Bottesini. As both composers have a large number of works for the instrument, we have analysed and compared one work by each composer with a similar work by the Italian composer. These works are worthy of being added to the regular repertoire for double bass players around the world and this work claims these composers as a great source of music for the double bass.

Biography

Born in Tarragona in 1998, he began his music studies in his hometown and later studied at Musikene, San Sebastián, with professors P.E. de Maistre and J. Pastor. He is currently studying for his master's degree at the Royal Conservatoire in The Hague with T. Voisin and J.P. Everts. Focusing on his orchestral career, he has collaborated with orchestras such as the Nederlands Radio Filharmonisch Orkest, Het Balletorkest, L'Orquestra simfònica de les Illes Balears, the Orquestra Sinfónica de Euskadi, Sinfonia Rotterdam and Orquestra de Cambra de Mallorca among others.

Andres Fernández Subiela

Main Subject

Classical Double bass

Supervisor

Pete Saunders

Title of Research

Double bass practice routine through composition

Research Question

How can one apply music composition tools on the double bass practicing routine to improve the creativity and the playing?

Summary of Research

My main concern in this investigation is how to shape our practicing routine in a way that also makes us work on creativity and not only performing/technical aspects. The creativity is essential to produce ideas that are original and that helps us to find innovative ways of solving certain issues and in the classical musician training and background most of the time there is a very strict approach to the different topics, especially in the early stages of the formation as musician. Usually, the problematic that shows up with such a narrow vision is that the student finds himself doing all sort of scales, arpeggios, intervals, etc. without knowing the application or functionality on a real musical context. This contributes to create in the student a dislocation between the technical/mechanical aspect of playing an instrument and the musicmaking, and it finish by isolating all the creativity that was probably the first motivation to play and instrument and slowly forget it. I divided the outcomes, depending on the specifics qualities that this process will allow us to work on. Primarily the creativity, meaning being able to develop a practical and efficient way of approaching certain issues as well as discovering or rediscovering a part of our musical being that we have not paid attention to on a regular basis. Another outcome is the interrelation between the instrument and our hearing/internal hearing. Working on composing with as well as without the instrument we will create a stronger mental visualisation of the instrument and its sounds.

Biography

Andres Fernandez Subiela grew up in Argentina. He completed the bachelor Music Composition in Buenos Aires and studied double bass in the Orchestral Academy of Teatro Colon. In 2017, he went to Europe for the Schleswig Holstein Musik Festival orchestral academy, and stayed in Europe since then. He got his Bachelor in classical double bass at the Amsterdam Conservatory with Olivier Thiery and currently doing the master's degree with Théotime Voisin in the Royal Conservatoire of The Hague. After working as a freelancer in orchestras in Netherlands and Belgium, he finally got the Solo Position in the Orchestre National des Pays de la Loire in France in May of 2021.

José António Ferreira Dias

Main Subject

Tenor Trombone

Supervisor

Caroline Kang

Title of Research

Practice Performance for wind instruments

Research Question

How can body and mental exercises influence our musical preparation for performance? What kind of techniques and exercises can influence our daily practice and performance? How can we apply them?

Summary of Research

In my research, I have been exploring techniques and exercises to improve my practice during the practice room and performance. As a trombone player myself, I searched for techniques and exercises that might help wind musicians during daily practice achieve a more relaxed and calm performance when under pressure. I made a selection of exercises and techniques that helped me, which I think might help others improve their daily practice. To put everything into practice, I started by creating performance sessions in my study room and invited people to watch and see if the exercises were really working. This research documents my process and experiences along the way. My research allowed me to change my routine and daily practice. Due to my findings, my daily practice has changed: inviting an audience into my practice room is now a regular part of my practice. I improved my efficiency and became more comfortable and relaxed playing for people. I improve faster than before this experiment.

Biography

José Ferreira Dias was born in July 18, 1993, and is native from S.Cipriano-Portugal. He began his musical studies in 2011 with Professor Alexandre Vilela at the professional school of arts in Covilha (EPABI). In 2016 he completed his course and moved to the Netherlands to do his Bachelor's degree with Tim Dowling, Pete Saunders, and Brandt Attema, completing it in 2020. José is currently a 2nd year Master's student at the Royal Conservatoire of The Hague. He cooperated with the Dutch National Opera and Residentie Orkest and has done an internship with the Gulbenkian Symphony Orchestra. At the moment, he is a member of the G.O.A.T. trombone quartet.

André Emanuel Fialho Caldeira Teixeira

Main Subject

Piano

Supervisor

Bart van Oort

Title of Research

"An Actor Prepares": A musician's approach to a selection of techniques from Konstantin Stanislavski

Research Question

Can some techniques from K. Stanislavski's "An Actor Prepares" be applied and useful to the musicians' practice and performance?

Summary of Research

The belief that imagination's engagement and emotional connection with what I play enhance my performance propelled me to do this research. However, these are not systematically integrated in instrumental practice. Thus, it seemed to me that the twentieth century theatre director Konstantin Stanislavski's 'system' would be the perfect basis for such a quest. The starting point were acting techniques from his first book "An Actor Prepares": the "given circumstances", imagination-related ("supposed circumstances", "inner visions", "magic if") – and emotion-related ("emotion memory", "sensation memory", "surroundings"). Partly supported by existing literature, these techniques were linked with the instrumentalists' work and tested out in a self-case study through three interventions. The process consisted of making video recordings of the 'before' and the actual interventions, which were guided by the filling out of intervention forms designed by me. The techniques were applied on three distinct piano passages of Richard Strauss' melodrama for narrator and piano "Enoch Arden". Furthermore, I did interventions' reports to provide more palpable insights about the experience, namely the effects of each technique on the performer. The outcome was evaluated through a questionnaire filled in by a group of listeners, comprising musicians and non-musicians, and by me. The responses show no significant differences neither clear preferences between the recordings. Also, in general, the listeners' perception differed from mine. However, the reports allow us to conclude that these techniques might affect the performer's focus, creativity, self-confidence, knowledge about the works and also self-knowledge.

Biography

André Teixeira is a piano master's student of David Kuyken in the Royal Conservatoire The Hague. He won the Yamaha Music Foundation of Europe Scholarship (Portugal) and Helena Sá e Costa Prize (Portugal), at Escola Superior de Música e Artes do Espetáculo, for which he was soloist with ESMAE Symphonic Orchestra. André performed in several venues in the Netherlands and Portugal. He was co-curator of MULTIVERSO – a Music, Theater and Cinema programme – at Tipografia do Conto.

Clara García Alonso

Main Subject

Classical Viola

Supervisor

Tony Overwater

Title of Research

Internal rhythm

Research Question

Is it important for string players to know how to work on their internal rhythm?

Summary of Research

There is a close relationship between rhythm and movement, an idea that has been analyzed since ancient civilisations. Since Plato's lucid definition of rhythm as "kineseos taxis," "an order of movement," much thought has been devoted to a clarification of this elusive matter. The aim of this research is to give an overview of exploration relating to the development of rhythm awareness in "string classical musicians" despite the often repeated observation that timing in music has received less attention than pitch. I will introduce a small guideline with practical exercises which involve movement and rhythm together with the objective that string players can see a way to develop their personal rhythm skills.

Biography

Clara was born in 1997 in Salamanca, Spain. She started playing viola when she was 7 and kept her medium studies until she graduated and moved to the Netherlands, where she is currently living and finishing her Master's degree with the teacher Ásdís Valdimarsdóttir. She had Masterclasses with people such as Jonathan Brown, Predrag Katanik, Silvia Simionescu, Jennifer Stumm, Reinbert de Leeuw, among others. She is member of the NJO and the JongMetropole, she has collaborated in projects with the Metropole Orkest playing with members from Snarky Puppy. She was member of the Schleswig Holstein Musik Festival in Summer 2021.

Alvaro García Peón

Main Subject

Classical guitar

Supervisor

Stefan Petrovic

Title of Research

From flamenco to classical guitar: using flamenco characteristics in Spanish classical guitar repertoire

Research Question

How can learning about flamenco style help us to improve the performance of Spanish classical guitar music?

Summary of Research

This research is about the performance of classical repertoire for guitar that is inspired by Spanish traditional music. In my experience I found that when playing repertoire inspired by Spanish traditional music, classical guitar players often lack certain character and expressive qualities that I find present in the playing of flamenco guitarists. The research process consisted of choosing a piece played by both kinds of guitarists, flamenco and classical, and comparing in detail the different performance approaches and characteristics. The piece I chose is Joaquín Rodrigo's El concierto de Aranjuez. In my research I analysed how different guitarists play it and why flamenco players perform the piece in a different way than classical guitar players. I also gave my opinion on how I would play it and why. To complement this I made video demonstrations where I show the rhythmic patterns present in Spanish traditional music and their relation with the concerto. Throughout this work I have always tried to choose good performances and I justify all my preferences. This research is important for me because I add a different perspective to the performance of El concierto de Aranjuez and therefore to all the Spanish traditional music. I hope other colleagues could find this research useful and extrapolable to other music works.

Biography

Álvaro García Peón studied classical guitar at Esmuc, Barcelona and Universität Mozarteum in Salzburg where he finished his degree with the highest qualifications in 2020. Álvaro García has given concerts both as a soloist and as a chamber musician on many stages in various countries such as Spain, Austria, Germany, Italy, Belgium, Sweden and Portugal. In 2022 his guitar quartet "Mozaik Guitar Quartet" will give a tour of concerts in Belgium, France and Italy to later record their first Cd. Álvaro was awarded the first prize in Terzo Concorso Internazionale Paola Ruminelli in Italy.

Carlota Gonçalves de Carvalho

Main Subject

Piano

Supervisors

Anna Scott, Tom Dommissie

Title of Research

Rethinking the traditional concert format through the lens of Russian mystic composer Nikolai Obukhov

Research Question

How can the philosophical ideas of Russian Symbolism and the aesthetic of Russian mystic composer Nikolai Obukhov inspire and shape my approach to the performance of the composer's solo piano works, and shed a new light on the role of the performer in classical music performance?

Summary of Research

Born in 1892, composer Nikolai Obukhov belongs to the Russian avant-garde generation and was one of the pioneers in experimenting with twelve-tone systems, notation, and electronic instruments. He stands out from his contemporaries having inherited not only some aspects of Alexander Scriabin's musical style, but, most prominently, the Russian symbolist belief in transcendence and collective spiritual uplifting through the performative act as well. The metaphysical substance and religious symbolism of Obukhov's body of work reveals itself as a very rich and exciting source of inspiration for performers today. In this exposition I analyze the most relevant features of Nikolai Obukhov's aesthetic, from his conception of the total work of art, to his harmonic language and annotations on the score, contextualizing them in the broader cultural and philosophical panorama of Russian Symbolism. I focus on understanding the social function of musical performance, and by conceptualizing certain basic principles, I shape my own performative approach to Nikolai Obukhov's solo piano works. In the creative process of building a more holistic performance practice inspired by Russian Symbolism, the role of the modern performer expands from one of mere executor to the curator of an experience both for themselves and for their audience.

Biography

Portuguese pianist Carlota Carvalho maintains a regular performance activity as a soloist and chamber musician, both in classical and contemporary music. She has premiered solo piano works by established Dutch composers Diderik Wagenaar and Guus Janssen in Spring Festival 2021, performed at Gaudeamus Musiekweek 2021 and Februari Festival 2022. Her passion also extends to the field of artistic programming, having served in 2019/2020 as co-curator of MULTIVERSO Music, Theater and Cinema Program at Tipografia do Conto Arts, Books & Residence in Porto. Carlota is presently a Master student of Ellen Corver at the Royal Conservatoire in The Hague.

Zachary Hamilton

Main Subject

Viola

Supervisor

Karst de Jong

Title of Research

Research on the Implementation of Spoken Word Media on String Instruments - or - How to Play Hip Hop on a Fiddle

Research Question

What changes to a spoken word or hip hop track typically must be made in order to effectively recreate (or implement) the song on a string instrument? What are characteristics of "spoken word music" that make for a given track's ability to be effectively implemented on a string instrument? How might an original track with characteristics of spoken word music be created, using mainly or even exclusively string instruments as the primary melodic voice?

Summary of Research

This research explores how spoken word media, namely hip hop, slam poetry, and musical comedy, can be effectively implemented on string instruments. The exposition is divided into four sections. The first section explores the background for the research, including my existing interest in the topic and covers I had already made. This section includes interviews with established figures in the hip hop/string instrument space. The second section explores various artists' existing work in this area. It begins with a broad overview of the existing canon and history of hip hop on string instruments, and continues with an in-depth analysis of three artists in this space. This section uses defined criteria such as rhythm, pitch, timbre, and others, to analyze various attempts at recreating spoken word music on string instruments. Section three is an examination of my attempts at recreating spoken word media on string instruments. It begins with a brief overview of my previous covers, and continues with an in-depth analysis, using the criteria as defined in section two, of my covers "Kanye Rant" by Bo Burnham, as well as Biggie Smalls' "Big Poppa". The research concludes with an evaluation of whether or not my covers were successful and why. This section then expands outward to provide a rough guide for how to create spoken word media on string instruments effectively.

Biography

Zachary Hamilton is a member of the Ensemble Academy, where he has performed with the New European Ensemble and made recordings of works by contemporary composers. He teaches a private violin and viola studio of about ten students from the United States and Europe. He holds a Bachelor's Degree in Violin Performance from the University of Puget Sound, and studied violin in Vienna for several years thereafter.

Filipe Henriques de Oliveira

Main Subject

Classical Guitar

Supervisor

Bastiaan van der Waals

Title of Research

Imagery and Improvisation - The I's in Musical Practice

Research Question

What is the role of imagery and improvisation for the development of musicality and the overcome of technical difficulties in the musician's practice?

Summary of Research

This artistic research aims to analyse the effectiveness of the application of imagery and improvisation in a musician's practice. These practice strategies have been explored in abundance individually but not so much in combination. A practice method combining both was created in order to understand its impact on the motivation, focus, satisfaction, level of energy, enjoyment and engagement with the musical piece experienced by a classical guitarist during practice sessions. These levels were monitored by using an after practice questionnaire. Furthermore, live presentations and the use of the Critical Response Process were used to obtain external feedback as to understand how much the employment of this technique in practice affected the performance. This research concludes by answering to which extent this is a productive practice strategy and not only reflecting about the results obtained through this research, but also on the ways it can be applied in the musical practice.

Biography

Filipe connected with music, initially, at the age of eight years old. He completed the professional course with specialization in Classical Guitar in 2017. Finished the Bachelor in Classical Guitar at the University of Aveiro in 2020. Nowadays, he is a student of Pavel Steidl in the Master Degree in Classical Guitar Performance in the Royal Conservatoire The Hague. Throughout his learning years he had the pleasure to meet and be taught by many great names like Thomas Viloteau, Zoran Dukic, Roland Dyens, Margarita Escarpa, etc. Filipe has been showing much interest on the development of more multidisciplinary performances.

Katharina Jacob

Main Subject

Classical Cello

Supervisor

Andrew Wright

Title of Research

Inspired by Bach

Research Question

How can the historical performance practice of Bach's Suite 2 for Cello solo inspire the performance of Reger's Suite 2 for Cello solo?

Summary of Research

The aim of this research is to examine how the historical interpretation practice of the second Suite for unaccompanied cello by Bach could inspire the performance of Reger's second Suite for cello solo. Max Reger, a German composer from the late 19th – early 20th century, competed during his lifetime with his colleagues Mahler, Strauß and Schönberg but never received the same recognition. A recurring criticism of Reger was his "obsession" with the music of Bach, which was quite different in degree from his contemporaries. Although opinions differ to what extent the Reger Suites are connected to Bach's Suites, there is a consensus that they can be seen as an inspiration for Reger and are therefore relevant when it comes to performance approaches. In the first part of the research, the background of the two Suites as well as the relationship of Max Reger towards J.S. Bach is presented. In the second part, the historical performance practice of the Bach Suite is applied to the Reger Suite by means of practical experiments. This led to the conclusion that historical performance practice can influence the performance of the Reger Suite in various ways: by enriching romantic melodies and giving them an inner structure, initiating a discussion of possible interpretations which one might not otherwise consider, as a practice tool and by shaping interpretative approaches.

Biography

Katharina Jacob will complete her Master's in classical cello with a specialisation in baroque cello in the class of Lucia Swarts. Previously, she successfully completed both a pedagogical and an artistic bachelor's degree at the HfMT Cologne (Germany) with Prof. Susanne Müller- Hornbach. She received chamber music impulses from members of the Casals Quartet and the Minguet Quartet. In addition to activities in various youth orchestras she gained valuable experience in the baroque ensemble "Laudate Cantate" and performed in this context with Dorothee Miels and Ludger Remy, among others. Currently, Katharina is an academist with the Residentie Orkest Den Haag.

Tigla Janaporn

Main Subject

Classical Piano

Supervisor

Stefan Petrovic

Title of Research

Interpreting Sergei Rachmaninoff's Second Sonata Op. 36 inspired by the composer's recordings of his own works

Research Question

What are the characteristics of Rachmaninoff's playing and how can I use insights into his performance style to enrich my interpretation of his Sonata Op. 36?

Summary of Research

Sergei Rachmaninoff's Piano Sonata No.2 Op.36 is regarded as one of the most complex solo piano works. Struggling to interpret this piece, I wanted to explore ways in which I could enrich my interpretation and find further possibilities for interpreting Rachmaninoff's Second Sonata. I did this primarily by diving into Rachmaninoff's performance practice by analyzing how he performed his own pieces. His playing is quite different from how modern pianists usually play. Most notably, his use of tempo flexibility, alteration of rhythm, as well as the use of dislocation and arpeggio. All of these expressive devices are prominent elements of his style of playing, which can be also traced back to 19th-century performance treatises. After analysis and gaining insights into the elements of Rachmaninoff's performance style, I experimented with these elements in Piano Sonata No.2, trying to incorporate some of these in my performance. This process of experimenting helped me understand the piece from a different perspective and opened me to look for much more possibilities and freedom in interpreting the piece. I hope this research can inspire pianists who want to explore more interpretative possibilities, not only of his Piano Sonata No.2 but his piano music in general.

