

# Master Research Symposium 2026



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

---

Royal  
Conservatoire  
The Hague



# Table of Contents

<b>Preface</b>	<b>6</b>
<b>Research grants awarded by De Zaaier Foundation</b>	<b>7</b>
<b>Research Abstracts</b>	<b>8</b>
<b>Classical Department</b>	<b>8</b>
Gábor Vilmos Béres	9
Daniele Bolletta	10
Martim Cabete de Almeida	11
Belén Carril Miguéns	12
Olivia Cioclea	13
Willem van den Dool	14
Tiago Coelho	15
Zala Frangež	16
Sergio García de la Torre Aurrekoetxea	17
Juan Luis García	18
Aitor Gómez Cebolla	19
Andrea Hallgass	20
Javier Hombria Hernández	21
Cecilia Hoyt	22
Zofia Kęsy	23
Hao-Teng Liu	24
Ramon Alejandro Marquez Ramos	25
José Luis Martínez	26
Katia Milano	27
Filip Mišković	28
José Antonio Montero Mora	29
Milda Orvydaitė	30
Bas Otten	31
Diego Palacio Buil	32
Markel Perez Etxarri	33
Ibai Pijoan I Markaida	34
Irene Pinés Jaén	35
Tiago José Pires Pagaimo	36
Alba Porras Bescós	37
Jack Price	38
Juan de Dios Ruiz Racero	39
Antonio Ruiz Soto	40
Yannick Schmidli	41
Boldizsar Szollosi	42
Marco Tencafi corino	43
Te-Ping Teng	44

Monica Torti	45
Mindaugas Valancius	46
Sonja Wallnöfer	47
Marie-Thérèse Zufferey	48

**Jazz Department** **49**

Jeonghyun Choi	50
Egidio Gentile	51
Andreu Giró Espasa	52
Annija Krivjonoka	53
Guillermo López	54
Sujin Park	55
Antonio Agustín Sánchez Torralbo	56
Demetrio Schintu	57
Francesco Sensi	58
Daniel Sueiro Martínez-Collado	59
Marcus Tuul	60
Tom Zuang	61

**Early Music Department** **62**

Valeria Arcidiacono	63
Matthias As	64
Talia Garrett-Benson	65
Tetsu Isaji	66
Coline Kreis Bellier	67
Feliu Llobet	68
Peter Muhari	69
Sara Nakade	70
Paula Pinn	71
Nicole Rigoni	72
Pablo Trainé	73
Elias Tulchynsky	74
Luis Manuel Vicente Beltrán	75

**Vocal Studies Department** **76**

Vincent Paul Berger	77
Sam Cobb	78
Ilmari Leisma	79
Eve Rhodes	80
Erin Selin	81
Madeleine Treilhou	82
Erjan van der Velde	83
Daphne van Zundert	84

<b>Composition Department</b>	<b>85</b>
John Galik	86
Changjin Ha	87
Arefeh Hekmatpanah	88
Cory Latkovich	89
Virág Anna Virág	90
<b>Conducting Department</b>	<b>91</b>
Imre Ploeg	92
Alfred Willering	93
<b>New Audiences and Innovative Practice (NAIP)</b>	<b>94</b>
Filipe Faustino Eusebio Martins	95
Fabiana Matias Vicente	96
Meia Oei	97
Fyllenia Vounelaki	98
<b>Art of Sound Department</b>	<b>99</b>
Alice van Biesen	100
David Enrique Hernández	101
Mari Šišková	102
<b>External committee members</b>	<b>104</b>
Anders Førisdal	
Samuel Gryllus	
Fanny Guillaume-Castel	
Stefan Heckel	
Jimena Maldonado	
Eugène Michelangeli	
Maja Mihic	
Ivana Perković	
Michaela Ambrosi	
Dejan Subotić	
Henna Tahvanainen	
<b>Assessment of the research results</b>	<b>116</b>
<b>Research exposition or thesis</b>	<b>118</b>

# Preface

Welcome to the Master Research Symposium, a showcase of the artistic research projects of the graduating class of 2026. During this festive week, second-year master's students will showcase the outcomes of two years of dedicated research in written and multimedia formats. The Master Project of the Royal Conservatoire, of which artistic research is an essential component, is an intensive course aimed at developing the artistic, entrepreneurship, and research skills of our students, enabling them to continue their development in the arts after their studies, whether in a Ph.D. program or another capacity in the world of performance and beyond. As expected from a conservatoire with students from all over the globe, this symposium will feature a variety of fascinating research topics and presentations, reflecting the creativity and artistry of our students.

Artistic research can take many different approaches and forms, and the results, as shown in this program book, are as rich and diverse as our student body. As Head of Master Research, I follow students as they navigate the program and find great satisfaction in observing each student's personal growth as they gain confidence in their skills and reflective abilities. The Master Research Symposium, as the culmination of nearly two years of hard work on their research projects, offers our students valuable experience in presenting their work to a live, appreciative audience and, in return, receiving feedback from an international panel of experts.

In recent years, I have seen the successful implementation of a school-wide research ethic that has profoundly influenced how we empower our students and equip them with the tools to navigate the often-challenging path to professional success as performing artists. Reflective practice has become both an educational goal and an ethos that helps students and staff communicate their musical messages more effectively and become more compelling artists. Our emphasis on developing entrepreneurial skills in the Master Project and linking those skills to artistic practice and research provides an additional bridge to the diverse world of artistic performance today, helping students discover their artistic voice and role in society.

I want to express my gratitude to the entire Master Research Team, our dedicated Research Supervisors and Master Circle Leaders, and of course, the students themselves for making this another successful year. I also wish the students who will be leaving us at the end of this term artistic and personal success in whatever endeavors they pursue next.

Kathryn Cok, PhD – Head of Master Research

# Research grants awarded by De Zaaier Foundation

The De Zaaier Foundation is a small endowment established in 1985 by Mrs. Dieuwke Honig-Prager. Focusing on individual empowerment and sustainable development, De Zaaier emphasizes these values in its work. In addition to its development initiatives, the foundation allocates part of its funds to support arts research, which was previously mainly designated for Ph.D. research at Leiden University.

In the fall of 2020, the board of De Zaaier approached Kathryn Cok, Head of Master Research, to ask if they could provide financial support for Master Research students at the Royal Conservatoire, as they are especially interested in the connection between music and science. The positive outcome of that discussion is that from that point on, a select group of our Master's students receive financial support for their research each year, based on a research proposal they submit as part of the Master's course "Introduction to Research in the Arts." De Zaaier continues to be impressed by the diversity of our student body, the originality of the submitted research proposals, and the students chosen by an internal committee, who represent various departments of the Conservatoire.