Biography

Born in Bangkok, Thailand, Tigla received his first piano lesson at the age of four. He completed the bachelor's degree under the tuition of Dr. Wen hui Lily-Lin and Rolf-Dieter Arens at the College of Music, Mahidol University. Currently, he is pursuing a master's degree under the tuition of Denys Proshayev at the Royal Conservatoire, The Hague. He took masterclasses with artists such as Dang-Thai Son, Aquiles Delle Vigne, Gregory Gruzman, Katarzyna Popowa-Zydron, and others. He had participated in the 2016 and 2017 Mozarteum Summer Academy in Austria and the 2018 Hanoi Piano Festival in Vietnam.

Marie Jeremie

Main Subject

Classical Cello

Supervisors

Caroline kang, Johannes Boer

Title of Research

The Evolution of women in orchestras

Research Question

The orchestra, a feminist battlefield?

Summary of Research

Throughout the history of orchestras, women had indeed to fight for acceptance: it will be therefore necessary to draw a brief historical sketch of the evolution of the place of women in the orchestras, from Mannheim to today. Has the time of a « Womanheim » come? The case of the pioneer Jane Evrard will be interesting to try and answer this difficult question. After this historical focus, the testimonials and interviews which have been collected for this study will allow us to have an overview of today situation of women in the orchestras, seen through female and sometimes also male gaze. Then it will be important to draw conclusions from these interviews, which will lead us to consider orchestra as still a battlefield. At last, we will try and see what the link between music and gender is, that is to say between individual career based on freedom and rights, and sociocultural prejudices which prevent the success of a whole group of people.

Biography

Marie Jeremie is currently studying at the Royal Conservatoire of The Hague in Classical Cello, in the class of Michel Strauss and Jan-Ype Nota. Marie started playing the cello when she was seven years old in Clermont-Ferrand with Lionel Michel. At fourteen after a cello recital where she played Bach Prelude of the Second Suite, she decided to follow the path of music. At eighteen she moved to Paris to study with Michel Strauss in Boulogne-Billancourt's Conservatory for two years where she got her diploma and then she travelled all the way to the Netherlands to start her Bachelor. Six years after, she has discovered the world of music, baroque cello, a new language, a new culture, and she is happy to be able to end her studies with a master research which is important for the young students who are starting their studies.

Matej Lacković

Main Subject

Classical Guitar

Supervisor

Enno Voorhorst

Title of Research

Attentional Resources and Focus in Music Setting: Facilitating Practice and Performance Paradigm

Research Question

How can I manage the usage of attentional resources more favorably, and attribute focus during music practice and performance?

Summary of Research

Attention is a multi-facet mechanism, whose processes are complex and ambiguous to theorize, even to the present day. However, more clear observations can be made by looking at the effects of attention, which permeate almost every aspect of our lives. Therefore, successful music performance outcome is greatly dependent on how we use attentional resources, which influence our perception and responses. However, failure of recognizing poor attentional deployments often leaves performers without the proper tools to correct, reflect, respond, or manage unwanted, non-stimulating occurrences. Having poor management of attentional resources myself, I was curious and asked myself, "What can I do to change that?" Connecting attentional resources and focus with music settings, I narrowed my research to mechanisms, and processes, relevant for the purposes of this research - and formed a body of data, which attributed to the intervention phase. Therefore, the following research has been divided in three methodological steps: 1st) literature and past studies review, 2nd) interviewing experts from sports and performance psychology, and music psychology, 3rd) intervention phase. In the last stage, I engaged myself in a self-study type of intervention, which consisted of 1) planning practice sessions (Randomized Practice Schedule), 2) methodological practice (automation of fine motor skills and movements), and 3) before/during music performance management skills - mindfulness and reappraisals (FFMQ questionnaire, a set of mental attributing techniques).

Biography

Matej Lacković is a freelance classical guitarist. Since 2020, he has been studying classical guitar at the Royal Conservatoire The Hague, under the supervision of Enno Voorhorst. In Ljubljana (Slovenia), he finished his first master of classical guitar, with the exposition titled, "Mario Castelnuovo-Tedesco: Capriccio diabolico, Op. 85 – Analysis". He was also an Erasmus student at LUCA, School of Arts (Leuven, Belgium), studying under the supervision of Roland Broux. He regularly attends master classes and lectures of renowned artists and musicians.

Ryan Lam

Main Subject

Classical Horn

Supervisor

Timothy Dowling

Title of Research

Enhancing Practice Efficiency for Musicians

Research Question

How do we practice more efficiently with the help of tools and mental attention?

Summary of Research

My research is about looking for what exactly musicians can do in their practice to improve efficiency. My participants have different problems in different situations, such as memorising music, improving tone quality, range building, or learning a new piece. We worked on looking for creative ways mechanically or mentally to solve a problem at a time. There are a few things we can always do in our practice: setting clear goals, recording or logging for feedback, rest etc. There is an ultimate goal behind all these elements we can add into our practice: to help us stay motivated and keeping a momentum. Instead of spending a few hours repeating passages over and over again, we look for a smarter way to practice so that our most valuable asset: our time and focus can be utilised efficiently. My choice of presentation is an exposition, as I show videos and audio tracks created by myself and my participants to give a clear idea of our experiments and progress we made in a certain amount of time.

Biography

Ryan comes from Hong Kong and studies Horn at the Royal Conservatoire. He started playing the horn at the age of 11 because he fell in love with this instrument after listening to Lord of the Rings movie soundtracks. Although he had put it down for a few years after his bachelor degree, he realised where his passion lies and went back to horn playing again a few years ago. No matter what lies ahead in the future, this 1.5 years in the Netherlands and KC will be one of his happiest memories in his life that he will never regret.

Ângelo Daniel Leal Santos

Main Subject

Classical Clarinet

Supervisor

Sebastiaan Kemner

Title of Research

The Dancing Clarinetist

Research Question

What is the effect of body movement during clarinet playing?

Summary of Research

Movement is intrinsically linked to music. As a clarinetist, how to move the body in a beneficial (good/natural) way while playing has always been an issue for me. It is very common for a clarinetist to constantly move while trying to express the music, but sometimes these movements cause difficulties and hinder the performance. As such, in this research I will look for the most efficient position and the best natural way to move while playing. The research is divided in four parts. First, I did a literature review to understand how other authors approach this subject. This part is divided into two sections: the first is about movement in relation to music; the second about movement related specifically with clarinet playing. For the second chapter I interviewed Annelien van Wauwe, Carlos Ferreira and Sérgio Neves to hear different opinions on the topic. These first two parts of my research allowed me to collect information that, together with my personal experience, enabled me to find the best conclusions about the topic, identifying the common problems related with body movement while playing and pointing out solutions for those problems. The reflections, solutions and exercises exposed in this research are very important in making my way of playing stable, comfortable and an integral part of the music. Furthermore, I hope these ideas can also be useful for other musicians, particularly clarinetists.

Biography

Ângelo Santos, clarinetist, enjoys exploring different styles of music and sonorities, often including bass clarinet in his repertoire. He is a founding member of Ars Trio and collaborates with different music ensembles and orchestras. Ângelo is a pupil of Annelien van Wauwe at the Royal Conservatoire in The Hague and a Master candidate in Music Education at the University of Aveiro (Portugal), where he received a bachelor's degree under the tutelage of Luis Carvalho.

Matthew Lewis

Main Subject

Classical Bassoon

Supervisor

Wouter Verschuren

Title of Research

Observations on the Florid Bassoon: Making Music in Eighteenth Century London with Johann Ernst Galliard and Pier Francisco Tosi

Research Question

How can van Galliard's Observation on the Florid Song be used as an interpretative tool for a better understanding of his Six Sonatas for Bassoon?

Summary of Research

Johann Ernst Galliard's translation of Pier Francisco Tosi's *Opinioni de' cantori antichi e moderni*, *The Art of Florid Song*, is uniquely placed as a tool for helping develop a convincing performance of the Six Sonatas for Bassoon by Galliard. The two musicians knew each other well in the international melting pot that was London in the early decades of the eighteenth century, and it is clear in his introduction to the translation of the treatise that Galliard greatly respected the old singing master's didactic approach, as well as his favouring of the older style of musical performance. Although the treatise was written by Tosi as an instructive tool specifically for singers, there is much to be gained for instrumentalists, as Galliard suggests in his introduction. I have put together a reading of Galliard's sonatas which reflect my understanding of *The Art of Florid Song*. My approach has been to layer up the different aspects of ornamentation discussed, such as *appoggiaturas*, shakes and divisions; alongside broader interpretative ideas, such as characterisation, *rubato* and phrasing to create a convincing performance aiming to reflect Tosi and Galliard's ideas of "Good Taste". This approach, focussed on one treatise and one set of works, offers an opportunity to explore what treatises not written specifically for wind instruments can offer us as bassoon players, as well as to help shine a lens on the influences of music performers and composers in the first half of the eighteenth century in England.

Biography

Matthew, originally from Coventry, the United Kingdom studies at the Koninklijk Conservatorium, Den Haag with Gretha Tuls and Wouter Verschuren. Previously Matthew studied at the Royal College of Music with Julie Price and Sarah Burnett. Here he was a Concerto Competition prize winner as well as winning prizes for chamber music and Historical Performance and graduated with distinction. Historical Performance also plays a big part in Matthew's life, he has performed as a soloist and in chamber groups in venues around the UK and Europe as well as working professionally with ensembles including Florilegium, the Avison Ensemble and English Voices.

María Teresa Martínez Risueño

Main Subject

Classical Oboe

Supervisor

Caroline Kang

Title of Research

Évocations by Henri Tomasi: A pedagogical and performative proposal.

Research Question

What I would like to find out through this research is how and what elements the composer has used to bring to the listener's mind each of the places referred to in the piece: Peru, Nigeria, Cambodia and Scotland. What are the elements the composer has used in order to bring these places to the minds of the listeners? How will this research help other players realise the wishes of the composer?

Summary of Research

"Évocations" is a musical piece for solo oboe, belonging to the category of "Descriptive music". This term refers to compositions that attempt to evoke extra-musical ideas or images in the listener's mind. It consists of four movements: Peruvienne, Nigerienne, Cambodgienne and Ecossaïse. Each of them refers to a different country, continent and culture. This research has been carried out using two methodological tools. The first part was documentary, in which a historical overview of 20th century music, the importance of music for solo instrument and the life and work of the composer was carried out. Subsequently, through analytical-descriptive methodology, the work has been analysed and an interpretative proposal has been elaborated, as well as a contribution of elements and exercises for the resolution of difficult passages. This is one of the main objectives of this research. Through the tool of analysis, I have been able to find that Tomasi captures certain rhythmic and melodic elements that are typical of the country it represents in each movement. He also combines some resources of the instrument to make the music more successful and to achieve a good interpretation. In addition, a series of exercises based on the most difficult passages have been elaborated with the intention of facilitating the study of the piece for other musicians who want to play it. Also some tips and techniques of the instrument are provided to achieve the atmosphere required for each movement. A recording of them is provided.

Biography

Maria Teresa Martínez (Murcia, Spain) is 29 and is currently a second year Master student in Classical Oboe. She did her Bachelor's studies in her hometown and came to the Netherlands in order to continue and complete her musical studies. Music is not the only thing that has occupied her academic life, as she studied a bachelor in Criminology. However, she feels that music is her greatest passion so she tries to dedicate herself to it.

Ian McVoy

Main Subject

Harp

Supervisor

Pete Saunders

Title of Research

Lyon & Healy: the American Harp

Research Question

What were the specific contributions of the Lyon & Healy company to the design of the modern pedal harp?

Summary of Research

The design of the pedal harp underwent a series of dramatic changes at the turn of the century, most of them attributable to the inventive minds at a Chicago-based musical instrument manufacturer and music publisher, Lyon & Healy. Of the many innovations of the Lyon & Healy company, three of the utmost importance to the development of the instrument: the "adjustable fourchette," allowing simple regulation of the harp's tuning in the natural and sharp positions, the "single-link mechanism," an internal change to the mechanism greatly simplifying both function and manufacture, and lastly the "extended soundboard," an extension of the soundbox of the instrument allowing for greater volume. Each of these improvements has since been adopted by every modern-day harp maker. This paper endeavors to combine original patents, miscellaneous historical documents, and evidence gathered from extant historical instruments by Lyon & Healy to identify each of the above and other specific changes, their inventors, the time of their introduction, as well as the overall motivation behind each of these important changes.

Biography

Born in the United States, harpist Ian McVoy has trained at some of the most prominent European Conservatories, including the École Normale de Musique de Paris, the Conservatoire National Supérieur de Musique et de Danse de Lyon, and the Royal Conservatories of Brussels and the Hague. His interest in historical instruments has led him to maintain a collection of over 20 harps of all ages, on which he performs regularly.

Pedro Megido

Main Subject

Horn

Supervisor

Sebastiaan Kemner

Title of Research

The Natural Horn in Beethoven symphonies

Research Question

Is it important to know the history of your instrument and does it effect your musical development?

Summary of Research

Beethoven was one of the first to dare to give the horn a more important role in the orchestra, appearing on many occasions as a soloist, something that is very well reflected in his symphonies. However, Beethoven composed for natural horn, but how does it effect the way we play it nowadays? It would be useful to how exactly it changes to know the technique of the ancient instrument. I think is very important for the development of the musicians and for the improvement of the performances, to investigate about the composers, the context of the piece, the purpose of the composer and of course, which is the importance of your instrument in the piece. This work not only helps horn players but can also be a reference for composers, conductors or those interested in the performance of the instrument. After researching and investigating the knowledge of my instrument, I can affirm that it is very important for a good interpretation to know the history of your instrument and how it was used by great composers of other times. This is basically what I intend to transmit through this project. For the presentation I will use a power point where you can clearly follow the points explained in the work. In addition, there will be moments in which a small demonstration will be made with the instrument to clarify sound issues, facilitating the understanding of the information presented.

Biography

Pedro Megido is a horn player. Presently, he is a master's student at The Royal Conservatoire of The Hague. While in Spain, he studied the elementary and professional grade in Zamora (Spain). He has coursed his first year of the bachelor in Oviedo with Jose Roglá (Asturias) and another three years in San Sebastian (Basque Country) with Rodolfo Epelde. He has collaborated with the Bilbao orchestra, Bilbao band, Granada orchestra, Youth orchestra of Extremadura, is a member of the Youth National Orchestra of Spain and also of the NJO. He also followed masterclasses given by of Stefan Dohr, Eric Terwilliguer, Rob Van de Laar and Ab Koster.

Candela Mier-Teran de la Flor

Main Subject

Violoncello

Supervisor

Anna Scott

Title of Research

Cello Meets Soleares

Research Question

What are the melodic, rhythmical, harmonic and structural characteristics of the cante por soleares, one of flamenco's most common musical forms, and what tools can cellists use to imitate it in order to become a singing voice?

Summary of Research

Flamenco is still a mystery and although there is a growing body of academic literature seeking to understand it, there is still a long way to go. In addition, flamenco is opening up to such variety and innovation that various instruments have been included in the traditional ensemble of guitar, cajón, clapping, cantaor/a, and dancer. For these reasons, this research aims to bring cante por soleares closer to anyone interested in the world of flamenco, although perhaps with special attention to string musicians, and cellists in particular. This work, together with my analysis of the rhythm, melody, harmony and structure of the soleares, seeks to offer reflections, tools and conclusions for those looking to imitate soleares singers on the cello. This work is carried out through the transcription and analysis of six soleares, carefully selected for the purpose of being played on the cello. With these insights, I seek to better understand the characteristics of cante por soleares, to propose different forms of imitating it on the cello, and to offer options more suitable to the instrument when close imitation is not possible.

Biography

Candela Mier-Terán de la Flor was born in Jerez de la Frontera (Cádiz) in 1997 where she studied cello at the Professional Music Conservatory of Jerez. In 2015 she moved to Salamanca to begin her higher studies and two years later she decided to finish her degree at the Royal Conservatoire under the tutelage of Lucia Swarts where, in addition to the Bachelor, she completed her Masters in classical cello. She has received lessons from some of the most relevant cellists on the European scene and as a performer she has participated with numerous orchestras. Being interested in urban music and in the potential of her instrument for flamenco music, she works tirelessly to improve and learn new ways of interpreting this repertoire, collaborating with musicians from The Hague, Amsterdam, and Cádiz.

Marta Padilla Pío

Main Subject

Classical clarinet

Supervisor

Bart van Oort

Title of Research

The evolution of a Canary song: "Arrorró"

Research Question

What are the similarities and differences between different actual versions of a Canary song?

Summary of Research

With this study, we intend to investigate the history of this song, analysing the different theories and finding their similarities and differences, as well as comparing the different versions we find more representative. The aim of this study will be to establish links and differences between several versions that we will present in the next chapter. As final result we will also present an arrangement for clarinet and piano, based on what we obtain of the different versions. This way, we will have a classical arrangement of this lullaby for the instrument I play that can be included in the repertoire. This will be explained in the format of a presentation of the different results with the version for my own interpretation.

Biography

Marta Pío recently participated in the Young Soloists programme with the Philharmonic Orchestra of Gran Canaria. She is currently studying her master's degree in performance at the prestigious Royal Conservatoire of The Hague with Annelien Van Wauwe. There she participates with different chamber music ensembles, and is a member of the Youth Orchestra of Canary Islands since 2018. She has followed classes with Josep Fuster, Radovan Cavallin, Jose Franch-Ballester, Iva Barbosa, Rick Huls, Olivier Patey, Harmen de Boer, Julien Hervé, Juan Ferrer, and Carlos Ferreira. In recent years, she has collaborated with DifrAcción Ensemble and Atlantic Jazz Orchestra.

Maria Palma

Main Subject

Classical Harp

Supervisor

Paul Craenen

Title of Research

Vers d'autres cieux à d'autres amours

Research Question

Can I find associations between Fauré's "Une Chatelaine en sa tour" and Verlaine's poem "Une sainte en son auréole", from which the title of the piece is taken? Can I use the poem as a source of inspiration for my interpretation of "Une Chatelaine en sa tour"? Is there a method to approach poetry from the perspective of music performance?