The recipients of the 2025-2026 De Zaaier Research Grant are:

Joël Boone  
Margaretha Clement  
Francesco D'Apollo  
Lucía Iáñez Ferres  
Jelle Janswaard  
Lars Klamer  
Nikolis Koutsospyros  
Carlos Gálvez Ortigosa  
Uma Torres Tarrés  
Keenan Zach

# Research Abstracts

## Classical Department

Gábor Vilmos Béres  
Daniele Bolletta  
Martim Cabete de Almeida  
Belén Carril Miguéns  
Olivia Cioclea  
Willem van den Dool  
Tiago Coelho  
Zala Frangež  
Sergio García de la Torre Aurrekoetxea  
Juan Luis García  
Aitor Gómez Cebolla  
Andrea Hallgass  
Javier Hombria Hernández  
Cecilia Hoyt  
Zofia Keşy  
Hao-Teng Liu  
Ramon Alejandro Marquez Ramos  
José Luis Martínez  
Katia Milano  
Filip Mišković

José Antonio Montero Mora  
Milda Orvydaitė  
Bas Otten  
Diego Palacio Buil  
Markel Perez Etxarri  
Ibai Pijoan I Markaida  
Irene Pinés Jaén  
Tiago José Pires Pagaimo  
Alba Porras Bescós  
Jack Price  
Juan de Dios Ruiz Racero  
Antonio Ruiz Soto  
Yannick Schmidli  
Boldizsar Szollosi  
Marco Tencati corino  
Te-Ping Teng  
Monica Torti  
Mindaugas Valancius  
Sonja Wallnöfer  
Marie-Thérèse Zufferey

# Gábor Vilmos Béres

## Main subject

Cello

## Research supervisor

Caroline Kang

## Title of research

The Effect of Visualization on Performance and Confidence in Musicians

## Research question

How do visualization techniques affect musicians performance, confidence, and stage anxiety?

## Summary of research

This research investigates how visualization techniques influence musicians' practice, performance quality, and stage anxiety. Drawing on scholarship by Gabriele Wulf, Rebecca Lewthwaite, and Susan G. Williams, the study combines theoretical perspectives with practical application. The methodology includes a self-designed questionnaire completed by colleague students, as well as interviews with Bea Galán and Justine Shih (a piano teacher in Groningen, and PhD neuroscience student in Chicago) and a documented case study of my own audition preparation. Participants incorporated visualization into their practice for one week, focusing on openings and difficult passages. They practiced both with and without their instruments, mentally rehearsing sound, physical sensations, and full performance situations. Preparing and recording an audition - within limited time, strong expectations, and mental pressure - provided insight into how visualization techniques can change the way musicians practice and perform, and how much they can reduce stage anxiety in stressful contexts. Overall, this research showed that visualization is effective not only in routine practice but also in high-pressure situations, and that combining mental and physical practice can strongly support the improvement of performance quality.

## Biography

Béres Gábor is a young and passionate cello musician with ten years of experience in classical music concerts, performing in music halls of many European countries. He has taken part in various festivals, workshops, and professional music projects and is interested in different musical genres, including classical music, movie soundtracks, and chamber music. He is used to performing in many different line-ups such as solo, duo, trio, quartet, orchestra, and chamber orchestra. Alongside performing, he is continuously developing his technical and musical skills and is motivated to grow as an independent and versatile artist.

# Daniele Bolletta

## Main subject

Classical saxophone

## Research supervisor

Stefan Petrovich

## Title of research

Echoes of a Dying World – Sonic Meditation on Modern Crisis

## Research question

How can Sufi spiritual practices such as samā' and dhikr be reinterpreted through contemporary saxophone techniques and performative rituals to create new modes of listening and awareness in a contemporary society?

## Summary of research

Echoes of a Dying World – Sonic Meditation on Modern Crisis is an artistic research project that investigates how ancient spiritual traditions, particularly those related to Sufism, can be rediscovered within contemporary performative contexts, generating new ways of understanding and listening to music. The research focuses on the analysis and direct experience of Sufi practices such as samā' and dhikr, considered by Sufis as ways to achieve a higher meditative state, the elimination of the ego and direct contact with the divine experience. These practices are contrasted with contemporary approaches to listening, such as Pauline Oliveros' Deep Listening, in order to identify conceptual continuities and possible evolutionary lines between ancient spiritual practices and contemporary artistic methodologies. A central objective of the research is the development of a personal artistic practice rooted in these spiritual traditions but reworked through the language of contemporary music. In this context, the research leads to the creation of original compositions and Sufi-inspired performative rituals, realised through extended saxophone techniques that I have invented or discovered, such as saxophone without mouthpiece, sax-ney and duduk saxophone. Ultimately, the project aims at a progressive internalisation of Sufi practices as a process of conscious integration, aimed at constructing a coherent and personal artistic vision. The outcome of the research takes the form of a contemporary ritual conceived and performed by the author, whose artistic goal is to achieve a state of higher consciousness in order to experience the presence of the divine inside us and be able to respond to the existential crises of the contemporary world.

## Biography

Daniele Bolletta began studying classical saxophone at the age of eight and continued his path at the Rossini Conservatory in Pesaro (Italy) with Federico Mondelci. Winner of several international competitions, he has performed as a soloist with orchestra in major Italian venues and as principal saxophone with the National Youth Symphonic Band and the Italian Saxophone Orchestra. He is currently attending his second Master's degree in Classical Saxophone at the Royal Conservatoire of The Hague with Lars Niederstrasser and the Master specialization in Ensemble Academy.

# Martim Cabete de Almeida

## **Main subject**

Classical Piano

## **Research supervisor**

Bart van Oort

## **Title of research**

Where Are We Going? A Study of Unexpected Elements in the Classical Piano Sonata

## **Research question**

How does the knowledge of musical anticipation and surprise in the Classical piano sonata influence the act of their performance?

## **Summary of research**

This research paper concerns the study of anticipation and surprise in the Classical piano sonata, with focus on the portrayal of emotion (rhetorical affect) and, particularly, the ways in which different composers disrupt musical expectation. It seeks to offer insights into how the performer may position himself in order to communicate these works the most efficiently, with special regard to the clarity and impact of their affective expression. This study has been grounded on a personal drive to understand the works of the Classical style deeper, stemming from my own fascination with the way human emotion is portrayed in keyboard sonatas from this period. The research is structured in two parts and presented in the form of an exposition, with the intent to maximise its objectivity and clarity, while remaining comprehensive. The first part offers a contextualization of the research topic and provides an overview of the existing knowledge on three specific sub-topics: rhetoric, anticipation and surprise, and the Classical style. The second part begins with the analysis of selected musical examples from five Classical composers: CPE Bach, Haydn, Mozart, Beethoven and Schubert. It is based on the study of scores, specifically, passages in which deviations from expectation are clear, with the intent to understand the different compositional tools which the five composers apply in order to create these musical effects. The analysis is then followed by a reflection on performance, providing insights into how the performer may maximize the impact of the musically disruptive elements, when communicating these works.

## **Biography**

Martim Almeida is a Portuguese pianist, active as a soloist and chamber musician. He has performed in Portugal, France, Greece, the Netherlands, Norway, Denmark, Sweden, Finland and the United States. Born in Coimbra, Portugal, Martim began his piano studies with Klara Dolinay and Catarina Peixinho, later studying with Luiz de Moura Castro and Artur Pizarro. He continued his studies at the Norwegian Academy of Music, with Kathryn Stott and Håvard Gimse. He is currently completing a Master's degree in Piano Performance at the Royal Conservatoire The Hague with David Kuyken, while also studying fortepiano with Bart van Oort.

# Belén Carril Miguéns

## Main subject

Classical Bassoon

## Research supervisor

Anna Scott

## Title of research

Revaluing Traditional Galician Music Through Arrangements for an Ensemble with the Bassoon at the Forefront

## Research question

How I can arranging traditional Galician music for an ensemble (combining bassoon, flexible vocal practices, percussion, and electronic layers) contribute to rethinking Galician ensemble formats and performance practices?

## Summary of research

In this research I bring the traditional music of my region (Galicia) to the forefront and I show its versatility by arranging pieces for an ensemble with the bassoon at the center of the group. The motivation to carry out this research stems primarily from the fact that it represents the culture of my region and of my country, both in terms of music and language. For me, this aspect is of great importance, as it is something that my family (particularly my grandmother) instilled in me from a very young age. As a result of this personal and family background, I have felt both motivated and supported to develop my master's final project. It has offered me the opportunity to experiment with the bassoon, with my own artistic identity, and with my colleagues. I therefore wished to approach this initiative as something positive, full of energy and light, as well as a means to share and disseminate the culture of my region in the Netherlands. To present my research, I will give an oral presentation with slides showing my work, using videos and images, as well as a small performance of one of my arrangements.

## Biography

Belén Carril is a Spanish bassoonist with a solid artistic and academic background in classical music. She is currently in the second year of her Master's degree at the Koninklijk Conservatorium Den Haag, studying with Bram van Sambeek and Jaap de Vries, while combining her studies with professional work as a collaborating bassoonist with the Orquesta Sinfónica de Navarra. She studied at the Conservatorio Superior de Música de Vigo and at the "Giuseppe Verdi" Conservatory in Milan, and was an academy member of the Real Filharmonía de Galicia. She has collaborated with several orchestras, received awards, and participated in masterclasses with internationally recognized performers and conductors.

# Olivia Cioclea

## Main subject

Classical harp

## Research supervisor

Wouter Verschuren

## Title of research

Harp transcription practices in the last centuries: a journey through the craft of transcribing music to rediscovering the art of harp writing

## Research question

What are the tools a harpist has in order to transcribe a piece of music originally written for the piano, and what are the moral implications of the transcriber in the process? To what extent do transcriptions contribute to the standard harp repertoire?

## Summary of research

Despite harp transcriptions being a significant part of the traditional harp repertoire, there is no source specifically focused on the transcribing processes, the moral implications of the transcriber and the tools the player has to transcribe and perform music written for another instrument - in this case, the piano. The following research dives into the 19th century emerging phenomena of transcribing; various piano transcriptions and subsequently, harp transcriptions, to distinguish patterns or tools previously used by other transcribers. Additionally, the process of transcribing works of M. Ravel ("La valse des cloches", the "Prelude", "Menuet", "Rigaudon" from "Le tombeau de Couperin" and the waltzes no. 3 and 8 from "Valses nobles et sentimentales") is documented and serves as a field of exploration. As a result, we distinguish between different types of transcriptions, based on various criteria. Technical possibilities of the instrument are questioned, as some of the transcriptions were thought to be unplayable on the harp priorly. Critical thinking is applied, and new transcribing tools emerge from the process. In conclusion - each transcription project is an individual project, each piece needs to be thoroughly studied before, and there is no singular set of rules or aestheticism to follow in the process. The technical tools offered by the instrument need to be further explored and employed in the attempt to better our understanding of the harp's vast possibilities and to expand our knowledge on the never-ending processes of music making.

## Biography

Olivia Cioclea is a Moldavian harpist based in the Netherlands, pursuing a Master degree at the Koninklijk Conservatorium Den Haag. Throughout her studies she performed as a soloist, as chamber musician, in various orchestras in both Moldova and the Netherlands, participated in festivals such as Gaudeamus, Arpissima, Viktoria Poltareva etc. She is interested in new ways of approaching the harp and the music making process and collaborative and immersive performance practices.

# Willem van den Dool

## Main subject

Classical piano

## Research supervisor

Anna Scott

## Title of research

Songs without words: Interpreting Brahms's Intermezzi Op. 117 through poetry by Daumer

## Research question

How can deliberately associating the Three Intermezzi Op. 117 by Brahms with poetry by Georg Friedrich Daumer influence my interpretative and performative decisions as a pianist?

## Summary of research

This exposition aims to investigate how poetry, particularly poetry known to the composer, can influence the interpretative process of piano solo music. Miniature pieces for piano solo, such as the late piano pieces by Brahms, can be described as “song-like”, despite the absence of text. This research explores what happens when you intentionally associate text with such instrumental works. The study focuses on Johannes Brahms and Georg Friedrich Daumer – the poet whose texts he set to music most frequently. After an analysis of how Daumer's poetry shapes the music in one of his songs, the research turns to the later Three Intermezzi Op. 117 for piano, a well-known set of pieces, but without an explicit link to Daumer. By connecting one of these Intermezzi with a text by Daumer, I observe how my performance of this piece changes and I reflect on how this association affects my interpretative choices as a performer. This research examines how imagined text influences phrasing and character, and proposes a method through which performers can use poetry as a creative interpretative framework in instrumental music. Because the study centres on reflective artistic practice, its findings are presented in the form of an exposition.