Summary of Research

As a harpist I wanted to find the relationship between Gabriel Fauré's piece for solo harp "Une châtelaine en sa tour" and Verlaine's poem "Une sainte en son auréole", from whose verse the piece takes its title, to understand more the composer's intentions and improve my interpretation. It is quite an enigmatic topic, because Fauré never explained how (or if) he was inspired by the poem for its piece. After trying to collect as much information as I could, I realized that there isn't an answer to my query. I couldn't pretend to explain something so intimate and deep such as the composer's intentions in his piece if the composer himself didn't give any explanation. But as a performer I also play a role in the interpretation of the piece: instead of searching for outer facts and information, I realized that I can find answers in the sphere of my subjectivity, exploring my personal way of including poetry in my interpretation. Therefore I created a practice plan based on a combination of mental training techniques and the imagery inspired by the poem, and I recorded myself before and after that process, looking for what changed. Thanks to this research I developed a personal way of involving poetry in practice and performing, I discovered new mental training techniques from which I benefit as a musician, and I have more awareness of the complexity of connecting two worlds that share common qualities but that exist on their own and have their beauty in their independent, pure essence.

Biography

Maria Palma is an Italian harpist, currently attending the Master programme at the Royal Conservatoire of The Hague. Her activities range from orchestra, to chamber music, to the promotion of contemporary music: she recently participated to the Dutch harp Festival 2021 and the Gaudemus Festival in 2020, and she is part of the Spaceship Ensemble. She performed in The Concertgebouw, TvoliVredenburg, De Doelen, San Carlo theater in Napoli and many other halls in the Netherlands and in Italy.

Pedro Antonio Pérez Méndez

Main Subject

Bassoon

Supervisor

Wouter Verschuren

Title of Research

A modern analysis of Historical Informed Performance: considerations about the method, its past and its future

Research Question

Is the use of Historically Informed Performance idea as a work method a useful tool for any kind of musician?

Summary of Research

The results of this research will be presented to the public in the form of an exposition in which the whole analysis process will be explained and both an answer to the research question and a reflection about past and future of the Historically Informed Performance influence in the musical stage will be stated. Through this exposition we will be addressing relevant questions about the concept of Historically Informed Performance and its application as a work method that I encounter on my research, such as the use of reconstructed or modern instruments, the existence or absence of limitations of time and style frames for which the Historically Informed Performance is a useful tool or the common misconceptions about this idea by some group of musicians. The aim is to establish a basis for the correct application of the Historically Informed Performance idea as a useful work method by any kind of musician and leading to a final reflection about the future development of the Historically Informed Performance ideal.

Biography

Pedro Antonio Pérez Méndez (Lugo,1997) started his musical studies at the age of 8 in the “Conservatorio Profesional de Música Cristóbal Halfter” in Ponferrada, Spain. He studied his Bachelor of Music in the “Hochschule für Musik und Tanz Köln” with the professors Georg Klütsch and Bram van Sambeek, with whom he currently studies his second year of Master.

Antonio Peršak

Main Subject

Classical Guitar

Supervisor

Emlyn Stam

Title of Research

Improvisation and Composition as a tool for learning repertoire and exploring your instrument

Research Question

How can classical guitarists use improvisation and composition to enhance the performance of notated music and explore the instrument in terms of rhythm, tone production, timbre and chamber music skills?

Summary of Research

Many classical guitarists today are very unlikely to be exposed to improvisation. In my experience we tend to be focused on mastering notated music. This is quite contrary to many other musical cultures such as those of blues, jazz and folk music. As a classically trained guitarist I got involved in improvisation and composition and this consequently changed my practice routine and performances. In this exposition I present the exercises I accumulated in the past few years that were born out of improvisation and composition practice and that can play a vital role in developing musician, like focus, flow, technique that can improve a performance of notated music. Some of these exercises are original exercises, others have been modified based on exercises by authors like Mick Goodrick, Susan Williams, Dusan Bogdanovic. The research makes use of guitar methods, compositional books and guitar etudes, for instance Giuliani, Dusan Bogdanovic - Polyrhythmic and Polymetric studies, Mick Goodrick – Advancing Guitarist, as well as interviews with respected composers/improvisers and educators in the field. One of the main outcomes of the research is a set of open score guitar etudes created in collaboration with composers.

Biography

Antonio Peršak is a classical guitarist, his musical education started at specialist music high school in Varaždin, Croatia. In 2016 Antonio moved to the UK to continue his musical education in Manchester where he finished three years of his undergraduate degree at the Royal Northern College of Music under the tutelage of Craig Ogden and continued his education in the Royal Conservatoire of The Hague where he is currently studying with Zoran Dukic. Although his studies are very much focused on classical music, Antonio is also experienced in a wide range of other styles as an electric guitarist and mandolin player and continues his membership of the “SpaceShip” contemporary music ensemble.

Guido Petter Scur

Main Subject

Flute

Supervisor

Kate Clark

Title of Research

A holistic approach to flute vibrato

Research Question

Is vibrato an expressive device or an intrinsic part of a flute sound?

Summary of Research

This research aims to explore one of the most controversial topics in flute playing: vibrato. For centuries, this subject has been the source of frequent disagreements, with unforgiving diatribes at one side and fervent supporters at the other. The nature of these disputes is not always clear and one often gets tangled up in their semantic chaos. As an example, Paul Taffanel (1844-1908) stated in his *Méthode* that 'vibrato is an artifice used by inferior musicians'. It is difficult to understand what exactly he meant by that remark when the recordings of his pupils clearly show a predilection for that sort of tone quality. An integrated approach to tone production and body awareness is employed to investigate this matter. Chapter I provides a historical and stylistic frame of reference; Chapter II is dedicated to breathing; Chapter III introduces a technical device for tone production that relies on the propositions put forth in the previous chapters. The ultimate goal of this research is to suggest ways of mastering the subjective qualities of flute playing through objective technical control.

Biography

Guido Petter Scur (1996) was born in Porto Alegre - Brazil. He had no formal education in music before moving to Europe in 2014. He is currently studying under the tutelage of Thies Roorda and has had masterclasses with William Bennett and Lorna McGhee, both in the Netherlands and England.

Joan Piles Rovira

Main Subject

Classical Percussion

Supervisor

Stefan Petrovic

Title of Research

Body language gesture and music: expressive body in percussion performance

Research Question

How might experimenting with the focus on disciplines, such as dance, improve my stage presence and connectivity with audiences as a solo percussionist?

Summary of Research

Through this research I wanted to find out how can I develop my body language in order to make more fluent and expressive performance, and try to improve communication with the audience, so that they understand and feel the musical work. The idea for this research came out of my lack of knowledge in the preparation of the interpretation of a musical piece, especially the role of the body on stage. This is the reason I started to see how other professionals outside of the field of music could help me improve that step. For this reason, I worked together with the contemporary dance teacher Jérôme Meyer. To develop the research, I used the piece *Temazcal* from Javier Alvarez as a case study. This piece has been the anchor point that allowed the research to be more focused. *Temazcal* is inspired by the ancient rituals from Central América, and we worked to adapt my movements to the idea of the piece. My research focused on working on and developing physical and expressive tools that allows me to transmit the idea of the musical piece through my body movements and gestures. This research includes an analysis of two recordings from different periods (before and after working with the dancer) as well as the coached sessions. I took notes and recordings in order to document the process. This has been an interesting process from which I learned a lot, and I think that the approach that I explored can be useful for other musicians.

Biography

Joan Piles is a young musician born in 1997 in Benifaió (València). He graduated in 2019 from the Joaquín Rodrigo Conservatory in València. Nowadays, he is finishing his Masters in Classical percussion in the Royal Conservatoire in The Hague. He has been combining teaching and performance since 2015. He has been and continues to collaborate with orchestras such as the Residentie Orkest and The Radio Philharmonic Orchestra of the Netherlands.

Michelle Pritchard

Main Subject

Viola

Supervisor

Emlyn Stam

Title of Research

Emergence Out of the 'Engine Room'- A Collaborative Approach

Research Question

What are the roles and responsibilities of the classical violist when collaborating with living composers?

Summary of Research

The late Nineteenth Century saw the emergence of the viola from the 'engine room' of the orchestra to a solo instrument in its own right, due to champions such as English violist Lionel Tertis. The viola's rising status paved the way for collaborations between violists and composers, resulting in an expansion of a relatively limited repertoire and placing higher demands on the performer. Through theoretical and practical based research, I identify the roles and responsibilities of the classical violist when collaborating with living composers. At the centre of my practical investigations were collaborations with four composers in the realisation of new works and exploration of pre-existing works by three composers, as part of a cross-departmental/cross-cultural collaboration. These collaborations highlight the importance of a high level of musicianship and an ability to communicate with and without the instrument. Artistic and intellectual exchange through open communication results in mutually beneficial outcomes and a deeper connection with the music. Additionally, these collaborations reveal that the viola is still emerging as a solo instrument, needing further experimentation and exploration. The final aspect of my research is the curation of a lecture-recital series showcasing these new compositions, anchored with works from the standard and lesser-known repertoire. The future aim is to perform and record these new works in order to reach a wider audience.

Biography

Michelle Pritchard is an Australian violist, violinist and pedagogue, studying her Master in Classical Music (Viola) with Ásdís Valdímarsdóttir at The Royal Conservatoire, The Hague. In Australia, Michelle studied with Alex Todicescu, Sydney Conservatorium. Later with Jeremy Williams, obtaining an Associate of Music Diploma with Distinction, and a Graduate Diploma of Professional Music Performance Practice through the University of Tasmania. Specialising in chamber music, Michelle established a concert series in Sydney. She has toured Europe as recitalist and as a member of the Hourglass Ensemble. Additionally, she founded 'Eisteddfod on the Mountain' in the regional area north of Sydney.

Inês Ribeiro Lopes

Main Subject

Piano

Supervisor

Heloisa Amaral

Title of Research

Avec Picasso, ce matin - creation, re-creation and subversion processes

Research Question

How can an experimental approach to musical notation affect the role of the musical work?

Summary of Research

The current music scene is manifold in its means of expression. As music becomes more diverse and embraces other art forms it makes room for a new type of performers to flourish. My academic path, comprising jazz theory lessons and an incomplete bachelor's in composition beyond my classical piano studies, gave me the opportunity to develop a set of artistic skills that go beyond the standard performer curriculum. I saw in this artistic research the perfect chance to apply this knowledge. In my work I explore three distinct approaches to a specific piece of music: Constança Capdeville's *Avec Picasso, ce matin...* (1984), starting from a more traditional analysis and progressively diverging from this path towards a subversive approach inspired by the concept of anamorphosis. Capdeville's score is essentially an open work with a set of guiding instructions. However, the lack of documentation, clear instructions and reliable sources concerning the piece made the notated score more ambiguous than expected. This possible setback in its reconstruction turned out to be the perfect context to put my expertise to the test. While dabbling with Capdeville's score I resorted to experimental processes, to my experience with composition, my transcription and editing skills, archive work and the use of different media in contemporary performance practice. I approached the score as a "script" rather than a "text" (Cook, Nicholas). In this research the score is no longer an end in itself, but rather an excuse towards the development of a musical project larger than it.

Biography

Born in 1995, Inês Lopes is a Portuguese pianist and performer. She is an avid student of contemporary music and creation with a particular interest for experimental practices, transdisciplinarity, unusual instruments and music for piano and electronics. Inês studied in Porto, Portugal, first at Porto's Music Conservatory with the teacher Eduardo Resende and later at Porto's School of Music and Performing Arts (ESMAE) where she completed both a bachelor's and a master's in piano in the class of Madalena Soveral. She's currently on the second year of the master in Classical Music, studying with the teacher Ellen Corver.

Abigail Rowland

Main Subject

Classical Trumpet

Supervisor

Kathryn Cok

Title of Research

Orchestral brass stereotypes: their roles in a musical and social context

Research Question

What are the orchestral brass stereotypes and how do they appear in musical and social contexts?

Summary of Research

Stereotypes exist in every facet of life, and the orchestra world is no exception. While previous research has shown distinctive perceptions of musicians in the brass section versus other sections of the orchestra, my own investigation discovers the unique differences in stereotypes between each brass instrument aside from some general overlap of traits. Origins of these stereotypes are explained by several factors: the historical function of each brass instrument, the development of their roles in orchestral music throughout history, interactions between the brass section in both a musical and social context, instrument selection, and gender inequality. Interviews were conducted with four professional brass musicians with a diversity of backgrounds and experience in order to get a better sense of their personal perceptions of the aforementioned factors, and how their personalities may or may not connect with the stereotypes.

Biography

Abigail Rowland is a British-Chinese trumpet player based in The Netherlands. She regularly plays with orchestras and chamber ensembles, appearing with the Dutch National Ballet Orkest, Residentie Orkest, Nederlands Kamerorkest, and as cornetist with the European Brass Septet. She has also been a member of several summer orchestras, including the Eastern Music Festival, Hong Kong Festival Orchestra, Brevard Music Center, and Nederlands Symfonie Project. Abigail holds a bachelor degree in Trumpet Performance from Lynn Conservatory in Florida and is currently pursuing her Master's degree in Classical Trumpet at the Royal Conservatoire The Hague.

Giangiaco Sala

Main Subject

Bassoon

Supervisor

Wouter Verschuren

Title of Research

The Appearance of the Sound

Research Question

Is it possible to visualize the vibration of a reed? And how does the sound change depending on the vibration?

Summary of Research

Luthiers throughout the centuries have always tried to adapt and improve the characteristics of the instrument to the needs of the musicians of their time. I myself, as a bassoonist, am also a luthier of my own reeds and in their construction I try to help my musical needs as much as possible. It was in trying to improve the characteristics of my reeds that I felt the need to know better how they work. I wanted to understand how my work on a reed was going to affect its functioning and consequently the sound generated. So I decided I wanted to watch a reed vibrating and study the sound generated. From these results I then look for the relationships that connect them and repeat the experiment on different reeds to see any similarities and differences. I artificially recreated the same conditions of a bassoonist mouth with a pressurized box to be able to film the reed vibrating and study how it behaves. In this presentation I'll bring you my adventure from the idea to the practical results with all the failures and succeed that I encountered. Every step revealed something new about the fascinating process of creating the sound of the bassoon.

Biography

Passionate to the bassoon I attended the Guido Cantelli Conservatory in Novara with Diego Chenna where I got my Bachelor's degree. I then obtained my first Master's degree at the Hochschule der Kunste Bern with Daniele Galaverna. I am currently studying in The Hague in the class of Bram van Sambeek. In these years I have had many opportunities to play in different orchestras. Among them the Orchestra da Camera "Polledro" and the Mediterranean Youth Orchestra. In addition to playing the bassoon, I actively dedicated myself to the construction of reeds.

Clara San José Casajús

Main Subject

Classical cello

Supervisor

Caroline Kang

Title of Research

A Cellist's Journey across Old-time Music

Research Question

How can my classical cello playing be benefited by playing Old-time music?

Summary of Research

There is a lot of benefits classical musicians can get from playing and learning other genres of music than from the one they are used to. In this research, I talk about the differences in learning, playing, teaching and performing between classical music and Old-time music. What tools can I get from this folk style that classical music has not brought me? Can I apply them to my classical cello playing? I started getting to know the origins of Old-time: its roots and development in America. Then, focused on the way of learning and teaching. For that, I interviewed some American people that has experience playing classical and Old-time. After watching many videos, playing and asking, I could create a table comparing both styles, which led me to create another table about technique in old time music. The outcome was a method for anyone who want to learn how to play in style, with videos of me playing some exercises and with examples in some original tunes. In the end, I transcribed some fiddle tunes to cello, for every cellist who wants to give it a try. It has been very inspiring and good for my cello playing to get to know Old-time. I encourage everyone who wants to try, because taking different approaches will widen your playing, no matter what style.

Biography

Clara was born in 1996 in a small village in the mountains of Madrid, Spain. She started studying cello at the age of five and moved around until finding her home in The Hague. She has been studying in the Royal Conservatoire of The Hague for almost five years now, under the guidance of Lucia Swarts. She has collaborated with orchestras and chamber music groups from different countries and found herself enjoying not just playing classical cello but also singing, playing the piano and learning folk music.

Javier Sánchez Castillo

Main Subject

Bassoon

Supervisor

Wouter Verschuren

Title of Research

Johann Melchior Molter: Mastery and creativity

Research Question

Which instrument did Molter play? In which stylistic period can we place him? Who was the concerto written for? Do we know if there is another bassoon concerto written?

Summary of Research

Among young musicians there is not much motivation to "go outside the box". We are so used to seeing from a young age the same books and the same typical pieces. All this just to get in front of a jury and play the same passages that we started to study since we were 12 years old. But it is inevitable that a hurricane of questions sweeps through your head when you see that a composer from the 18th century you didn't know wrote a concerto for your instrument. Which instrument did the composer play? In which stylistic period can we place him? Who was the concerto written for? Do we know if there is another concerto for my instrument? This is what my research is about, to study the life as well as the bassoon concertos of the German composer Johann Melchior Molter, born in Karlsruhe in 1696, unknown to me until a year ago. He was chapel master in Karlsruhe, he travelled around the cultural centres of Europe, which gave him a unique and varied style that is present in all his works.

Biography

Born in Jaén, he began his music studies at the age of 12 at the Conservatorio María de Molina in Úbeda. In 2020 he finished his studies at the Conservatorio Superior de Castilla y León with Professor Álvaro Prieto. He is passionate about early music. He is currently studying a Master's degree in bassoon at the Royal Conservatoire in The Hague with Professor Bram van Sambeek, combined with baroque bassoon studies.

Nuno Jose Silveira Teixeira

Main Subject

Classical Trombone

Supervisor

Pete Saunders

Title of Research

Wechselposaune

Research Question

What a Wechelposaunist has to deal with to execute professional-grade performances on both instruments?

Summary of Research

In recent history, many large orchestras have created positions for Wechselposaune (playing both Tenor and Bass trombone). Because of the challenges such as: Airflow, Embouchure, Tuning and increased practice time, and that there is not much literature concerning these problems, this research sheds light on the subject. The author started four years ago to combine playing both tenor and bass trombone and has documented his progress through a journal. Included here are his findings and strategies created to help with the issues: history of the trombone, interviews with professionals who hold these positions, his learning path, and exercises and solutions that have been found. Through this method of investigation, the author has collected helpful learning material that redesigned his approach regarding the practice of tenor and bass trombone, in a more sensitive and positive way.