## Biography

Dutch pianist Willem van den Dool is a versatile musician with a particular love for playing art song. He completed his bachelor's degree at the Royal Conservatoire in The Hague, where he is currently pursuing his master's degree with Ellen Corver. Together with his regular duo partner, mezzo soprano Jasperina Verheij, he won prizes at the Kamermuziek Gelre Concours and the International Liedduo Competition Groningen. Willem is a Britten Pears Young Artist for the 2025–2026 season. In addition to modern piano, he plays on historical instruments, and has received coaching from Petra Somlai and Bart van Oort.

# Tiago Coelho

## Main subject

Violin

## Research supervisor

Emlyn Stam

## Title of research

100 years of violin - How has violin playing changed over the last century?

## Research question

How have expressive elements such as vibrato, portamento, rubato, and tone production evolved from the violinists of the mid-20th century to contemporary performers, and what impact has this evolution had on individuality and sound identity in violin playing?

## Summary of research

In this research I examine the evolution of interpretation styles in violin playing over the last century. As a case study, recordings of the second movement of Jean Sibelius's Violin Concerto in D minor, op. 47, are compared. By comparing recordings of violinists from the first half of the 20th century with contemporary performances, this research analyzes how key expressive elements like vibrato (its amplitude, speed, and continuity), different kinds of portamenti, rubato, timing, and the performers' approach to sound production underwent significant transformation. The effects of these elements on the final performance are then investigated. This research combines detailed comparative listening, the use of audio analysis software, and personal experimentation, including recordings by the author performed in these different styles. These analyses are supported by musicological literature specialized in historical performance practice. Early recordings consistently show vibrato that is faster, narrower, and more continuous, integrated as a core part of tone production. Next to this, there are more frequent and varied expressive portamenti, and there is a freer approach to rubato. In contrast, contemporary interpretations use a more homogeneous vibrato that is wider and slower, have minimal portamento use, controlled rubato, and greater metric stability. This reflects pedagogical standardization and contemporary aesthetic preferences.

## Biography

Tiago Coelho is a Portuguese violinist, currently doing his Master's degree in classical violin in the Koninklijk Conservatorium, Den Haag and doing an Academy year with the Residentie Orkest. He started his musical studies in Portugal and moved to The Netherlands to study for his Bachelor's degree in Utrecht. He has won 1st prize in a solo competition, and several other chamber music prizes, mainly as part of an established piano trio. Currently he performs regularly with the Residentie Orkest, and in multiple string quartets.

# Zala Frangež

## Main subject

Classical Violin

## Research supervisor

Andrew Wright

## Title of research

Applemania in the Mania of crossover

## Research question

How can non-classical influences inspire the performance of a crossover piece like Applemania? How do cultural influences and ways of violin playing influence the piece inspired by cultural musical motifs like Applemania?

## Summary of research

This research explores how non-classical influences inspire the interpretation of the piece Applemania by Aleksey Igudesman. Classical violin players often encounter different influences that inspire exploration of musicality in our repertoire. One of the ways is inspiration from other genres, periods or cultures and the freedom to take these inspirations into classical performance practice, which is what became the main concept when I encountered the world of crossover through Applemania. This research focuses on elements coming from the crossover genre, be it crossover of classical violin with jazz influences or with different cultures. I've worked with different methods of playing, reflective journaling, discussions with musicians from different backgrounds to get a better understanding of the influences that shape interpretation and performance. In the beginning, the research introduces the composer and the concept of crossover. The second part is divided into elements that I found most significant and prominent in the piece, and within each element, the aim is to encourage a better understanding while also providing grounds for experimentation, comparison and development of specific characteristics in the piece. In my findings, I found that understanding cultural influences and alternative approaches to violin playing result in a more exciting and convincing interpretation and how important it is for such concepts to be understood. This research highlights how crossing genres in violin playing encourages us to think differently, supports musical experimentation and how this contributes to the development of a musician.

## Biography

Zala Frangež began her studies in Slovenia, continuing at the University of Music and Performing Arts Graz and graduating in 2024 with highest distinction. She is currently pursuing her master's degree at the Royal Conservatoire The Hague. A prizewinner of several national and international competitions, Zala performs actively as a chamber and orchestral musician across Europe, collaborating with leading artists, ensembles and orchestras.

# Sergio García de la Torre Aurrekoetxea

## Main subject

Clarinet

## Research supervisor

Anna Scott

## Title of research

Claude Debussy: Première Rhapsodie for B $\flat$  clarinet and piano. Analysis and interpretative considerations.

## Research question

To what extent can an understanding of Debussy's life, historical and cultural context, and a musical analysis of his Première Rhapsodie help improve the interpretation of this work?

## Summary of research

This research explores the relationship between contextual knowledge, musical analysis, and interpretative decision-making in the performance of Claude Debussy's Première Rhapsodie for B $\flat$  clarinet and piano. The study is based on the premise that a contextual, stylistic, and analytical understanding of a musical work has a direct influence on the performer's interpretative choices. The research first situates the Première Rhapsodie within the aesthetic framework of French musical Impressionism and within Debussy's personal artistic language, taking into account the social, cultural, and musical context of early twentieth-century France. This contextual approach is followed by a detailed musical analysis of the work, focusing on its formal, expressive, rhythmic, melodic, harmonic, and textural elements. Particular attention is given to the role of timbre, modality, and harmonic color, which constitute central aspects of Debussy's compositional style. Building on this analytical and contextual foundation, the research proposes an interpretative approach to the Première Rhapsodie that translates theoretical insights into concrete performance decisions. These include technical considerations specific to the clarinet, such as sound production, breathing, articulation, finger coordination, and dynamic control, as well as stylistic aspects related to tempo, phrasing, and the treatment of color and timbre. The chosen format of presentation combines written analysis with practical interpretative reflection. Ultimately, the study demonstrates how informed analytical and contextual awareness can lead to more conscious and artistically grounded interpretations.

## Biography

Sergio García de la Torre Aurrekoetxea is a clarinetist from Spain. Coming from a family of musicians, his passion for music was inspired by his parents and sister. He completed his Bachelor's degree at Musikene (Spain) and is currently studying for his Master's degree at the Royal Conservatoire The Hague. His aspiration is to join a professional orchestra. In addition to the clarinet, he has a deep love for the piano and can spend hours playing it.

# Juan Luis García

**Main subject**  
Classical Percussion

**Research supervisor**  
Andrew Wright

**Title of research**  
Proposed Study Strategies for the Preparation of an Orchestral Percussion Audition

**Research question**  
How can percussionists prepare effectively for orchestra auditions when they must adapt to instruments that are unfamiliar or different from the ones used in daily practice?

**Summary of research**  
The present work focuses on the preparation of orchestral auditions for percussionists. All orchestral auditions are demanding, but they are especially challenging in the field of percussion, due to the different situations performers face in each audition. These situations may vary depending on the instruments provided by the orchestra, which often require an immediate adaptation to unfamiliar instruments. In addition, unlike other instrumental families, percussionists must master a wide range of instruments, each with its own technique and acoustic characteristics. All these factors increase uncertainty and psychological pressure during auditions. Therefore, the main objective of this work is to analyze and develop preparation strategies for percussionists in orchestral auditions. In this context, aspects such as visualization and mental practice are examined as tools to face these situations more effectively. The methodology is based on a literature review combined with a process of personal practical experimentation applied to different instruments (snare drum, marimba, timpani, and xylophone). The results show that the use of visualization techniques helps performers adapt to unfamiliar instruments, improves technical and musical control, and increases the performer's confidence, especially in high-pressure situations. For this reason, this work offers a practical and reflective guide for percussionists preparing for orchestral auditions. It also aims to open new lines of research in the field of mental practice in

**Biography**  
Juan Luis García Díaz (born in 2000, Spain) is a percussionist currently in the second year of the Master's program in Percussion at the Royal Conservatoire of The Hague. He completed his Bachelor's Degree in Music at Musikene (Basque Country Higher Music Centre), where he studied with teachers such as Lorenzo Ferrándiz, Jabier Alonso, Javier Azanza, and Antonio Domingo. During his Master's studies, he has worked with Hans Zonderop, Niels Meliefste, Theun van Nieuwburg, and Pepe García, among others. Juan Luis has collaborated with professional orchestras such as the Netherlands Philharmonic Orchestra, the Luxembourg Philharmonic, and Euskadiko Orkestra, among others

# Aitor Gómez Cebolla

## Main subject

Classical bassoon

## Research supervisor

Inês d'Avena

## Title of research

The Authorship paradigm: The symbiotic relationship between composer and performer in a creative process.

## Research question

How does it affect me as an artist to be involved in a collaborative creative process?

## Summary of research

This research investigates the evolving role of the performer within contemporary classical music, challenging the traditional Western hierarchy that positions the composer as the sole architect and the performer as a neutral vessel. In the conventional model, the musical score is viewed as a complete blueprint, often marginalizing the performer's embodied knowledge and limiting their agency to minor interpretive nuances. The study posits a paradigm shift toward collaborative authorship, where composition is a dialogic, social process rather than a solitary one. By examining the friction between a composer's abstract imagination and a performer's physical reality, the research highlights how:

- Reciprocal Relationship: The performer's idiosyncratic skills and lived experiences fundamentally shape the work during its nascent stages.
- Instrumental Identity: The instrument acts as an extension of the musician's body, with specialized techniques and gestures informing the composition's trajectory.
- Ontological Shift: The "musical work" is redefined as an archive of negotiation and exchange, rather than a fixed product of a single mind.

Adopting a reflexive approach—potentially through autoethnography or interviews—the research explores how this symbiotic process mutually transforms both the score and the artist.

## Biography

Based in The Hague, Aitor Gómez is a Spanish bassoonist currently pursuing a Master of Music at the Royal Conservatoire. His artistic research focuses on the intersection of collaboration and agency, exploring how performers shape contemporary composition. He completed his Bachelor's degree in Zaragoza, a period that solidified his technical foundation and passion for the bassoon's diverse repertoire. Aitor has performed with numerous youth orchestras, honing a versatile style and a deep understanding of the collective creative process.

# Andrea Hallgass

## Main subject

Flute

## Research supervisor

Patrick van Deurzen

## Title of research

Artistic Research

## Research question

How is it possible to create new music for flute and voice taking advantage of vocal range, language sounds and unconventional techniques?

## Summary of research

This project originates from the blend of a my passion for singing and opera, my identity as a flutist, and my background in composition. The search for a “singing” instrumental sound, understood not merely as a technical quality but as an expressive extension of the human voice is one of the crucial aspects of my musical presence and led to my approach in this work. The research develops along two lines: first a critical exploration of selected works from existing repertoire for flute and voice, analyzed through the lens of interaction between the two sound sources, and exploring the cooperation between flutist and singer in the build-up of the performance, and then, the direct collaboration with contemporary composers is the core of the project, an investigation over an experimental space between performer and creator. Through rehearsals, exchanges, and systematic observation of the creative process, the research investigates how cooperation can influence compositional choices, performance approaches, and the expressive potential of the flute–voice combination. The concrete outcome of the project is the creation of three new compositions (from three different composers – Gabriel Fabregas Engels, Riccardo Delogu and Elsa Susnjara), to be considered as artistic results and as synthesis of the research findings. These works aim to contribute to the development of new perspectives in writing and performing music for flute and voice, placing sound, language, and vocal gesture, to break the boundaries of this amazing combination and enlarge both the horizons of composers and performers and the repertoire for flute and voice.

## Biography

Andrea is an Italian flutist who graduated cum laude from the Conservatorio di Musica Santa Cecilia in Rome in 2023, studying with Carlo Morena. He has developed strong orchestral and chamber music experience, performing in major venues in Italy, Spain and the Netherlands, and collaborating with ensembles such as the Residentie Orkest. He is currently continuing his flute training in The Hague and specializing in contemporary ensemble performance. He studied for 5 years at Pontifical Institute for Sacred Music, building a musical identity based on interest for new approaches to music writing and performing and cooperation between composers and performers.

# Javier Hombría Hernández

## **Main subject**

Classical Piano

## **Research supervisor**

Emlyn Stam

## **Title of research**

Arranging from Orchestra to Piano Quintet: Creative and technical strategies in the Pocket Symphonies Project

## **Research question**

What choices are involved in making faithful arrangements of symphonic works into Piano Quintet, and how can these inform the transcriptions created for the Pocket Symphonies project?

## **Summary of research**

This research explores the artistic and technical decisions involved in translating symphonic works into a piano quintet formation, as developed in the project Pocket Symphonies. It investigates the challenges of preserving the musical identity and stylistic integrity of orchestral works while adapting them to a smaller chamber medium. Rather than seeking creative recomposition, the focus lies on finding a balance between fidelity to the source and adequacy to the new instrumentation.

## **Biography**

Javier graduated from Musikene with Marta Zabaleta and is currently a student of Prof. David Kuyken at the Royal Conservatoire of The Hague. He followed classes from important pianists like Y. Avdeeva, M. Schäfer, A. Siirala, F. van de Laar, E. Corver, F. Peters, M. Schirmer, T. Fellner, D. Proshayev, D. Pascal and J. Ahonen, amongst others. He is a prizes winner at competitions like the International Piano Competition Antón García Abril, Andoain Piano Competition, Alcañiz Chamber Music Competition and Pilar Bayona-FIDAH Competition, amongst others. He has played as a soloist with Musikene Sinfonietta, KC Contemporary Ensemble Academy, amongst others.