Biography

Nuno started his musical career at the age of 13. In 2013 he joined the academy of music Costa Cabral in the class of Gonçalo Dias. Since 2016, he has been a student of the trombone class at Royal Conservatoire in the class of Sebastian Kemner, Timothy Dowling and Ben Van Dijk. During his studies in the Netherlands he had the opportunity to be part of several orchestra projects such as; "Stockhausen" by Conductor Christian Karlsen, Trombonist at Netherlands Philharmonic Orchestra. He has had masterclasses with international trombones such as, Wim Becu, Ian Bousfield, Jorgen Van Rijen, Remko de Jager, Marke Boonstra, Jeffrey Kant, Marijn Migchielsen and Daniel Quiles Cascant. Currently he is an academician at Residentie Orkest, second year master's degree finalist and reserve trombonist in EUYO.

Daive Simionato

Main Subject

Clarinet

Supervisor

Pete Saunders

Title of Research

From classicism to romanticism: The art of clarinet in chamber music

Research Question

How can the Mozart clarinet quintet and the Brahms clarinet quintet be compared in an intelligible and coherent manner in regard to clarinet performance practice?

Summary of Research

At the beginning of the master, Davide asked himself a question: How can the Mozart clarinet quintet and the Brahms clarinet quintet be compared in an intelligible and coherent manner regarding clarinet performance practice? And it is precisely from here that Davide's research started. Through some books (including *The Clarinet in the Classical Period* and *Notes for Clarinetist - A Guide to the Repertoire* by Albert R. Rice, and "Brahms Clarinet Quintet" by Colin Lawson) and interviews with teachers, he was able to compare the differences between the Mozart quintet and the Brahms quintet. By studying these sources and going deeper into these topics, Davide has come to understand the differences in the quality of the sound, the kind of articulation, the quality of legato that a clarinetist must have to play these two quintets. One of the biggest differences between these two periods was the type of instrument: the classical instrument had few keys (it was more difficult technically) and had a simple open sound. Instead, after a century the romantic instrument was innovative because it was equipped with many more keys (therefore it exalted the virtuosity of the clarinetist) and many sound colours could be obtained. As well as covering these areas, the paper also discusses some general distinctions between the Classical and Romantic periods.

Biography

Daive Simionato graduated in Clarinet with 10 cum laude and honourable mention at the Conservatory of Trento (F.A. Bonporti) under the guidance of M. Lorenzo Guzzoni. He was awarded in various competitions, including: Second Prize in the "Diapason d'Oro" competition of Pordenone (Italy), Second Prize in the Musile di Piave (Italy) "Musica Insieme" competition and Second Prize in the "Città di Palmanova" competition (Italy). In 2021 He was selected for the Orchestre des Jeunes de la Méditerranée (MJO). In 2020 and 2021, he was selected by the "AskoSchönberg Ensemble" and the "New European Ensemble" for the Ensemble Academy at the the Royal Conservatoire in The Hague where he is completing his Master of Music.

Francesco Siri

Main Subject

Classical Trumpet

Supervisor

Bastiaan van der Waals

Title of Research

Flow, The Optimal Experience

Research Question

How can I be in flow during my daily practice and increasingly also during my performances?

Summary of Research

In this research I would like to investigate the psychological aspect related to the practice of a musical instrument, going deeper into the experience of the flow state that the musician can live intensely. It is a state of mind of complete absorption in what one is doing. The process started by reading and informing myself as much as possible through books, articles, and personal experience. Based on these I created a strategy of work and exercises that would help me to be more focused and inside the music both in my studies and especially in my performances. I prepared two questionnaires to be filled in after the performances to check whether the strategy I had been using over the last few months was helping me to achieve my goal or not.

- 1) Personal Questionnaire
- 2) Group of critical friends

To check whether the strategy I had been using over the last few months was helping me to achieve my goal or not. From the results of the two questionnaires until now, I can deduce the most effective and useful aspects of the strategy I implemented. It is also interesting to see how the suggestions of critical friends are similar to the "criticism" I made myself in the personal questionnaire. Over the last few weeks while analysing my latest performances and the results of the questionnaires, I have realised an increase in pleasure in playing and concentration on the task to do, which was not always present before I started this work.

Biography

Francesco Siri is 25 years old and was born and raised in Cremona, a beautiful city in Lombardy (northern Italy). He approached the study of music, and later the trumpet, thanks to his uncle, a great clarinet player who died when he was only 3 years old, and he was lucky enough to meet some people and professors. They determined his decisions in an important way during his journey. A path that unexpectedly led him to the Netherlands, where he is now completing his master's degree in classical trumpet.

Diederik Smulders

Main Subject

Cello

Supervisor

Karst de Jong

Title of Research

Using Kandinsky Paintings As Graphic Scores

Research Question

In what ways can paintings by Wassily Kandinsky be used, in a structured and well-informed way, as graphic scores for string instrumentalists?

Summary of Research

The purpose and/or the initial attempt of this research is to develop a striking way to translate paintings by Wassily Kandinsky into a structured free improvisation on a string instrument. This research focuses on two paintings by the Russian artist, 'Eight Times' and 'Green Emptiness'. Before delving into Kandinsky's theories on colours and shapes, I recorded a video for each of the two works of art in which I played out my own ideas and assumptions on my cello. Afterwards I dissected all the different elements (shapes and colours) that appear in the paintings and studied Kandinsky's theories about them. Based on my findings, I linked a way of playing to each of these elements. Lastly, I made a new recording for both works of art which I compared with the first recordings. So, in this research you can read about how I, by researching Kandinsky's theories, found ways to play and to translate his paintings, in the most accurate way, into a fitting sound world.

Biography

Diederik Smulders is a classically trained cellist. Besides playing the well-known repertoire, he is also very interested in playing new music. For instance, he likes improvising and looking for interesting collaborations with other disciplines. He enjoys doing this in orchestras, ensembles and solo performances.

Ania Szafranec

Main Subject

Classical violin

Supervisor

Emlyn Stam

Title of Research

Karol Szymanowski and Polish folklore. Knowledge of Podhale folk music and its use to inform performances of Harnasie as well as other violin pieces from his nationalistic period

Research Question

How can knowledge of Podhale folklore and Szymanowski's compositional style inform the performance of Harnasie and other pieces for violin from his nationalistic period?

Summary of Research

In this exposition I present my research which consists of a few elements. Firstly, to get acquainted with the composer - Karol Szymanowski and focus on his Nationalistic period. While exploring Podhale folklore and understanding its main characteristics, I did analyze the way Szymanowski uses this particular folklore in his pieces. Then, the focus goes to Szymanowski's most important work of the period - ballet Harnasie and its composition with the violin transcription. To discover whether the folk citations used in his pieces are just a copy of original melodies or inspiration and how do they connect with each other? A significant and most important part of my research is finding out how the knowledge gained through this process can improve and enrich the performance of Szymanowski's violin music. In short my conclusions are as follows. Folkloristic parts should be treated as original Highlanders would play it. Therefore, violinists need to get some sound simplicity such as no vibrato or playing in the first position. On the other hand, the lyrical parts are very contrasting. Szymanowski was inspired by singers and the way his dear violinist friend Paweł Kochoński played. Therefore, the lyrical parts can be compared to the human voice, with a sweet romantic sound, continuous vibrato and a natural voice like breathing in the phrases.

Biography

Ania Szafranec was born on 19th of June in 1997 in Warsaw, Poland. Her adventure with violin started at the age of 7 when she began her education at the Karol Szymanowski State Music School in Warsaw. Since 2016 Ania has been a student of Theodora Geraets at Koninklijk Conservatorium in The Hague. During that period she explored the experimental side of music and took part in many contemporary performances. In addition, Ania finds herself very comfortable making music with other people. She has been part of the Trio Duende and a member of the NJO orchestra since 2018.

Xavier Tan Wen Cong

Main Subject

Classical Horn

Supervisor

Susan Williams, Pete Saunders

Title of Research

OPTIMAL PRACTISING: An Autonomous Journey of Exploring Enhanced Expectancies and External Focus

Research Question

How can the ideas of the OPTIMAL theory of motor learning inform my own practice? and how can I use the OPTIMAL theory of motor learning to inform other musicians in their practice?

Summary of Research

While exploring ways to improve practice methods and reduce stage anxiety, the researcher came across the OPTIMAL (Optimising Performance through Intrinsic Motivation and Attention for Learning) theory of motor learning while reading William's 2019 research on "Finding Focus". The theory was proposed by Wulf and Lewthwaite (2016) to utilise motivation and attentional focus in improving performance. Through a thorough theoretical review of the theory, other relevant studies, and attending workshops and courses, the researcher discovered better approaches and methods to practising for himself, enhancing his quality of practice and promoting personal growth. By developing and applying an informed method to a group of 13 musicians from the Royal Conservatory of the Hague, this research also investigated the impact of the OPTIMAL theory on the practice of other musicians through a three-week intervention. The goal-coupling action from enhanced expectancies, autonomy, and external focus was found to bring about greater practice quality. The data obtained from the intervention and a retention test also revealed enhanced levels of organisation, objectiveness, mindfulness, and confidence during practice. However, some found themselves more anxious in the process. The intervention highlighted a need for more resources, as well as safe spaces to discuss practice and performance in Conservatoires. This research hopes that the findings bring about more awareness, acts as a source of information, and encourage more open discussions on the way musicians practice and perform, as more attention could be given to this in the way we shape music education.

Biography

Singaporean hornist Xavier Tan Wen Cong was primarily self-taught until the age of 21, where he started his formal music education in the Yong Siew Toh Conservatory of Music. He is currently pursuing his masters degree at the Royal Conservatoire of the Hague. Minor in the natural horn, he is occasionally seen in early music projects of the school. Xavier has been teaching actively since 2014.

Stef Van Vynckt

Main Subject

Harp

Supervisor

Renee Jonker

Title of Research

How the degree to which instrumentalist and composer work together affects the compositional process, the composition and the final performance

Research Question

How does collaboration between instrumentalist and composer contribute to the performance?

Summary of Research

This research focuses on the compositional process from the point of view of the performer. It examines the concept of collaboration and the extent to which collaborations with composers have an effect on the composition and subsequent performance. More specifically: how do compositions in which you, as an instrumentalist, were involved during the composition process compare to compositions where this was not the case? How does the relationship with the composer contribute to the final performance? The research takes a look at compositions for harp specifically; in a historical context, as well as practice-based.

Biography

Stef Van Vynckt is currently studying at the Royal Conservatoire of The Hague in the class of Sylvain Blassel. In addition he is pursuing a postgraduate Chamber Music at the Royal Conservatory of Brussels. He previously obtained a Master's Degree in Ghent under the guidance of Arielle Valibouse. Stef specializes in contemporary music, working closely with leading composers. He founded the Extended Music Collective and premiered several pieces by composers from all over the world, including Dai Fujikura, Maja Bosnic, Vache Sharafyan and Frank Nuyts. In 2022, he will premiere works by Lise Morrison, Renée Vos, Siebe Thijs et al.

Jorge Vela-Hurtado Sánchez

Main Subject

Bassoon

Supervisor

Andrew Wright

Title of Research

Slurring on Bassoon

Research Question

When playing slurs on the bassoon, what makes a good legato, and how can this technique be developed in practice?

Summary of Research

When we talk about playing legato on a wind instrument, it may seem simple because it seems that you just keep on blowing while moving your fingers, but in fact, legato on bassoon requires great skill and knowledge. This leads us to ask the following questions: How does the meaning of this articulation change over different historical periods? And, when playing legato on the bassoon, what makes it good and how can this technique be developed in practice? This research is divided into two parts. The first part aims to clarify the relationship between slur and legato and how it should be executed, as well as documenting historical information and analysing treatises from different periods. The second part has a practical focus, where different factors that can intervene when executing a good legato are studied through experimentation and reflection. In this part, fragments of different works are used to locate different problems and study how to solve them. The goal of this research is to develop my mastery over music in general, especially during the theoretical-practical approach of this research. Also, it has helped me to have a better understanding of the use of articulation, as well as being more aware of how to approach and locate problems, and thus analyse them and find the most optimal solutions using different methods and at the same time see which one is the most convenient and which one works best for me personally.

Biography

Jorge was born in 1997 in Albacete, Spain. He began studying the bassoon in his hometown at the age of 9, until he moved to Salamanca to study the bachelor's degree with Álvaro Prieto. Currently, he is doing his master's degree in The Hague with Professor Bram Van Sambeek. What characterises him as a musician is his interest in playing little-known bassoon repertoire and his versatility in different types of music.

Liucilė Vilimaitė

Main Subject

Classical Harp

Supervisor

Gerard Bouwhuis

Title of Research

Classical harp pieces as audio-visual works

Research Question

How can I bring well-known harp pieces into a new light by using video projections?

Summary of Research

The phenomenon of interdisciplinarity between music and visual art is slowly taking over the contemporary music scene. Audio-visual works can be encountered more and more these days, however that happens more rarely in the classical, especially harp music world. The author of the research is exploring the possibilities of using video projections together with classical harp pieces with the intention of enhancing the listener's experience and making harp music more approachable for new audiences that do not usually go to such concerts. The research exposition consists of two parts: in the first one some of the existing 20th and 21st centuries audio-visual works are being analysed with a deeper focus on the relation between the image and sound and how it is perceived by the spectator; while the second part describes the process and findings of a collaboration with three different video artists. In the end this collaboration results in three different video projections that are created for three known 20th century harp pieces: J. Cage's "In a Landscape", B. Britten's "Suite for harp op. 83" and L. Berio's "Sequenza no. II".

Biography

Liucilė U. Vilimaitė is a harpist and composer from Lithuania. In 2016 she graduated from Vilnius B. Dvarionas music school where she was studying harp and composition. The same year she entered the Royal Conservatoire of The Hague where she has obtained a Bachelor's degree in 2020. Currently Liucilė is continuing her Master studies at the Conservatoire in the classes of harpists Ernestine Stoop, Sylvain Blassel and composer Trevor Grahl. Liucilė is actively experimenting with different kinds of interdisciplinary performance formats and has a special interest in modern and contemporary music.

Hoàng Cuong Vũ

Main Subject

Classical Piano

Supervisor

Stefan Petrovic

Title of Research

Reminiscences of the Golden Age: Exploring historically inspired approaches to playing Liszt's Norma Fantasy

Research Question

What are the differences between the historical and modern approaches to interpreting Liszt's operatic fantasies?

Summary of Research

The research aims to explore and learn about historical performance practices and reach a deeper understanding of the interpretation of Franz Liszt's works, particularly his operatic fantasy *Réminiscences de Norma*. The research is presented in three parts. The first part is about the historical background of Liszt's operatic fantasies; that is the time when Liszt takes adaptation to the new piano and focuses on playing virtuosic music. I point out some textures that Liszt used to show his newly invented technique. The second part, which is the main part of the research, is based on three historical inputs: the music score, Liszt's instruction on playing his music in terms of pedagogy, and historical recordings of his pupils and Ferruccio Busoni, a pianist who followed Lisztian tradition. In this chapter, firstly, I investigate the meaning of 'hairpin', the musical notation in the score of Liszt's *Réminiscences de Norma*, which has the meaning related to the fluctuation of tempo. Secondly, by critical listening to some acoustic and piano-roll recordings of historical pianists in the late 19th and early 20th century playing Liszt's works, I examine and analyze some expressive devices that these pianists used to show the musical ideas and expression. These expressive devices are primarily tempo modification, and rhythmic alteration. In the last part, I incorporate these devices in practice and create performance as an outcome of the research.

Biography

Hoàng Cuong Vũ started his musical journey when he was 16. Born into a non-musical family, he soon discovered that, however, he had an endless passion for the piano. This led him to graduate with distinction from the Vietnam National Academy of Music, after which he came to The Netherlands to study at the Royal Conservatoire of The Hague, which helps him to pursue his dream of being a professional pianist. He is primarily interested in 19th-century repertoire, especially song transcriptions and operatic fantasies. Cuong is an active performer in the piano performing community. He has participated in performances as a soloist with Hanoi Philharmonic Orchestra and Ho Chi Minh City Symphony Orchestra in his country Vietnam.

Chun-Yin Wong (Michael)

Main Subject

Clarinet

Supervisor

Anna Scott

Title of Research

A Comparison of Approaches to Interpretation and Articulation in the First Movement of Mozart's Clarinet Concerto K622

Research Question

How would comparing different recorded interpretations contribute to my own articulation approach to an Urtext edition of the first movement of Mozart's Clarinet Concerto K622?

Summary of Research

Articulation approaches are an essential aspect in Mozart's concerto, and they are always a topic of discussion amongst clarinetists who are studying it. This exposition is a study of varied articulation approaches by carrying out comparisons and experiments concerning articulation in relation to technical security, the possibility of using varied articulations, and choice of articulation in relation to orchestral structure and harmony progression. I have compared recordings of the first movement by four clarinetists, each representing different times and styles: a 1956 recording by Benny Goodman with the Boston Symphony Orchestra conducted by Charles Munch, a 1990 recording by Sabine Meyer with the Staatskapelle Dresden conducted by Hans Vonk, a 2016 live performance played and led by Eric Hoeprich with the Orchestra of the Eighteenth Century, and a 2016 live performance played and led by Paul Meyer with the Omega Ensemble. All of these recordings and performances represent a different soloistic approach to the concerto, while the the orchestral accompaniment texture is also considered, with a focus on how both solo and accompaniment parts either coordinate with each other or feature the solo clarinet's line. Experimenting with these possibilities has led to a personal approach to interpretation and articulation in this well-known concerto.

Biography

Michael is a graduate of the Hong Kong Academy for Performing Arts and currently studying for a Master of Music at the Royal Conservatoire of The Hague. His principal teachers are Johnny Fong, Andrew Simon, and Rick Huls. Michael played with the Hong Kong Philharmonic, Hong Kong Sinfonietta, Macao Orchestra, and Guangzhou Symphony Orchestra as guest clarinet and bass clarinet player. He has also played in workshops conducted by Jaap van Zweden and Christoph Eschenbach. Michael participated in the Clarinet Soloist Course from the Soloist Academy with support from the Willem Mengelberg Fonds.