# Cecilia Hoyt

**Main subject**  
Classical Cello

**Research supervisor**  
Ellie Nimeroski

## **Title of research**

Irregular Pearls: On the History and Development of Slurs for J.S. Bach's Six Suites for Solo Cello

## **Research question**

How can cellists formulate their own bowings for the Bach Suites, using the historical and pedagogical resources available to them?

## **Summary of research**

The paper *Irregular Pearls* is an analysis of the materials documenting the history and development of bowings for J.S. Bach's *Suites for Solo Cello*. Because Bach's original manuscript for the *Suites* has been lost, cellists can only study the surviving facsimiles (most particularly those by Anna Magdalena Bach and Peter Kellner), and subsequently draw their own conclusions about how to slur passages where the writing in the facsimiles is unclear or contradictory. Focusing on the first two of Bach's *Six Suites*, *Irregular Pearls* aims to provide a methodology for doing so by cultivating an analysis of the wider context surrounding slurs and bowings in Bach's time. Inspired by the questions raised by Anner Bylisma's second edition of *Bach: The Fencing Master*, 2019, this paper also provides a special look at bowings that are currently considered to be anachronistic or even controversial. In order to do so, this paper presents an analysis of relevant performance treatises, a comparison of the bowings found in Anna Magdalena's facsimile to those in other works (both works by Bach and comparable works by other composers) and a study of the way Bach tended to write and transcribe bowings in his other pieces for solo instruments. A truly comprehensive analysis of this subject would take decades, but evidence was found to suggest that there is much greater room for flexibility when it comes to slur patterns than previously thought, and that Bach's mental conception of slurs may have been much more related to the color and character of his music than to specific technical instructions, thereby freeing up string players to perform them in a way that feels authentic to their instruments and their interpretation of the music.

## **Biography**

Cecilia Hoyt is an American cellist from Philadelphia, PA. She completed her undergraduate studies at the Eastman School of Music in New York, where she was principal cellist of the upper level orchestra and studied with Guy Johnston. She is now based in the Hague, where she plays with the Residentie Orkest as part of the Orchestra Master Specialization at the Royal Conservatoire and studies with Lucia Swarts and Larissa Groeneveld.

# Zofia Kęsy

## **Main subject**

Classical Saxophone

## **Research supervisor**

Renee Jonker

## **Title of research**

Improvisation in contemporary classical saxophone repertoire

## **Research question**

How can a classically trained saxophonist develop improvisational skills in order to perform contemporary music pieces such as “The Dark Side” by Jean-Denis Michat?

## **Summary of research**

This research explores the role of improvisation within the classical saxophone repertoire. As a classically trained saxophonist with interest in contemporary music, I encountered the need of developing improvisational skills, qualities which were previously lacking in my training. This study investigates improvisation in depth and proposes exercises designed to support classically trained saxophonists beginning their journey into improvisation. The research is centered on “The Dark Side” by Jean-Denis Michat, a work for an improvising soloist and saxophone quartet. It examines the type of improvisation required for the piece, provides both an analysis of the work and examples of improvisations, together with some practical exercises to develop these skills. Written from the perspective of a classical musician seeking to expand artistic capabilities, this study emphasizes the value of incorporating improvisation into classical training, even when it is done in small amounts. It further demonstrates that improvisation can serve as a versatile tool for developing broader musical skills.

## **Biography**

Zofia Kęsy is a Polish saxophonist currently pursuing her master's degree in classical saxophone in the class of Lars Niederstrasser at the Royal Conservatoire of The Hague. She regularly performs on soprano, alto, and baritone saxophone. Her interests focus primarily on contemporary and chamber music, and she is a versatile, open-minded musician eager to broaden her perspective on classical music. She actively takes part in a wide range of projects and collaborates with composers in the creation of new repertoire, often taking on the role of artistic leader. She has performed with different ensembles at festivals such as the Delft Fringe Festival and the Poznań Musical Spring Festival.

# Hao-Teng Liu

## Main subject

Classical Saxophone

## Research supervisor

Andrew Wright

## Title of research

Breath in Dialogue: Exploring Real-Time Interaction Between Saxophone Improvisation and Electronic Sound

## Research question

How can the structural application of saxophone extended techniques guide and respond to the improvisational interaction of an autonomous electronic sound system?

## Summary of research

This research looks at the real-time interaction between saxophone improvisation and electronic sounds. The goal is to develop new ways of performing and to make the connection between humans and technology stronger. This study was made possible by working with sound artist Paolo Piaser. He used Max/MSP to build an interactive system that can react to sound. During the research, Piaser focused on building the technical system. My research focused on finding specific materials for improvisation, such as slap tongue, flutter tongue, microtones, and multiphonics. I planned how to use these sounds effectively in the interactive system. Instead of the electronics functioning as a fixed background, the project explores how the system acts like an independent partner. It actively helps shape the music structure and details. Through a series of experiments, recordings, and analysis, this study looks at how technology challenges the player. It examines how the system responds instantly and changes the player's ideas during the performance. This research focuses on the close relationship between the saxophone and the electronic system. It emphasizes that improvisation comes from human intuition, but it must also be based on clear skills and plenty of musical ideas. From this foundation, it creates a new creative space with technology. Finally, this research aims to offer a new perspective on interactive performance. By combining acoustic and electronic expression, it builds innovative models for saxophone improvisation and electronic sound.

## Biography

Hao-Teng Liu is a saxophonist and researcher dedicated to exploring the close relationship between acoustic improvisation and electronic sound. Inspired by artists such as Christian Lauba, Hui Tak-Cheung, and Wassily Kandinsky, Liu deeply explores saxophone extended techniques. He uses microtones, multiphonics, flutter tongue, and slap tongue as improvisational tools to interact with electronic sounds. His work aims to move beyond traditional accompaniment models, establishing a new performance form where human intuition and technology coexist as equal partners.

# Ramon Alejandro Marquez Ramos

## Main subject

Classical Bassoon

## Research supervisor

Anna Scott

## Title of research

Music in Motion

## Research question

How are the breathing techniques, air support and embouchure of bassoonist affected during performances that incorporate theatrical movements, and what strategies can be employed to maintain good sound quality and intonation?

## Summary of research

My research explains the interplay between theatrical movement and bassoon performance, focusing on how breathing techniques, air support, and embouchure are affected. Through a combination of questionnaires, my own case study, and video examples, I identified key challenges faced by bassoonists in interdisciplinary performances, such as the need to adapt embouchure and maintain consistent breath support while moving. To overcome these challenges, I found and developed some strategies. One effective approach is to practice movements while playing, allowing the body to learn and get used to the physical demands of performance. Additionally, using more flexible reed materials can enhance sound quality and adaptability during movement. Incorporating physical training into practice routines also seems beneficial, as it strengthens control and endurance. For my exposition, I chose an interactive format that uses pictures and videos performances, and video tutorials for the training. By showing real-life examples, I would like to create a more personal experience that align with viewers, showing how bassoonists can successfully approach the complexities of combining music and movement on stage. I use the format of an exposition because it allows me to create a dynamic presentation, encouraging audience participation and deeper engagement with the material. By integrating multimedia elements, I can demonstrate the practical applications of my research findings, making the experience both informative and enjoyable for the readers.

## Biography

Ramón began studying the bassoon at the age of nine. He earned his bachelor's degree at the Instituto Superior de Arte (ISA) in Cuba before moving to the Netherlands to pursue a Master's degree at the Royal Conservatoire The Hague. He has served as Principal Bassoonist of the Symphony Orchestra of Las Tunas and currently performs as an Academist with the Residentie Orkest. He has also performed with the Havana Lyceum Orchestra and the Early Music Ensemble Exsulten, and is a member of the Aires Tropicales Quintet.

# José Luis Martínez

## Main subject

French horn

## Research supervisor

Anna Scott

## Title of research

Remaining Minimalism: Arranging and Recording Steve Reich's "New York Counterpoint" for horn.

## Research question

How can Steve Reich's New York Counterpoint be effectively arranged and recorded for the horn while maintaining the minimalist aesthetic and artistic integrity of the original composition?

## Summary of research

Composer Steve Reich (b. 1936) is one of the most representative figures of musical minimalism. This project presents an arrangement and recording of his work 'New York Counterpoint', originally for 11 clarinets, 1 live and tape of 10 others, for horn. This piece encompasses the main characteristics of minimalism and Steve Reich, such as constant repetition, harmonic simplicity, the phasing technique, and rhythmic superimposition. In turn, this piece is part of a series of three pieces in which it represents the city and urbanism. This project includes an analysis of the work from a harmonic, rhythmic, and motivic-melodic point of view. It then describes a studio session in which an interpretative approach is taken with the horn before beginning the arrangement itself, in order to be as efficient and realistic as possible. I then present the arrangement process in writing, describing the material used in the recording and the recording session itself, along with its conclusions and results. This project seeks to expand the contemporary repertoire of the French horn and demonstrate its versatility in the minimalist style. The presentation will be given using slides to guide the explanation of the project. Live examples of performances, pre-recorded audio tracks, PDFs of scores and photographs will be included as supporting material to illustrate the processes of analysis, arrangement and recording, and to facilitate understanding of the work carried out.

## Biography

José Luis Martínez Vicente is a horn player specialising in classical and contemporary performance. He completed his Bachelor's and Master's degrees in Madrid and has a Master's degree in New Technologies in Contemporary Music. He is currently pursuing a Master's degree in Classical Performance at the Royal Conservatoire in The Hague. He has played with various professional orchestras in Spain and the Netherlands and participated in contemporary music projects, expanding the horn repertoire through arrangements and electroacoustic recordings, including a project on Steve Reich's New York Counterpoint.

# Katia Milano

## **Main subject**

Classical cello

## **Research supervisor**

Andrew Wright

## **Title of research**

Music and politics: using cello and singing to convey societal messages to audiences

## **Research question**

How can I use cello and singing to intentionally articulate and convey political messages to an audience by combining nonverbal and verbal discourses both online and during live performances?

## **Summary of research**

This research delves into the topic of music and politics. I intend to convey political messages peacefully with my cello, fostering non-violent forms of dialogue and contestation in society. With this research, I aim to show that music and politics can be combined in novel interactions, for example by combining cello with singing, which facilitates political dialog with listeners and enhances the promotion of crucial political messages. The topic is highly relevant as the complex relationship between music and politics remains controversial and widely debated among scholars, encouraging future research to investigate music's political use. Such a puzzle leads to the formulation of this exposition's research question. This artistic research relies upon my musical knowledge as a professional cellist. The methods include experimentation, reflection and questionnaires. I find that combining cello and singing with visuals and lyrics effectively enable me to convey affective messages to audiences in a novel and appealing way. The sole affective power of music is insufficient to efficiently convey political messages to audiences. It is therefore critical to combine music's affective dimension with the explicit use of clear and familiar verbal discourses. I conclude by emphasizing the importance of individual creativity and artistry and their necessity to conceptualize new ideas of political performances.

## **Biography**

Katia Milano is a classical cellist whose work explores the expressive and political potential of music. Trained in classical performance, she combines cello, voice, and visual elements to create interdisciplinary performances that engage with social and political themes. Specializing in contemporary repertoire, she was a member of the Contemporary Ensemble Academy in 2024–2025. She frequently collaborates with composers and performs works developed through collaborative projects. Alongside solo performance, she works with artists across various disciplines.

# Filip Mišković

## Main subject

Classical guitar

## Research supervisor

Johannes Boer

## Title of research

Isaac Albéniz and the guitar: transcription practices from piano to guitar repertoire

## Research question

How do guitar transcriptions of Albéniz's piano works adapt the music idiomatically while preserving its Spanish national character?

## Summary of research

This exposition explores selected piano works by Isaac Albéniz through the perspective of guitar transcription, combining stylistic analysis with practical arrangement. The first part outlines the main characteristics of Albéniz's compositional style, including modal harmony, rhythmic vitality, Spanish national idioms, elements of Andalusian tradition and *cante jondo*, as well as traces of French impressionism in music. Understanding these stylistic features provides an essential foundation for approaching his music on the guitar. The second part offers a historical overview of guitar transcriptions of Albéniz's works, situating them within the broader tradition of adapting piano repertoire for the instrument. Existing arrangements for solo guitar and guitar trio are examined and analytically discussed, with particular attention to texture, register, rhythm, articulation, and the treatment of idiomatic guitar techniques. The study evaluates different transcription strategies and their musical effectiveness. The final part presents the author's own transcriptions for guitar trio and duo. These arrangements aim to balance fidelity to the original piano scores with idiomatic writing for the guitar. The exposition includes notated musical examples, comparative score excerpts, and audio recordings of both the original piano performances and the newly created guitar versions. Through analytical commentary and practical demonstration, the study seeks to contribute to a deeper understanding of Albéniz's music and its creative transformation within the guitar repertoire.