Stefan Woudenberg

Main Subject

Classical Clarinet

Supervisor

Wouter Verschuren

Title of Research

The revival of Ludovicus Mirandolle's manuscripts, works for clarinet and basset horn

Research Question

How do we bring back to life, the clarinet music of Ludovicus Mirandolle?

Summary of Research

With this research I hope to achieve, the revival of the forgotten clarinet works by the Dutch composer Ludovicus Mirandolle. Firstly, I will give an introduction to Ludovicus Mirandolle as a person. I want to give an overview of his life and his achievements with a specific focus on his work as a composer. Getting information from people who knew him, but also looking at other materials like magazines that mention him. Also, his own notebooks and agenda's have been a great source of information for this research as these were written down straight from the composer's hand. Secondly, getting the music to an audience has been the great focus during this research. I started by taken a closer look at the manuscripts of Ludovicus Mirandolle available at the Nederlands Muziek Instituut in The Hague. As only a few of his works have been published before, the rest of the manuscripts had to be digitalized and made into new editions. These new editions will be published and available for other clarinetists and chamber music ensembles including the clarinet. Thirdly, to bring the music by Ludovicus Mirandolle to the listeners, instead of only the players. A big recording project started in collaboration with the Royal Conservatoire of The Hague, and the Art of Sound Department, resulting in professional recordings of the music for clarinet/ bassethorn, with and without supporting instruments. These recordings will be published on online music platforms such as Spotify, Apple Music etc... Finally, as none of his music has been put in a catalogue before, and only Ludovicus Mirandolle himself had the knowledge of all the pieces that he wrote. The final part of this research will be the introduction of the Ludovicus Mirandolle Werken Catalogue (LMW).

Biography

Stefan Woudenberg (1998) is a master student at the Royal Conservatory of The Hague, at which he studies viola da gamba with Mieneke van der Velden, and clarinet with Olivier Patey.

Anna Marieke Zijlstra

Main Subject

Classical Oboe

Supervisor

Andrew Wright

Title of Research

OBOETRY – French poetry played in melody: A poetical & vocal approach to French 'mélodies' on oboe

Research Question

What influence can a poetical & vocal approach provide to the instrumental performance of French 'mélodies' from the turn of the 20th century on oboe?

Summary of Research

This interdisciplinary research presents a contextualization and musico-literary analysis of the French poem and art song "Colloque sentimental" from Paul Verlaine and Claude Debussy, followed by a full-fledged transcription of this 'mélodie' for English horn, expanding the existing repertoire for oboe (related instruments). In the annotation and interpretation of "Colloque sentimental", a poetical and vocal approach has been applied, aiming to communicate a deeper understanding of the 'poésie' and 'mélodie' for performance practices. The study and singing of the song resulted in an experimentation and reflection of playing the 'mélodie' on English horn, a process of musically translating the poetry into an instrumental transcription that takes into account the particularities and possibilities of the language and voice as well as these of the instrument in question, with the aim of providing useful material for fellow oboists and those who are interested. For example, it was demonstrated during the research process how the understanding of literary and vocal phrases enhances horizontal and legato phrasing on English horn. Consequently, an important challenge in this case consisted of writing the transcription in a feasible notation that would be playable for any oboist without prior knowledge of the French language and poetry, leading to a poetical and purposeful performance of the piece.

Biography

As a French and oboe teacher, oboist and singer, Anna Marieke Zijlstra (1995) combines her passions for language, music and teaching daily. In 2020 she graduated cum laude from Leiden University in French language and culture with her thesis "Les Voix si humaines de Cocteau et de Poulenc – une recherche musico-littéraire" (<https://hdl.handle.net/1887/3075298>) and has been teaching French diction to voice students at Codarts since 2019. As a master student she studies oboe with Jeroen Soors, takes English horn and voice lessons, teaches oboe at "Scholen in de Kunst" in Amersfoort and enjoys playing together in several (professional) ensembles and orchestras.

Natan Zlodre

Main Subject

Classical guitar

Supervisor

Emlyn Stam

Title of Research

Synesthesia in Classical Guitar Recital: An Approach to Programming

Research Question

How might synesthetic connections aid in programming and performance of classical music recital?

Summary of Research

This research contains relevant explanations of the phenomenon of synesthesia and the possibility of its application in classical music recital programming in order to give both the artist and audience different experience. The possibilities of classical guitar as a relatively young instrument are enormous and in search of a link that can connect all these possibilities in one unity, this work goes through inspiring and relevant artists who applied synesthesia in their work with the presentation of three personal recital projects/methods containing feedback from colleagues. Research is divided in three parts; First part (Synesthesia) serves as a preparation of the context and argumentation where the emphasis was on collecting relevant discoveries in several fields of art. Second part of the research (Trajectory of Classical Guitar: Timbre Development) as a center of attention has the timbre of a classical guitar argued through the words of maestro Andres Segovia and Professor Pavel Steidl. The third part and central part of the research describes the proposed approach and its application in practice (Recital Projects (Methods)). Two projects/methods arose from existing synaesthetic systems found in the literature; the first system used is an example of the sonority of the circle of fifths and its comparison with the color palette, the other system used belongs to Alexander Scriabin and is closely linked to synesthetic instrument called „Clavier a lumieres“. The last system used is my own which best describes the connections I see.

Biography

Natan Zlodre (1996) studied at the Art Academy in Split under prof. Goran Listeš where he received Special Rector award for the artistic achievements from the University of Split in academic year 2016/2017. Natan finished baccalaureate studies at the Academia Muzyczna im.I.J.Paderewskiego w Poznaniu under prof. Lukasz Kuropaczewski. He is currently finishing master studies under prof. Pavel Steidl at Royal Conservatoire in The Hague. Natan was awarded with an annual "Young Guitarist Prize" by Lions Clubs International (2014), he recently become Open Strings Berlin artist (2019), played solo debut with Croatian National Theatre Orchestra in Split (2020) and published debut album "Guitar Impressions" in collaboration with Orpheus Classical label (2020).

Jazz Department

Veronica Cimino
Aseo Friesacher
Vasileios Gkagkavouzis
ChakSeng Lam
Enrico Le Noci
Pietro Mirabassi
Daeyeon Shin

Veronica Cimino

Main Subject

Jazz Singing

Supervisor

Loes Rusch

Title of Research

Break the Ground: The Art of Playing 'Ex-Tempore' upon Music

Research Question

In which ways can the division technique from the XVII century be used as a creative tool in arrangements, compositions, and performances in contemporary songs?

Summary of Research

This paper explores the use of the division technique in contemporary improvisation, arranging and composition through an analysis of Christopher Simpson's treatise *The Division-Viol, or, The Art of Playing 'Ex tempore' upon a Ground* (1659), which codifies the principles of this technique that was largely used during the 17th century in England. According to Webster's New World Dictionary, improvising is "to compose, or simultaneously compose and perform, on the spur of the moment and without any preparation." Yet there is one constant factor in history: improvisation is always changing. From this position, the research aim is to probe the division technique as a valid possibility for trying out a new approach in the wider field of improvisation. The paper explores what could happen if we bring this kind of technique outside the confines of the baroque genre, becoming a new perspective for musicians, with different access to *modus operandi* from genres that were never expected to be so close. The analysis of early improvisation techniques offers new insights into contemporary music and diversifying improvisation practice. In light of this, after an overview of the technique, you will find experiments with its use in the creation of solos, in writing compositions and arrangements in different styles, putting down roots for its use in education. The result of this creative practice will be presented with written and audio/video documentation as well as live practical examples.

Biography

Veronica Cimino is a professional musician who has more than 10 years of experience playing violin in different genres and working with orchestras and ensembles. Graduated in Classical Violin and Disciplines of Art, Music and Theatre, is currently studying as a Jazz Vocalist in the Master Program at the Royal Conservatoire of The Hague and will soon be releasing an upcoming EP. Master graduate in Musicology, she also possesses knowledge and experience in music marketing. Conducting research on the 17th century division technique for its use as a creative tool in contemporary music.

Aseo Friesacher

Main Subject

Jazz Piano

Supervisor

Yvonne Smeets

Title of Research

The Incorporation of Traditional Japanese Music in Jazz

Research Question

How can I bring Japanese music into Jazz and create my own musical direction?

Summary of Research

In our globalised world we can notice a continuous development of cultural influences in Jazz music. This research is about how traditional Japanese music can be incorporated in Jazz, in terms of composing, arranging and improvising. It contains a brief summary of the development of Jazz in Japan, the history of traditional Japanese music and examples of Jazz artists such as Dave Brubeck or McCoy Tyner, who got inspired by Japanese music. I have investigated the most important elements of the music and found methods and ways of how to integrate those in Jazz. A large part of the exposition consists of an analysis of Japanese pentatonic scales, how it can be harmonised and used for jazz improvisation. As a result of this research I have composed and arranged some pieces that are based on my findings and shown as examples in the research.

Biography

Aseo Friesacher is a pianist from Vienna, Austria born in 1996. He started to play the piano at the age of 6. After becoming a member of the Vienna Boy's Choir he got interested in Jazz. Aseo won the 1st prize of the Podium.Jazz Competition in Austria and was selected as a finalist for the Leiden Jazz Award 2021. The young pianist got the chance to play in prestigious venues such as the United Nations Vienna, Porgy & Bess and LantarenVenster. Currently Aseo is studying for a Master's degree in Jazz Piano at the Royal Conservatoire The Hague.

Vasileios Gkagkavouzis

Main Subject

Jazz Double Bass

Supervisor

Loes Rusch

Title of Research

Arranging for a small jazz Ensemble

Research Question

How can I arrange a small jazz ensemble?

Summary of Research

This paper explores new approaches to arrange for small jazz ensembles through an analysis of recorded material. It asks the question "How to arrange for a small ensemble?". The answer comes from the transcription analysis of 7 selected recordings, focusing on harmony, rhythm, instrumentation and form, as a strategy for creating arranging tools. Particularly, the product of this analysis is a small guide of all this information collected in a compact form derived from arrangement transcriptions. This package of compressed data is addressed not only to skilled arrangers but also to anyone with little experience. This research is focused on the piano trio. However, this guide is versatile and can provide valuable arranging material for any ensemble (from a piano trio to a big band). The data is collected, organized and listed in five main categories (harmony, rhythm, instrumentation, form) for easy access. Furthermore, a systematic method, a process on how to make use of the data in order to create a fresh arrangement, is explained thoroughly. The material of the research will be presented at the symposium as a lecture-recital.

Biography

Vasilis Gkagkavouzis was born in Thessaloniki, Greece. He studied electric bass and double bass at Philippos Nakas Conservatory, in Thessaloniki, Greece. In 2019 he graduated with a Bachelor's degree in Jazz Performance from the Prince Claus Conservatory in Groningen. He is currently following the Master's Program at the Jazz department of the Royal Conservatoire in The Hague.

ChakSeng Lam

Main Subject

Jazz Saxophone

Supervisor

Loes Rusch

Title of Research

The Mysterious Joe Henderson, Research of His Trio Period Performance

Research Question

What is Joe Henderson's improvisational approach when playing in the trio without the harmonic instrument? What can we learn from it to strengthen our improvisation?

Summary of Research

The purpose of this research is to gain insights into Henderson's approaches to improvisation in the trio format, and how his methods are influenced. Through the above analyses, this research reveals Henderson's method of improvisation as a kind of clarity, creativity, and originality. Henderson is not only good at making choices that exceed the prescribed harmony and beyond the traditional rhythmic framework, but he deliberately and consciously uses tension as an important aspect of the methods in each solo. At the same time, the degree of freedom in improvisation remains the most prominent aspect of his music. From the fact that he can start and end the phrase anywhere, one idea after another idea is presented without interruption, and that the overall sounding is all in controlled in terms of tension, he wanders freely in the sea of improvisation from the very beginning, and every step is expected and controlled. Through analysis, in terms of his style, linear or horizontal melody, etc, these ten methods are almost equally important for him. He is a master of phrasing, combining rhythm, melody, harmony, and from the depths of his own being to produce beautiful, brilliant, philosophical, and memorable phrases. The standards he played on this album have left so many lessons for the later generations. Just the ten aspects that I have summarized and analyzed have already added value to my playing, and I hope that you who are reading this research will have the same gain.

Biography

ChakSeng Lam is a jazz saxophonist and flutist, born and raised in Macao, China. He is the endorsed artist of the Japanese saxophone brand - Forestone. He graduated from the Royal Conservatoire of The Hague in the Netherlands with a Bachelor's degree in jazz saxophone performance and is currently in the second year of his Master's degree. Since 2017, he has been active in the major jazz festivals in cities in southern China. He plays in Europe, Southeast Asia, and China. Internationally, he has shared the stage with jazz masters such as Alex Sipiagin; Eric Alexander; Vincent Herring; Steve Thornton; etc.

Enrico Le Noci

Main Subject

Jazz Guitar

Supervisor

Jarmo Hoogendijk

Title of Research

Coming home - Playing with the Blues

Research Question

What are the elements of the blues that speak to me and how can I incorporate them in my music?

Summary of Research

The research question I wanted to address in this research work has literally been "what are the element of the blues that speak to me and how can I incorporate them in my music?" The methodology I adopted in this long work is rather mixed, as the process has been a stylistic analysis together with artistic practice of some elements of blues playing in my personal musical context. A huge part of it has been about taking apart all the small blocks that I wanted to bring out of the huge tradition of the blues and blues related music and that I wanted to develop. They have been developed and illustrated in their own unique way in each chapter. Some of them required a more theoretical analysis, some of them transcriptions and formal analysis, some of them a conceptual technical work on the instrument that I developed. A good part of the research finally formed an orientative self-educational method that I put together for myself in order to fully develop the material, and that can hopefully help whoever wants to learn more about this music. Another aspect of the research consisted in illustrating then my personal take and development, in my compositions and personal playing and where these elements took my music to, responding to the second part of the question "how can I incorporate them in my music".

Biography

Enrico picked up the guitar at the age of 13, studying the classical repertoire and rocking out Metallica and Led Zeppelin in his bedroom until he discovered two recordings by Django Reinhardt and Charlie Parker. He immediately fell in love with jazz but had to find it somewhere else, travelling towards the end of High School to Austin, TX, where he could find the blues, and a Big Band to start his experience with. After finding out that's what he wanted to do, he moved to Den Haag the Netherlands to study at the Royal Conservatoire, and hasn't stopped travelling ever since, back and forth from New York, Italy, Spain with friendship through music and a deep love for jazz as his motto.

He has toured and won many prizes as a leader and he's a very active musician internationally, with a fresh and soulful sound, compositionally inspired and true to the jazz tradition.

Pietro Mirabassi

Main Subject

Jazz Saxophone

Supervisor

Yvonne Smeets

Title of Research

My Jazz Nonet, Analysis and Creative Process of Medium Ensembles In Jazz

Research Question

How can I integrate the skills I learned from the study and analysis of recordings into my repertory of original arrangements and compositions for a Nonet?

Summary of Research

In this research, I study and analyze works of arrangers of different times and styles for medium ensembles (from octet to tentet). The main goal is to explore the potentialities of medium groups and to learn techniques through the analysis of scores and recordings. Medium ensembles in jazz haven't as much history and tradition as big bands and small combo's do; this makes them still a widely un-explored line-up that can lead to new sounds and ideas inside jazz idiom. I divided the arrangers I analyzed into three different categories: "Little Big Band", "Birth of the Cool", "Joe Lovano and Lee Konitz". The second part is intended to be more personal and focus on my own compositions/arrangements. The focus is on how I used the techniques learned in the analysis process I did in the first part, and how I adapted them for my band's arrangements.

Biography

Pietro Mirabassi is an Italian tenor saxophone player, born in Perugia in 1997. Pietro's interest in music grew at an early age. After studying privately for 10 years, he enrolled at Vicenza conservatory, in Italy, in 2016, where he studied with Pietro Tonolo. In Vicenza, Pietro started to work regularly in many bands and projects. He graduated and obtained his "Jazz Saxophone" bachelor's degree in 2020. He is currently studying for his master's degree under John Ruocco and Chris Cheek at the Royal Conservatoire of The Hague.

Daeyeon Shin

Main Subject

Jazz Piano

Supervisor

Loes Rusch

Title of Research

Analysis of Robert Glasper/Anomalie composition

Research Question

How can I incorporate Robert Glasper/Anomalie composing ideas in my way?

Summary of Research

The thesis title is "Analysis of Robert Glasper/Anomalie composition" and the research question is "How can I incorporate Robert Glasper/Anomalie composing ideas in my way?". Daeyeon Shin analyzed 2 different artists composing ideas and adapted in his own way afterwards. This research included this whole process and reader can get knowledge about R&B, Hip Hop music as well.

Biography

Daeyeon Shin is a composer and pianist who was born in Daejeon of South Korea. He began studying piano at the age of 16 and playing both classical and jazz. His music is based on Jazz and modern classical music and His project is performing actively throughout Europe nowadays.

Early Music Department

Matylda Adamus
Valeria Di Biase
Jonty Coy
Magdalena Anna Kasprzyk
Blanca Leticia Martin Muñoz
Leah Plave
Belén Sancho Zorrilla
Jasper Snow
Clara Sayaka S. Theodoro Ferreira
Sara Vicioso Usero
Caleb Wiebe
Sophia Witmer
Seung Gyun Yu
Galit Zadok

Matylda Adamus

Main Subject
Historical Cello

Supervisor
Caroline Kang

Title of Research
An Ode to Fear

Research Question
How to understand stage fright and perform at your best while stressed?

Summary of Research

One of the most difficult issues of a live performance is stage fright. As long as I remember, entering the stage and awareness of being judged was always an experience full of worry, trembling and often tears. Being sometimes extremely stressed during not even that important performances/auditions/exams, I have completely lost any logical explanation what is happening to me and why my shaking hands are destroying my musical work to such an extent. Any advice given by my teachers was making me even more confused and disappointed in myself. With this research exposition, I would like to explore different points of view of professional psychological researchers, extending the areas to the basic philosophical concepts of transcendence by Heidegger, and fear related definitions of Kierkegaard and Freud. I would like to create a profound explanation what exactly is stage fright which could lead me (and others) to the greater understanding of the complicated feeling of stage fright. Through the years of my musical education the question of stage fright was treated like something minor and the possible answers were often naïve and unhelpful (such as: "performance anxiety is the guilt of not practicing enough" or "believe in yourself") and most popular advices for coping strategies were not serious enough and they were not addressing the real cause of the disruption (such as: "try to focus on your task"). With my research I would like to show that the topic should be treated seriously and its complexity is often underestimated by music education institutions.

Biography

Matylda started to play piano at the age of 3 and cello at the age of 7. In 2016 she moved from Poland to Italy to study in the class of R. Trainini in Bolzano, there, she got interested in early music and started to attend different baroque courses. In 2018 she enrolled in the Conservatorio of Verona to the baroque cello class of C. Jones. During her stay in Italy she won prizes in chamber music competitions and scholarships (from Orchestra Montis Regalis and Theresia Orchestra). Since 2020 she is studying in The Hague in the baroque cello class of Lucia Swarts.

Valeria Di Biase

Main Subject

Harpsichord

Supervisor

Bert Mooiman

Title of Research

Villanella Napoletana: Historically informed practice of ensemble arrangements from Renaissance partbooks

Research Question

To what extent and how is it possible to increase and facilitate historically informed arrangements of Villanelle suitable for instrumental ensembles, starting from the original partbooks?

Summary of Research

The focus of this research is the Villanella Napoletana, a XVI century rustic part-song, with Neapolitan origins. Musically speaking, the Villanella is a three-voices composition, almost always note-against-note, with a simple melodic line without complex counterpoint, where traditional rules of composition were sometimes broken. The surviving Villanelle collections only include the three (or sometimes less) vocal partbooks, but several sources indicate as these songs used to be accompanied by instruments. For an ensemble, nowadays, it might not be easy to perform this music considering the lack of information about the accompaniment. The purpose of this research is creating an historically informed database with information and practical examples which could increase and facilitate the process of arranging or improvising songs belonging to this specific musical genre using vocal partbooks as a starting point. In order to achieve this, a detailed description of the musical genre and an analysis of a significant Villanelle collection has been carried on. This theoretical section has been enriched by interviews with experts of Renaissance music arrangements with the purpose of collecting information on their methodology and gaining knowledge from their experience. As a final result, Villanelle from partbooks have been arranged for ensemble; these arrangements show a practical application of the presented research.

Biography

Valeria Di Biase is an Italian harpsichordist and pianist. She began her musical studies at the age of 7 and obtained her piano master's degree at the age of 21. Afterwards she specialised as a piano accompanist. In 2017 she began her harpsichord studies. She moved to the Netherlands in 2019 to be part of its musical environment and she is currently completing her Master in harpsichord at the Royal Conservatoire of The Hague. Besides her musical studies, she graduated in Aerospace Engineering and she currently works as a postdoc researcher at the Delft University of Technology.

Jonty Coy

Main Subject

Early Music Traverso

Supervisor

Anna Scott

Title of Research

Encumbered with useless graces: Ornamentation and Aesthetics in 18th-century Scots Tunes Collections

Research Question

How can analysis of Italian collections of Scots Tunes inform the ways in which we perform and ascribe value to eighteenth-century Scottish music?

Summary of Research

Throughout the eighteenth century, a steady stream of Italian musicians travelled to Scotland, in search of artistic and commercial success. Inspired by the enterprise of their Scottish counterparts, many published collections of "Scots Tunes," such that by the end of the century a rich body of repertoire had emerged. Italians and Scots alike valued this repertoire for various reasons: for some, these tunes represented an idealised vision of pastoral simplicity; for others, a fossilised record of the music of past generations; for others still, these tunes were a vehicle for the expression of nationalistic sentiment. This repertoire presents a challenge to Early Music practitioners today, who must contend with the fact that this music has been transmitted through textual sources and oral tradition. To this end, many musicians engage with elements of Scottish Traditional performance practice – a practice that often diverges from, and is at times incompatible with, dominant understandings of eighteenth-century performance practice. I observe that this repertoire continues to be valued within a variety of aesthetic frameworks, which are themselves revealed, upheld, and reproduced through performance practice.

Biography

Australian traverso player Jonty Coy is a graduate of the UWA Conservatorium in Perth. He has received numerous scholarships and awards including the David Tunley Music Scholarship, the Lady Callaway Medal for Music, and the General Sir John Monash Postgraduate Scholarship. He has appeared as a soloist, orchestral musician and chamber musician with ensembles including Perth Symphony Orchestra, Fremantle Chamber Orchestra, and both the Australian and West Australian Youth Orchestras. Jonty has a keen interest in eighteenth-century historical performance practice, and was a founding member of the Perth-based baroque ensemble HIP Company in 2020.

Magdalena Anna Kasprzyk-Dobija

Main Subject

Viola da Gamba

Supervisor

Johannes Boer

Title of Research

Musikalische Gemüths-Ergötzung, oder Arien by Jakob Kremberg (Dresden, 1689): Edition and Commentary

Research Question

How can preparing a high-quality edition of an old print for voice and continuo with viola da gamba intabulations be useful for performers and researchers of the German music literature of the late 17th century?

Summary of Research

The research presents the *Musikalische Gemüths-Ergötzung, oder Arien* (RISM A/I, K 2009) by Jacob Kremberg - an old print published in 1689 in Dresden. The Kremberg's book contains 40 arias for voice and continuo/figured bass, with tablature for lute, angelica, viola da gamba and baroque guitar. Due to the complexity of the issues contained in Kremberg's collection, particular emphasis is placed on the viola da gamba part. This part alone can be treated as an independent intabulation of songs that can be performed solo on the instrument. The first part consists of a description of the source, biographical information on the composer, a methodological reflection and an example of an editorial commentary. The subject of tablature notation and the tunings used by Kremberg in the viola da gamba part is also discussed here. In the second part, which is a preview of the planned editing work, examples of editions of several songs are included. Moreover, the research presents some information discovered by the author which had not been investigated before, like identification of the authorship of some of the poems used by the composer as lyrics. The presented research is a preliminary phase of a larger project, which the author intends to continue in the coming years and which aims to publish the first complete modern edition of Kremberg's collection of arias.

Biography

Magdalena Kasprzyk-Dobija was born in Cracow. She obtained her Master's degree at The Academy of Music in Katowice, where she studied cello with Piotr Janosik. In 2016, Magdalena began studying viola da gamba at the Academy of Music in Wrocław with Kazimierz Pyzik. She is continuing her early music studies at The Royal Conservatoire in The Hague with Mienieke van der Velden and Lucia Swarts. Magdalena performed in Poland, Germany, France, the Netherlands, Italy, Czech Republic, Slovakia and Hungary and took part in world premieres of contemporary pieces. As a chamber music performer she took prize in international competitions.

Blanca Leticia Martin Muñoz

Main Subject

Baroque Cello

Supervisor

Maggie Urquhart

Title of Research

La Basse de Violon

Research Question

What was the basse de violon in the 17th century and beginning of the 18th century in France?

Summary of Research

Nowadays we can find a vast amount of information about the history of the cello. But what do we know about its larger ancestor? What was its purpose in the music scene in France in the 17th and 18th centuries? And why did it disappear? Little attention has been paid to the basse de violon, an instrument of great importance before the arrival of the cello. In my presentation, I will discuss these questions as well as other matters that concern the basse de violon, starting with what it is, going through its development, its role as a solo instrument and as the bass of ensembles, and finishing with the reasons for its decay and ultimately complete disappearance in France. Also, as part of my artistic presentation, I will illustrate my conclusions by using videos of my experimentations on a surviving basse de violon from 1715 and a cello from the 19th century.

Biography

Blanca Martin, born in Madrid, started her musical studies on cello when she was 11 years old under the tutelage of Amparo Más. After discovering that her true passion lay in the historical performance practice she continued her studies on baroque cello with Marco Ceccato. She is currently studying in the Koninklijke Conservatorium, Den Haag with Lucia Swarts and Maggie Urquhart, cello and 8' violone respectively, with whom she is learning how to perform many different kinds of bass instruments of the 17th and 18th century, utilizing authentic historical techniques as the basis for her playing approach.

Leah Plave

Main Subject

Baroque Cello
Supervisors
Anna Scott, Bernadatte Verhagen

Supervisor

Title of Research

Where are the Women? A study of the fortepiano as a tool to showcase HIP performances of women's compositions

Research Question

How can we as 21st century performers include compositions by women in early music concerts? What is the effectiveness of using the fortepiano and classical cello as tools to perform women's compositions from the late classical through romantic periods of music?

Summary of Research

At the onset of this research, I began by raising the point that women's compositions are mostly absent from current early music programs and performance life. I asked whether or not the fortepiano and cello might be suitable tools for the inclusion of repertoire written by women, given the vast lifespan of the fortepiano as a popular instrument and the versatility of a cello, which can be set up with many different kinds of strings (for example gut or steel) and played with bows of different periods (such as a baroque, classical, or modern bow.) With a large selection of women's compositions to choose from in the early and late romantic music period, I tested three composers- Louise Farrenc, Henriette Bosmans, and Clara Schumann- to see if their music could be expressed well with these instruments, as opposed to their modern alternatives (the modern cello and grand piano.) Our findings prove that the fortepiano and cello can be a suitable means for expressing this music, and just as much so as a modern piano and cello. The performance implications for these findings means that a concert which uses the fortepiano and cello and features baroque music could also easily feature late romantic works (such as those written by women.) Therefore, a concert with early music instruments need not exclude women composers.

Biography

Leah Plave is a versatile artist well at home with classical jazz, contemporary, and early music. As Artistic Director and cellist of the Montréal Music Collective, she programmed and performed works by excellent yet under-represented composers. She is a member of Z4 Piano Quartet and is a Lincoln Center Stage artist. Her debut album was praised "an absolute revelation" (Limelight) and brings to life the complete works for cello and piano by Henriette Bosmans.

Belén Sancho Zorrilla

Main Subject

Baroque violin/viola

Supervisor

Ellie Nimeroski

Title of Research

The Quinton, a historical look through the six Sonatinas by José Herrando

Research Question

What can I discover about the Quinton, what can I say about the peculiar collection of Sonatinas for Five-string Violin and Bass and who was José Herrando and his relevance as a violinist and composer, by exploring the socio-artistic context of the time in Spain?

Summary of Research

This research is about the Quinton in the XVIII century through the Six Sonatinas for Five-String Violin and Bass that José Herrando (1720-1763) composed. I will delve deeper into the history of this almost unknown instrument, about the way and the reasons why I found it and what I can say about its origins. In order to get there, I will talk about the relevance that José Herrando had as a violinist and composer, the years of his life in the socio-artistic context of the time in Spain, about the highlights of his work, the mystery of for which instrument this Sonatinas were composed in the end, and about his violin treatise "Arte y puntual explicación del modo de tocar el violin". I will also share my personal experience with the Quinton and the Sonatinas.

Biography

Belén Sancho Zorrilla is from Madrid, Spain. She started playing the violin when she was four years old with the violinist Mirjana Rancovich. Later, she made her training in classical violin with Hans Krakenberger, Elena Mikhailova and Sergei Teslya; and in baroque violin with Hiro Kurosaki and José Manuel Navarro, combining her studies with high school. I finished my bachelor in classical violin with an extraordinary prize in chamber music with string quartet, and my bachelor in baroque violin with honours in violin. Since I finished, I have been playing with several early music groups in Spain and in different projects.

Jasper Snow

Main Subject

Baroque Viola

Supervisor

Johannes Boer

Title of Research

Musical Monticello

Research Question

What is America's Classical tradition, and what does this mean musically? What are the origins of European musics in North America? What is valuable about understanding colonial North America; how best is this accomplished through a musical study? How may we be judicious in evaluating an unequal exchange?

Summary of Research

Thomas Jefferson's Monticello plantation is here used as a case-study examining classical music's foundations in the United States. Among other titles, Jefferson was a statesman, diplomat, slave master, and avid violinist. He is remembered as the principal author of the Declaration of Independence and third U.S. President. Early documentation suggests he was a gifted musician. Music played an important role in the courtship of his wife, Martha Skelton Wayles, a harpsichordist and singer. They parented six children, of which two daughters survived to adulthood. Both received substantial keyboard training and their eldest inherited her father's "taste and talent for music". Upon their mother's death in 1782, Thomas began a complicated relationship with his late wife's enslaved half sister, Sally Hemings. She became pregnant at sixteen and bore six of Jefferson's children, four of which survived to adulthood. While Jefferson's white daughters learned keyboard, two of his enslaved black sons were taught violin. It is likely that Jefferson himself taught them using the treatises of his expansive musical library, notably Geminani's "Art of Playing the Violin". A year after Jefferson's death, the two sons were given their freedom; the youngest's profession is listed as "musician" in the 1850 census; he is remembered as an "accomplished caller of dances". Thomas Jefferson and his family represent the kernels of America's musical traditions, and the way they have morphed in parallel with America itself. The musical ecosystem of Monticello plantation is a dynamic location to discuss colonial music's intersections with class, race, gender, and national identity.

Biography

Texan Viola player Jasper Snow has performed at Carnegie Hall, Lincoln Center, the Museum of Modern Art, Museu de Arte de São Paulo, Müpa Budapest, and on the collection instruments at the Smithsonian Institute and the Library of Congress. He was the string-quartet instructor at the High School for the Performing and Visual Arts in Houston, and is an alumnus of the Juilliard School, where he was a Kovner Fellow. He currently performs with Ensemble Jupiter. In addition to his instrumental work, Jasper is a committed visual-artist.

Clara Sayaka S. Theodoro Ferreira

Main Subject

Historical Violin/Viola

Supervisor

Inês de Avena Braga

Title of Research

Emperor's New Violin Consort

Research Question

Why were violin consorts so popular in the Habsburg court? How can one perform this repertoire and adapt it to the current musical scene?

Summary of Research

Violin consorts were an essential part of the musical life in the Habsburg court in the 17th century. Nowadays, its music is rarely performed and remains rather unknown by violinists and audiences. The goal of this research is not only to bring attention to this music, but also to bring light in some aspects of its performance and the problems one may face when trying to perform it. The research is divided in 3 parts: the first is a contextualization of the musical life of the 17th Vienna; the second is the about the history of the violin consort itself and some performance aspects of its practice such as instrumentation and style. The third part is a case study of a project done in June of 2021, under the restrictions of the pandemic of Covid-19. In this chapter I talk about the difficulties I faced, from instrumentation to concert venues, and the decisions I took when adaptation was needed.

Biography

Clara Sawada, born in São Paulo, Brazil, is a violinist/violist specialized in Early Music. She has a degree in baroque violin from the São Paulo State School of Music (EMESP) where she studied with Luis Otavio Santos. She performed in several countries in Europe and the Americas, and with several ensembles such as Das Neue Mannheimer Orchester, Musica Poetica, New Collegium Den Haag, and conductors such as Sigswald Kuijken, Ryo Terakado, Nicolau de Figueiredo, Peter van Heyghen, Jordi Savall and Malcolm Bilson. Clara also recorded 2 albums with the Juiz de Fora Baroque Orchestra, which premiered Mozart's Requiem with period instruments in Brazil. Currently she's finishing her Masters studies in The Royal Conservatoire of The Hague with Ryo Terakado.

Sara Vicioso Usero

Main Subject

Baroque Cello

Supervisor

Kate Clark

Title of Research

The cello in the musical aesthetic of the second half of the 18th century in Germany: The *Empfindsamkeit* in cello music by C.P.E. Bach

Research Question

How do we approach C. P. E. Bach's *Empfindsamkeit* from the cello and what characteristics of this style do we find in the second movement of his Cello Concerto in A major H. 439/ Wq. 172?

Summary of Research

This research has focused on the study of the *Empfindsamkeit* aesthetic, a German musical style that emerged during the second half of the 18th century and that would establish the first foundations of an early Romanticism. Being an aesthetic largely focused on works for harpsichord and flute, the focus of this research has been directed to deepen this musical style from the cello, giving a new perspective of study. For this purpose, the second movement of the Cello Concerto in A major Wq. 172 by C.P.E. Bach has been chosen as a case study, making a theoretical and practical analysis. This analysis has allowed us on the one hand to approach this aesthetic through this instrument and to reflect on what characteristics of this style we find in the selected piece and on the other hand it has served as a guide to find out if there is more cello repertoire within this aesthetic. The chosen format to present this work is through a Research exposition, in which I will not only the background of the musical aesthetic, but also I will explain my analysis and my personal experience studying this piece trying to approach as much as possible to the *Empfindsamkeit*.

Biography

Sara Vicioso Usero started studying baroque cello from a historical perspective with the cellist Maria Saturno. She finished her Bachelor studies in baroque cello at the Royal Conservatory of Madrid in 2019. She has taken part in several musical projects with *Ars Combinatoria*, *The Orchestre Français des Jeunes*, *La Capilla Real of Madrid*, and *Jeune Orchestre de l'Abbaye*. With my ensemble *Effimera*, we were finalist at the competition of "Juventudes Musicales de España" in 2019. Currently, while I am finishing my master at *Koninklijk Conservatorium in The Hague* with the cellist Lucia Swarts, I am a member of *Thersia Young Orchestra*.

Caleb Wiebe

Main Subject

Baroque Trumpet

Supervisor

Timothy Dowling, Geoffrey Burgess

Title of Research

The Rhetorical Trumpeter

Research Question

How can a rhetorical approach influence the teaching of the baroque trumpet?

Summary of Research

In this research exposition, I investigate how a rhetorical approach in an experimental setting can influence the teaching of the baroque trumpet. Music in the 17th and 18th centuries was composed in a rhetorical style and called on the performer to actively bring the composer's music to life. The sound-oriented and consistency-driven goals that today's modern orchestral trumpet players strive to attain often leads to a way of playing that differs from the musical expressivity that is required in the baroque trumpet repertoire. The aim of this research is to begin to build a bridge between the two approaches. The first part looks at the origin and meaning of rhetoric and explores how it can serve as inspiration when approaching repertoire of the baroque trumpet. The second part consists of a brief history of the trumpet during the 17th and 18th centuries; current practices of the modern orchestral trumpeter; and ways to connect the two. The third part provides a summary and analysis of a workshop series that I created and led for students at the Royal Conservatoire in The Hague that explores the relationship between text and music. This research provides insights for both baroque and modern trumpeters and teachers on how to increase musical expressivity in the baroque trumpet repertoire.

Biography

American trumpeter Caleb Wiebe has performed professionally with the International Chamber Orchestra of Puerto Rico, with organist Clara Gerdes at the Piccolo Spoleto Festival, and with members of the American Brass Quintet at the Aspen Music Festival. He has performed with various period instrument ensembles including *The Sebastians*, the *Philadelphia Bach Collegium*, with members of the *Orchestra of the Eighteenth Century*, and with the *Jeune Orchestre de l'Abbaye* and *Philippe Herreweghe* at the *Festival de Saintes*. While attending *Curtis Institute of Music*, he and his colleagues won first prize at the *National Trumpet Competition (USA)* in the trumpet ensemble division.

Sophia Witmer

Main Subject
Historical Cello

Supervisor
Caroline Kang

Title of Research

Playing concertos with Fortepiano accompaniment: a historical perspective

Research Question

What does history tell us about playing concertos with piano accompaniment?

Summary of Research

Whether it is historically accurate to play concertos with piano accompaniment, or it is only a modern solution/approach for playing concertos without an orchestra has been a thought I could not find an immediate answer, and a topic not much talked about. The aim of this research is to make playing concertos more approachable and accessible for Early Music performers. I have gathered proof of concerto piano accompaniments from the 19th Century such as manuscripts and 1st editions of piano reduction scores, reports on publications of concertos along with piano accompaniment scores, and stories of famous composers accompanying on piano. As well as gathering and documenting information as such, I also looked into the changes in the society and economy in the 19th Century, and how it had affected the daily lives of musicians and music lovers, as well as the productions of the publishers. With the information I have gathered I have come to learn that in the 19th Century piano played an important role in the lives of musicians and in households, which led many piano arrangements/reductions to be made. Having learned the economical background, and with the proofs I have found I can confidently say that concertos from the 19th Century may definitely be played with piano accompaniment.

Biography

Sophia is a half American/Korean cellist from Tokyo, Japan. She studied cello with Hidemi Suzuki in Japan, then moved to The Hague to study with Lucia Swarts. After finishing her Bachelor degree at the Royal Conservatoire, continued her studies in the program European Master of Early Music, and studied with Marek Stryncl in Brno, Czech Republic at the Janacek Academy. Sophia has much admiration for Romantic music performed on period instruments, and is passionate to pursue playing Romantic music as a historical cello player. Cellist of Theresia Orchestra since 2019, regularly performing with Alfredo Bernardini and Chiara Banchini.

Seung Gyun Yu

Main Subject
Harpsichord

Supervisor
Bart van Oort

Title of Research

The evolution of the toccatas in "Toccate e partite I&II" by G. Frescobaldi

Research Question

What evolutions could be discovered between the toccatas in Toccate e partite I and II?

Summary of Research

G. Frescobaldi published his toccata collection in 1615 and the second collection in 1627. My Research is about to discover what has been changed in the second book. They contain partites and some variations as well but I focused on only toccatas in the two books.

Biography

Seung Gyun Yu is a harpsichordist from Korea, who currently studies in the Netherlands.

Galit Zadok

Main Subject

Baroque Bassoon

Supervisor

Wouter Verschuren

Title of Research

Jazzing up the bass Line

Research Question

Where can we find a source of inspiration for altering the bassline?

Summary of Research

One could say that basso-continuo is the heart of baroque music, it occupies a central role in its performance practice. It consists of two important elements, the bassline and its harmonic realization. A common performance practice nowadays is to have at least one chordal instrument (such as harpsichord, organ or theorbo) who plays the harmonic realization together with the bassline and one melodic bass instrument (such as cello, bassoon or viola da gamba) which sticks only with the written bassline. The goal of this research is to explore and experiment with the idea of varying the bassline, and investigating the effects of using such variations on the music and the performance. This research consists of three parts. First the study of historical treatises which deals with basso-continuo, specifically with bass variations. The second part will focus on an in-depth analysis of two musical examples in order to determine a set of possibilities. Namely the second sonata by Jan Dismas Zelenka ZWV 181 and Arcangelo Corelli's op.1. These are interesting since they explicitly shows a coexistence of two bass parts. Thirdly, using the knowledge obtained in the previous steps in order to add bassline alterations on existed repertoire and study it's effects on the performance. I choose to have an exposition format of presentation since an important part of my research is the recording in which I demonstrate how can one vary a bassline. Therefore this type is more relevant to the presentation of my research.

Biography

Galit Zadok is a recorder and historical bassoon player based in The Netherlands. She holds two diplomas in recorder from The Jerusalem Academy of Music and Dance and from Conservatorium van Amsterdam. There she has obtained a diploma for historical bassoon. Currently she is following the masters programme at Royal Conservatoire The Hague. She has performed in various venues and festivals in Israel and Europe, worked with various musical directors as basso continuo player and as a soloist. Galit is the (co-)musical director of the early music ensembles we'N band and La Voz Humana.

Vocal Studies Department

Carolina Alves Luis

Sean Bell

Georgja Burashko

Alessandra Marangon

Shanice Skinner

Hanqing Zhou

Carolina Alves Luís

Main Subject

Classical Singing

Supervisor

Gerda van Zelm

Title of Research

From words to music – Engaging with text in contemporary music

Research Question

How does the interpretation of a text influence the performance of a piece?
How free am I as a singer without overruling the wishes of the composers towards their pieces?

Summary of Research

Contemporary music has been an essential part of my development and I have performed it regularly. An important part of this field is the chance to work with living composers, as much of the standard repertoire is from composers that are no longer alive. Being able to exchange ideas about the pieces offers new opportunities for musicians. As a singer, text is one of the most important aspects of the work required in order to perform a piece. The goal of this research was to explore the use of text and subtext by composers and see how it would affect my preparation and performance of a piece. To do so, I invited five composers to take part in my research by allowing me to use one of their compositions and taking part in an interview. At the same time, I kept a notebook where I wrote my initial thoughts about their pieces. While analyzing both sources I came to the conclusion that what the composer delivers is the score, and I, as a singer deliver the living music. In the score the performer has already all the information needed to bring the music to life and it is his or her own free interpretation of the text and subtext that will transform the music from paper to a message shared with the audience. The format of this research is a thesis.

Biography

Carolina Alves Luís (1992) is a Portuguese mezzo-soprano. She finished her bachelor in Choral Conducting and Music Education at Escola Superior de Música, Lisbon in 2015. Currently she is a student of Noa Frenkel at the Koninklijk Conservatorium in Den Haag. Carolina had the opportunity to take part in various projects such as De Materie by Andriessen and Hildegard Opera by Steven Kamperman. As a soloist some of her performances comprise singing the role of 3rd Lady in Mozart's opera The Magic Flute and Meg in DNOA's 2020 winter production Little Women by Mark Adamo.

Sean Bell

Main Subject

Early Music Singing

Supervisor

Inês de Avena Braga

Title of Research

No Joy in the Brilliance of Sunshine

Research Question

How can I create a stage performance combining and connecting my two sound worlds/style identities as a performer?

Summary of Research

In this research I have explored the creative development of a stage performance, combining operatic music by Handel with contemporary performance art. Through this I have explored how I can combine my duality as a performer: the early music singer and the contemporary performer and creator. This project and its connected research are a part of my artistic development as a musician, creator and performer, and the urge to explore this music and questions grew out of previous projects and ideas. I have created and developed my project through following a consequential progression of artistic choices, and through this space that has unfolded I have come to find an essential identity of myself as a performer and creator. By being honest towards myself through the critical reflection, I have been able to investigate my process, my preferences, inspirations and my distinct personal style. Through this I have been able to strengthen my artistic identity and the artistic tools I use, bringing forth a more complete performer.

Biography

Sean Bell is a countertenor and performance artist from Oslo. His studies centre mainly on chamber and sacred music and opera, yet also includes a focus on new ideas and methods of interpreting classical and contemporary repertoire. Through sonic imaginations and arrangements, he explores this repertoire in new ways. This has led him to a series of collaborations and solo performances on the border line between classical music and performance art. Bell also works with contemporary music and has premiered several pieces for countertenor. He is an active improviser, plays baroque guitar and engages in instrument building and music electronics.

Georgia Burashko

Main Subject

Early Music Voice

Supervisor

Inês d'Avena

Title of Research

Handel @ Home

Research Question

What can we learn about Handel through looking at his more intimate music?

Summary of Research

George Frideric Handel is remembered for his grand opera and great popularity in London, but his lesser known 'Neun Deutsche Arien' are smaller works tied to his homeland, Germany. Through an in depth look at these songs, I will explore a more intimate and personal side to this celebrity composer, suggesting an image of how they may have been enjoyed. Handel arrived in London for the first time in 1710 at the age of twenty-five. By 1723, the well established composer had leased the Brook Street house in which he spent the remainder of his life. An active socialite, Handel frequently attended house concerts where music was performed in a smaller setting. It was in these first twenty years of Handel's life in London where he wrote most of his chamber music. These works were intended for the salon settings of which he was so fond and were beneficial in growing his fame. House concerts became a sort of laboratory where he presented themes that he later adapted into larger, more public compositions. Written for poet and university friend Barthold Brockes, the Neun Deutsche Arien are scored for voice, continuo, and obligatto flute or violin. The songs, along with Brockes passion, are Handel's only works with German text: both are settings of Brockes writing. These domestic, German arias are songs of friendship that we can easily imagine being enjoyed in a candle-lit living room. They are special works from a time when Handel was not yet a household name.

Biography

Georgia Burashko is a mezzo-soprano based in Den Haag, Netherlands. Her recent operatic roles include Juno (Orphée aux Enfers), Tirinto (Imeneo), Zosha (Farewell Auschwitz), Cari Bayar (Lizée and Ivany's No Ones Safe), Dritte Dame (Die Zauberflöte), Nerone (Agrippina), and, Zerlina (Don Giovanni) in which she was praised for her 'heartfelt delivery, her luminous voice matching her radiant beauty' (Opera Canada). Georgia frequently sings with De Nederlandse Bachvereniging and Europäisches Hanse-Ensemble. She received her MMus from the University of Toronto Opera School and her BMus of vocal performance at McGill University. Burashko spent the 2018/19 year as a Rebanks Family Fellow at the Royal Conservatory of Music in Toronto and is currently completing a degree in early music at Koninklijk Conservatorium Den Haag.

Alessandra Marangon

Main Subject

Classical Singing

Supervisor

Gerda van Zelm

Title of Research

Shall we dance? Integrating bodywork and dance in singers' daily practice

Research Question

How can bodywork and dance help the singer's development in daily practice?

Summary of Research

In this exposition I elaborate over the benefits of integrating bodywork and dance in the singer's daily practice: these are in fact practical tools which can foster the students' implicit motor learning. This, according to the latest research, should lead them to master the refined motor skills required by the singing activity in an easier and more stress-resistant way. At the same time, I argue that learning singing through bodywork and dance becomes more effective under two important conditions: (I) that the the pupils are encouraged to practice singing simultaneously to the bodywork/dance movements in order to improve their internal sensory feedbacks (their proprioception), against the risk of practicing in an automatic pilot mode; (II) that they are provided not only with implicit practical knowledge but also with augmented feedback, which can also be delivered explicitly, so that they become autonomous while practicing. As a format of presentation of my research, I chose the exposition because it allowed me to include examples of visual augmented feedback (videos of physical "singing workouts") and other materials (lessons examples, surveys, interviews, videos of practice sessions and of their outcomes), accordingly to the practicality of the discussed topic.

Biography

Alessandra Marangon (1992) is an Italian soprano. She graduated in Opera Singing in her hometown of Padua and continued studying Classical Singing at the Royal Conservatoiiire of The Hague with the Dutch tenor Amand Hekkers. During her studies, she collaborated with multiple choirs and ensembles and participated to masterclasses and opera studios with Annunziata Lia Lantieri, Barbara Frittoli, Ramón Vargas, Mara Zampieri, Michael Chance, Gianmaria Aliverta and Floris Visser. She made her debut as Prima Conversa in Suor Angelica (Teatro Barbarigo, Padua) and as Annina in La Traviata (Conservatorio Benedetto Marcello, Venice).

Shanice Skinner

Main Subject

Classical Singing

Supervisor

Gerda van Zelm

Title of Research

Adding to the Narrative: Intersectional Feminist Critical Curatorial Practices in Classical Vocal Music Performance

Research Question

What is the impact on new audiences of diverse backgrounds experiencing classical music through an intersectional feminist curatorial framework?

Summary of Research

Diversity and inclusion within Western art music have been topics of recent interest and discussion. To create enduring results regarding this matter, there needs to be a commitment to in-depth study of practices that will produce visible change. I have examined the issue of neglected women of colour composers in classical music from an interdisciplinary standpoint, utilizing the methodologies of history and experimentation to form an “intersectional feminist critical curation” framework. I have researched texts outlining the history of women, race, their intersections, and their relation to classical music to present a detailed overview and understanding of canons, feminist movement, feminist musicology, and intersectional feminism, all to discover an effective way forward to achieve diversity in classical music, incorporating this acquired knowledge from various disciplines. My experiment is a digital performance project entitled “The Narrativity Sessions,” which features my proposed framework in action, being based on intersectional feminist issues fused with select critical curation strategies, including creating contexts, subjectivity, and shifting audience roles. The overarching goal of this research is to form novel artistic practices that can contribute to producing innovative performances while simultaneously advancing diversity and inclusion in the classical music sphere for audiences, performers, and composers alike.

Biography

Shanice Skinner is a Canadian mezzo-soprano from Nova Scotia, Canada. She graduated from Wilfrid Laurier University with an Honours Bachelor of Music in Vocal Performance in 2017 and an Opera Diploma in 2020. Some of Shanice's recent roles include Zerlina (Don Giovanni, Halifax Summer Opera Festival, 2018) and Rena “Bird” McLean in the world premiere of The Llandoverly Castle by Canadian composer Stephanie Martin (Opera Laurier, 2020). In August 2021, Shanice placed second in the Emerging Artists stream for voice at the 2021 FCMF National Music Festival of Canada. Shanice will complete her Master of Music in 2022.

Hanqing Zhou

Main Subject

Classical Singing

Supervisor

Gerda van Zelm

Title of Research

The relation of Verdi's operas and the development of western opera performing practice in China

Research Question

Does Verdi's opera influence the development of western opera performing practice in China? If it does, how?

Summary of Research

As long as I can remember, from a young childhood, I have always wanted to be a Verdi singer. It is undoubtful that Verdi opera plays an important role in the history of classical opera. Since 1949, and Verdi's operas have been playing a significant role in the development of the western classical opera market in China. During the past two decades, we can see increasingly numbers of Chinese classical singers who are showing up on the international opera stages. Having a closer look at those singers, it is striking that they often present themselves singing Verdi's music at a high level. This research aims to discover the relation between Verdi's operas and the development of the western classical opera performing practice in China. By reading articles and books, I tried to look for the reasons why Verdi's operas seem to be so widely appreciated by the Chinese Audience. I have also done interviews with seven professionally engaged and internationally well-known singers and directors. These interviews give me information from different perspectives that will be discussed in the research.

Biography

Hanqing Zhou is a Chinese Bass-Baritone. He obtained his classical singing bachelor's degree in Koninklijk Conservatorium, then he continued his study with Frans Fiselier in the same institution. He has performed numerous concerts in the major concert halls in the Netherlands and China, such as Amsterdam Concertgebouw, Leiden Gehoorzaal, Haarlem Gehoorzaal, Zuiderstrand Theater Den Haag, TivoliVredenburg Utrecht and so on. Recently he made his role debut of Uberto in Pergolesi's La serva Padrona directed by David Prins. In the coming season, he is going to be presented in DNOA's new production die Zauberflöte as Sprecher/Zweiter geharnischter Mann with Residentie Orkest conducted by Patrick Lange and directed by Gabriele Rech.

Theory of Music Department

Bart de Graaf
Claudio Jr De Rosa

Bart de Graaf

Main Subject
Theory of Music

Supervisor
Bert Mooiman

Title of Research
Performing Music Theory

Research Question
How may musical performances influence the analysis of Chopin's First Ballade?

Summary of Research
In the presentation of my thesis Performing Music Theory, I will examine how listening to recordings of musical performances may influence my analysis of Chopin's First Ballade. Therefore, I take the music as heard in performance as the starting point for the analysis, rather than the score. By consulting recorded performances by various pianists, I will analyze how different performances may lead to different analyses. These analytical observations will concern phrase structure, harmony, topical analysis and form. The interpretation of form in particular is highly dependent on tempo choices that pianists make. In the case of the First Ballade, a piece with very few tempo indications, these choices vary widely. I will show that in some cases clear analytical conclusions can be drawn from performances. And in other cases, rather far-fetched theoretical analyses must be made to describe the performer's choices, demonstrating how problematic it is to base an analysis entirely on performances. What does that mean for the relationship between performer and theorist, and more particularly for the position of the 'prescribing' theorist, who considers analysis as a starting point in a musical interpretation? And what does this mean for the importance of the Analysis course at conservatories?

Biography
Bart de Graaf obtained master's degrees as a pianist and musicologist. He is appointed as a teacher of Music History and Music Theory at the conservatories of Maastricht and Amsterdam. In addition to teaching, he regularly performs as a pianist and works as a chamber music programmer. He also writes and presents introductions to concert programs for various Dutch concert halls and symphony orchestras.

Claudio Jr De Rosa

Main Subject

Theory of Music

Supervisor

Karst the Jong

Title of Research

Cognitive Biases and the process of learning improvisation

Research Question

How can I understand, avoid and possibly prevent a student from making some of the most common mistakes when learning musical improvisation? To what extent can I combine my teaching techniques with a general understanding of how the human brain works?

Summary of Research

How can I understand, avoid and possibly prevent a student from making some of the most common mistakes when learning musical improvisation? To what extent can I combine my teaching techniques with a general understanding of how the human brain works? The goal of this research is to discover, if possible, some common cognitive biases that hinder the process of learning music improvisation, a subject that as of today still rises as many questions as the answers we possess. To work on this research I have read numerous books, spanning from music to neurology, from creativity to economy, and spent plenty of time self-analyzing my personal journey, as well as asking experienced teachers which cognitive biases are most likely to happen to students. I divided such work into three sections. In the first chapters, I outlined the importance of improvisation in the history of music - something too often underrated -. In the second section, I presented the concept of cognitive bias and provided a basic presentation of the functioning of the brain, in order to understand where and how the music processes take place and which areas are actively involved during an artistic creation. Finally, taking advantage of such presented material and of my personal background in both classical and jazz music, I analyzed my personal journey and drew some conclusions. The main result of this research was understanding how, surprisingly, cognitive biases may be a "necessary evil" in the development of the student and how, by understanding the basic functioning of the brain, a teacher can be fundamental in creating the proper environment for a fulfilling and healthy journey for his students.

Biography

Claudio Jr De Rosa (1992) is a multi award-winning jazz saxophonist, arranger and composer. Graduated both in Classical and Jazz saxophone, he was included in the list of the top10 Italian emerging musicians in 2018 and, mainly as a bandleader, he performed in Festivals such as North Sea Jazz Festival 2018, Umbria Jazz 2018&2019 and he released 11 records with different groups. Since 2021, he has been teaching Jazz Arranging at the Royal Conservatoire Den Haag.

New Audiences and Innovative Practice (NAIP)

Rafaele Andrade
Natalja Chareckaja
Laura Sophie von der Goltz
Vivian de Graaff
Kristia Michael
Julia Pallanch

Rafaele Andrade

Main Subject

NAIP

Supervisor

Graham Flett

Title of Research

A case study of instrument design: Redefining musicianship by new music practices

Research Question

How could a music instrument integrate and design a constructive relationship with its performers, artistic concept, practices and audiences?

Summary of Research

While searching for a way to unify my creative process into an artistic practice, I was led to design a new instrument. This instrument resembles a cello in certain respects but also integrates important values and discussions from the current century, notably Communication, Integration, Representation and Autonomy. My goal has been to use the process of design development of the instrument as research for discovering new ways of practicing music and composing. For this research project, I am testing my 2021 release of the instrument: producing artworks with a diverse range of collaborators and multidisciplinary interactive concerts. At its core, this is a transdisciplinary case study combining instrument design, composition, and performance.

Biography

Rafaele Andrade (Brazil, 1994) is a music pioneer in the field of applied experimental music. With a background in Conducting, Composition, Production, Cello, Programming, 3D printing and Sonology, she develops artworks merging these crossovers into innovative practices with technology, social inclusion, sustainability & fair music distribution. She is a member of Netherlands coding Live (Netherlands), Instrument inventors initiative (Netherlands) and the creator of Knurl, an in the fly music instrument with an interactive interface, sharing control of the artistic experience between audience and performer.

Natalja Chareckaja

Main Subject

NAIP

Supervisor

Brecht De Man

Title of Research

Altering the character of the contemporary composition and performance with production techniques

Research Question

How can production elevate the narrative of music composition?

Summary of Research

In this research I am exploring how an artistic concept, instrumentation decisions and creative collaboration in the studio can influence the final result of a composition. Drawn on the experience of launching an experimental-pop project "Cosmic Bride" and collecting data from listening tests among peers and audience response online, I offer to the reader an insider into the process of creative music production in contemporary composition.

Biography

Natalja Chareckaja is a composer and vocalist born in Lithuania and currently living in Rotterdam, the Netherlands. She aspires to introduce new audiences to the chamber music's sound universe which straddles worlds of jazz, contemporary classical and avant-pop.

Laura Sophie von der Goltz

Main Subject

NAIP

Supervisor

Kathryn Cok

Title of Research

The feeling of sound

Research Question

What can I learn from ASMR and how can I integrate it in my artistic practice?

Summary of Research

The presented research consists of three parts: A comprehensive introduction describing the problem and the question-finding process. The second part focuses on ASMR and multi sensuous perception. A sketched definition of ASMR, the juxtaposition with synaesthesia and an insight into intermodal perception of humans form a theoretical foundation, followed up by practical experiments that apply recording techniques common in ASMR to classical music. The last part is the application of the new gained insights by creating two concepts for performances. Deciding to investigate ASMR as a means of getting new perspectives on and new ideas for classical music performances. ASMR is an example of intermodal perception comparable to synaesthesia: The parallels that are revealed in the development of the phenomena and their relation to art suggests that there is a demand for aesthetic multi-sensory experiences. During the recording experiments, I found that some typical ASMR recording techniques, such as recording with the enormous proximity, are not applicable to classical music, however, the desired effects can be imitated in post-production. Artistically, the experiments confronted me with inadvertent noises accompanying my violin playing and their re-evaluation. For the artistic implementations I took up on sound-specific but also dramaturgical aspects, common in ASMR as well as the idea of intermodal perception. The process of creating the concepts and the realisation of one is documented in word, image and video.

Biography

Laura Sophie von der Goltz is a violinist, artist, researcher and pedagogue specialized in historically informed and innovative performance practice. She graduated from the University of Arts, Bremen and the Royal Conservatoire, The Hague. She lives and works in Rouen, France, but travels regularly to the Netherlands and Germany. The style of all her artistic creation, let it be a concert or a workshop, is surely enthusiastic and sensible, favoring curiosity and imagination.

Vivian de Graaff

Main Subject

NAIP

Supervisor

Joram van Ketel, Ilona Sie Dhian Ho

Title of Research

Classic Expression: The effect of storytelling in a classical concert for children

Research Question

Does storytelling in a classical concert have an effect on interest in classical music and playing a musical instrument in children?

Summary of Research

The traditional way of classical concerts – i.e. a concert of 1,5 hour, no moving or making sounds, no interaction – is not the way to attract children to classical music. There are different inviting ways to interest children in a classical performance, for example with interaction, participation or storytelling. In this research we investigate if storytelling has an effect on children's enthusiasm for classical music and their interest in playing an instrument themselves. Furthermore, we assess if this effect is mediated by attention span and/or emotional intensity during the concert. We do this by comparing a story-condition with a technical information-condition, in which the presenter talks about the instruments or the performance location. It is executed in the Classic Express, a concert truck in which laureates of the Prinses Christina Concours, a Dutch competition for young musicians, perform and present classical music for primary school classes. Children answer questions before, directly after and one week after the concert about how much they like the music, if they want it again and if they are interested in playing a musical instrument themselves. During the concert, they fill in emotion meters at different musical points and video's are made to code attention. The results can support musicians wanting to give engaging performances to children, improve the quality of concerts for this target audience and raise interest in classical music in young generations.

Biography

Vivian is a violinist studying in the New Audiences and Innovative Practice (NAIP) master. During her bachelor she came in contact with Orchestra Morgenstond, an ensemble consisting of conservatory students and bringing classical music to the neighborhood Morgenstond in The Hague. Instead of aiming for bigger concert halls, she discovered that going smaller and attracting communities to music suited her more. She expanded this interest in her master by expanding her role in Orchestra Morgenstond and by pursuing this research. These both helped her to develop herself more as a 'creative musical entrepreneur', as she would like to call this profession.

Kristia Michael

Main Subject

Singing and Composition

Supervisor

Bart van Oort

Title of Research

Searching for the Siren | Contemporary vocal aesthetics

Research Question

How does Searching for the Siren explore contemporary vocal approaches that mirror the aesthetics and the contemporary perception of defining the elements of Beauty?

Summary of Research

Searching for the Siren explores contemporary vocal approaches that mirror the aesthetics and the contemporary perception of defining the elements of Beauty. Specifically, three main thematics are researched 1) The Folk Voice which explores the use of folk elements and timbres in classical and popular music, 2) The Extended Voice which describes the use of extended vocal techniques with reference to technical and physical aspects of timbral contrasts, vocal fry, scream and inhalation phonation, 3) The Absent, Transformed and Replaced Voice which occurred with the technological development. Ends with conclusions around the definition of the mythical creature of the Siren and its relation to human voice. Every aspect includes personal views, works, performances and experiences.

Biography

Kristia Michael is a Cypriot soprano and composer / sound artist, focused on Medieval and Contemporary repertoire. Interested in the use of extended techniques, pure sound, folk colours and performance art. Through founding the medieval music ensembles Sibil•la Ensemble (NL) and Ensemble Cantara (CY), she researches medieval music practices and aesthetics. She collaborates with contemporary composers for premieres and various projects. Her own works premiered in contemporary music festivals and installations.

Julia Pallanch

Main Subject

NAIP

Supervisor

Patrick Schenkus, Heloisa Amaral

Title of Research

The Singing Performer

Research Question

Who am I on stage when not singing?

Summary of Research

I've been singing the Romantic Kunstlied by Schubert, Schumann and Brahms as if it was a Jazz standard taken from The Great American Songbook. Approaching Lieder with the background as a jazz interpreter, has challenged me to find, not only, my interpretation of the Lieder/songs but to also find my interpretation of my role(s) as the singer on stage between classical music and jazz scenes. Through performing music, the chosen body of work, we are not only repeating and interpreting the music but repeating and interpreting ways of performing it. This research focuses on the role(s) of the singer on stage and the moments between the songs; the open space between one piece of music and another that offers the possibility to communicate and connect with the audience. What happens in these moments? What stories do we tell? In this research I introduce the music that I perform and the processes leading to the performance of the project The Great European Song Book. I look at my behaviour on stage based on live recordings and compare it to performances by other artists like Frank Sinatra, Judy Garland and Charlie Chaplin. This analysis is backed up with theoretical input by Arno Böhrer, Experience Bryon, Klaus Grawe and Keith Johnstone. I integrate my reflections by bringing them together in the form of an autobiographical piece of creative writing, in which I explore the boundaries and ambiguities of being myself and performing myself on stage.

Biography

Julia Pallanch was born in Wels, Austria. She studied voice at the University of Music and Performing Arts in Vienna and later at Artisten in Gothenburg, Sweden. Since 2012 she's been working with Mathias Rüegg on the reinterpretation of the romantic Kunstlied. As Lia Pale she has recorded six albums within the crossover field. The releases laid the foundation for concerts and collaborations in Austria, Germany, Hungary, Italy, Serbia, Slovakia, Sweden and Switzerland. Julia is currently studying at the Royal Conservatoire in The Hague and at the University of Southern California in Los Angeles.

External committee members

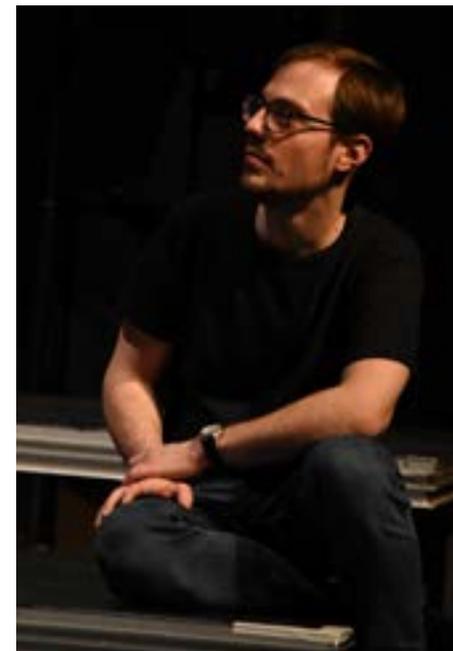
Lynsey Callaghan
Rolf Bäcker
Clément Carpentier
Stefan Heckel
Kjell Tore Innervik
Arthur Macé
Gjertrud Pedersen
Iñaki Sandoval
Cobus Swanepoel
Barbara Willi



Lynsey Callaghan combines performance experience, pedagogical rigour, and academic research in an effort to increase inclusion, equitability, and a sense of belonging in a range of musical contexts. Lynsey is Head of Programmes and Research at the Royal Irish Academy of Music. She is also the Artistic Director of the Belfast Philharmonic Youth and Chamber Choirs and the Founding Artistic Director of both Dublin Youth Choir and the Cross Border Youth Choir initiative. Following a degree in music education (Trinity College Dublin and DIT Conservatory of Music) and a master's degree in choral conducting (Royal Irish Academy of Music), Lynsey completed a PhD in medieval musicology in Trinity College Dublin, Ireland. During her undergraduate degree, Lynsey studied at the Kodály Institute of the Liszt Ferenc Academy of Music in Hungary.



Rolf Bäcker studied Musicology, Romance Studies and Iberian and Latin American History and the University of Cologne, Germany, where he obtained a PhD in Musicology with a thesis about “The Guitar as a Symbol: Meaning and Change within Spain’s cultural memory from the Middle Ages to the end of the Siglo de Oro”. He received fellowships from the Instituto Camões, the UOC (Open University of Catalonia) and the DAAD (German Academic Interchange Service). He currently works as full professor at the Departments of Classical and Contemporary Music and of Cultural and Musical Studies of the ESMUC (German Phonetics, Esthetics, Flamenco History, History of Musicology, Research Methodology, among others).



After studying trombone at the Conservatoire national supérieur de musique et de danse de Paris (CNSMDP), **Clément Carpentier** taught trombone, conducted the students’ symphony orchestra of the Conservatoire de Caen and was appointed as 1st solo trombone of the Orchestre de Caen for six years. Currently head of Instrumental Disciplines Faculty in the CNSMDP, Clément Carpentier plays the historical trombone in various ensembles and orchestras, such as Ensemble Rinascere, Le Stelle, Douce Mémoire or Les Siècles. As musician-researcher at the Bibliothèque nationale de France between 2016 and 2019, Clément Carpentier carried out research on the Paris Conservatory during the Great War, and he is finishing, in collaboration with Arthur Macé, the publication of almost 1350 WWI unpublished students’ letters.



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.



Kjell Tore Innervik, a percussionist born in Narvik in the arctic north of Norway, graduated in 2004 from the Norwegian Academy of Music with a Diploma in Solo Percussion. He has ever since explored music, performance and music making in an ever deeper search for the performer within himself. Innervik has been a member of the Oslo Sinfonietta since 1998 and do approximately 4 projects a year with the international contemporary classics as well as new commissions. Innervik has a passion for teaching and have had a teaching position at the Norwegian Academy of Music since 2008 mixed with the artistic research and performance. He has also been involved with leadership positions as vice Rector, Head of the MA in musical performance as well as teaching in the Young Musicians program, the BA and MA in percussion as well as chamber music projects and outreach projects.



Arthur Macé is in charge of research at the Conservatoire national supérieur de musique et de danse de Paris, where he participates in the organisation of colloquia, research programmes and student research. His fields of specialisation are the history of musical sociability, the relationship between music and politics and the history of musical labour. His work has recently been presented in various European colloquia (Moscow, Bangor, Helsinki) and will soon be the subject of several publications.



Gjertrud Pedersen is associate professor of music history at The Norwegian Academy of Music (NMH). She is a clarinettist with a master's degree in Music Performance, and holds a PhD with the dissertation *Play and reflection* (2009). She is involved in the NMH's History Project where she investigates teaching practices related to music history teaching. In a duo with Astrid Kvalbein (soprano), Pedersen has for a number of years worked to develop a new repertoire for female voice and clarinet, often in close collaboration with living composers.



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



Cobus Swanepoel is head of the Master’s programmes in Music Performance and Specialised Music Performance as well as professor for chamber music at the Zurich University of the Arts, where he acts as deputy head of the music department. Prior to these duties (2003-2014) he was head of the Bachelor of Arts in Music programme at the same institution. He regularly serves as an adjudicator on international competition- and examination panels, whether it be for cello, chamber music or artistic research. In addition, he has been an assessor for the Swiss Study Foundation since 2004. Mr Swanepoel is an established chamber musician, performing in formations ranging from piano quartet and string quintet to crossover groups and ensembles for contemporary music.



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

Assessment of the research results

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

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

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

- Practical (skills-based) outcomes

2.A.7. Evidence ability to develop, research and evaluate ideas, concepts and processes as appropriate within their discipline, genre, area of study, and/or own artistic practice.

- Theoretical (knowledge-based) outcomes

2.B.7. Evidence understanding of a range of sophisticated investigative techniques, enabling the application of selected approaches to develop, frame, research and evaluate ideas, concepts and processes as appropriate within their discipline, genre, area of study and/or artistic practice.

- Generic outcomes

2.C.7. Recognise the interrelationship between theory and practice, and apply such knowledge to underpin and strengthen their own artistic development.

Guidelines for the assessment of master research

Royal Conservatoire

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

Relevance

- Artistic development

Is the research relevant for the artistic development of the student?

- Wider context

Is the research relevant for others, e.g. other students, musicians, for the professional field or musical life at large?

Project design and content

- Questions, issues, problems

Are the research questions, issues or problems well formulated or articulated? And how do they relate to the student's main studies and Professional Integration Activities?

- Methods

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

- Process

Is the research process sufficiently well described or otherwise communicated? To what extent is the research process based on a dialogue between artistic practice and reflection?

- Contextualisation

Does the student demonstrate sufficient awareness by relating the research to the field of inquiry and to what others have done in this area?

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

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

Argumentation, documentation, presentation

- Reasoning, writing, documentation

Does the research make a clear case or claim and how does the use of text relate to the use of non-textual, e.g. artistic material? And does the form of documentation support the claim of the research?

- Information, source material, referencing, language

Is the information accurate, is the handling of source material and the referencing correct, and is the use of English acceptable?

- Public presentation

Is the verbal and public presentation of the research well-structured and convincing? And is the role of the artistic work in the presentation clear? Is the use of English acceptable?

Numeric Results, 1-10

Assessment Rubric

Master Research Presentation

The guidelines above have also been formulated in rubric form as assessment criteria. This rubric is used when assessing the final research exposition and research presentation of the student.

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. if possible, the Master Circle leader;
4. if possible, the teacher of the student's principal subject;
5. an external member, usually from an institution abroad;
6. if possible, first year master's students who are invited to attend the research presentation and participate in the deliberations of the committee. However, their assessment is not binding and they may not award a grade.

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

1) Research exposition

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

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

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

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

The research exposition must contain the following information:

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

2) Thesis

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

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

The thesis must contain the following information:

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

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

4. An analysis or critical discussion of the findings;
 5. Conclusions;
 6. A list of the sources consulted.
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- 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 or KonCon e-mail. Please make sure that you always read the latest information (this version was dated 4 March 2022).



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