## Biography

Filip Mišković, Young Musician of the Year 2025 by Zagreb Philharmonic, emerged as the outstanding laureate of the 40th Andrés Segovia International Guitar Competition, winning the First Prize, Audience Prize, and the Special Prize for the best interpretation of Spanish music. He has given performances in renowned venues such as Musikverein (Vienna), Kings Place (London), Gran Anfiteatro del Ilustre Colegio Oficial de Médicos (Madrid), Uppsala University Hall (Uppsala), Concert Hall 'Vatroslav Lisinski' (Zagreb). Filip regularly appears as a soloist with distinguished orchestras, including the Zagreb Philharmonic, the Croatian Radiotelevision Symphony Orchestra, the Swedish Chamber Orchestra, and the Mediterranean Symphony Orchestra.

# José Antonio Montero Mora

## Main subject

Clarinet

## Research supervisor

Janet Krause

## Title of research

The Writing for Clarinet between Beethoven's First and Ninth Symphonies: Context and Stylistic Evolution

## Research question

How does the role of the clarinet change between Beethoven's first and ninth symphony?

## Summary of research

This work analyzes the development of the role of the clarinet in Beethoven's First and Ninth Symphonies. To contextualize Beethoven's writing for this instrument, we will also analyze Haydn's Symphony No. 101 ("The Clock") and a selected symphony by Mozart, in order to offer a bigger view of the evolution of the clarinet in the orchestra at the end of the 18th century and the beginning of the 19th century. The study approaches the clarinet from three different perspectives: its function as a solo instrument, its role within the woodwind section, and its contribution to the orchestral texture. Through a detailed analysis of the scores, we will examine aspects such as the use of register, the use of the clarinet during the themes of the symphony, the dialogue with other instruments, and its integration into the general texture. The research aims to show how, throughout Beethoven's symphonies, the clarinet moves from a mainly coloristic and accompanying function to a more independent and important role within the orchestra. By focusing the work on Beethoven and including Mozart and Haydn, this study aims to highlight the growing expressive and structural relevance of the clarinet in the transition from Classicism to early Romanticism.

## Biography

José was born in 2000 in Orihuela, Spain, and began his musical studies in 2008 at the Conservatory of Orihuela. In 2016, he moved to San Lorenzo de El Escorial, Madrid, where he completed his Professional Degree in Music with the highest distinction. In 2018, he began his bachelor's degree with José Luis Estellés at MUSIKENE in the Basque Country, graduating after completing a research project on the music of Mauricio Kagel, in the piece for bass clarinet Schattenklänge. In 2024, he was admitted to the Royal Conservatoire of The Hague with Rick Huls and he started the research on Beethoven's music, motivated by his goal of doing a career in the orchestral field.

# Milda Orvydaitė

## Main subject

Classical guitar

## Research supervisor

Patrick van Deurzen

## Title of research

Waves and Wires: Co-creation between a classical guitarist and a composer in developing new music for guitar and electronics

## Research question

How can a classical guitarist actively contribute to the compositional process when developing new works for classical guitar and electronics?

## Summary of research

*Waves en Wires* explores the creative collaboration between a classical guitarist and composers in the development of new music for guitar and electronics. As technology becomes increasingly intertwined with contemporary performance, the classical guitar, traditionally associated with acoustic purity, opens up new possibilities for repertoire and performance practice. By analysing the history of co-creation practices within the field of classical guitar, existing works for guitar and electronics, as well as three performer-composer case studies, I aim to explore and identify ways in which a classical guitarist can take an active role in compositional processes.

## Biography

Milda Orvydaitė is a classical guitarist with strong interest in contemporary and electroacoustic music. She is currently pursuing a Master's degree in classical music at the Royal Conservatoire of the Hague under the supervision of Pavel Steidl and Campbell Diamond (Erasmus+ exchange at Anton Bruckner Private University, autumn semester 2025-2026). Her recent practice has led her to an open, experimental space where new conventional acoustic textures meet electronics and new soundscapes.

# Bas Otten

## Main subject

Classical trumpet

## Research supervisor

Stefan Petrovic

## Title of research

The French trumpet sound

## Research question

What are the key elements to define the sound of the French school of trumpet playing after the second world war?

## Summary of research

Subconsciously, all advanced trumpet players have a perception of a French trumpet sound. They can change their way of playing to imitate this school of playing, without knowing exactly what they are changing. To gain more insight into this playing style, this research focused on finding and describing the most important elements to sounding 'French' on a trumpet. This was done in two stages. First by a comparative recording analysis, in which sections of recordings from leading French trumpet players from after the second world war were compared to recordings from other trumpet styles in the same period. This led to the second part of the research, where the author experimented and applied the findings of the analysis to his own playing. Even though it is impossible to describe the complete French sound in words due to its complexity, the research finds sharp articulation, quick and small vibrato and sound brightness to be the most defining elements in one's effort to sound French. This research is not a complete step-by-step guide, since each player is different and the scope of the research is limited. However, using these results, trumpet players can gain a deeper understanding of the elements that are fundamental in achieving a French sound. For readers, this hopefully leads to having a more diverse color palette on the trumpet and therefore becoming a more complete player.

## Biography

Bas Otten is a Dutch trumpet player with a big passion for the symphonic repertoire. After finishing the School for Young Talent and the bachelor program at the Royal Conservatoire in The Hague, he is currently completing his master's degree at the same institution. He plays frequently with professional orchestra's such as the Residentie Orkest and Het Balletorkest and is working hard to win a fixed position at a professional orchestra in the foreseeable future. In addition to performing, he is also a passionate teacher, holding multiple teaching positions at local music associations.

# Diego Palacio Buil

## Main subject

French horn

## Research supervisor

Johannes Boer

## Title of research

Technical and Acoustic Study on the Horn Mutes

## Research question

In what ways can knowledge about mutes affect the horn player's good musical practice?

## Summary of research

This research demonstrates that a deep understanding of the technical and acoustic properties of horn mutes has a direct impact on a player's musical practice. Knowledge of how different mutes affect timbre, resonance, projection, and intonation influences the way horn players approach muted passages, both in solo performance and within orchestral sections. The findings show that informed mute usage allows for greater control of sound quality and improved ensemble cohesion, while a lack of such knowledge often leads to technical insecurity and inconsistent musical results. The study also reveals a significant gap in formal horn pedagogy regarding mute use. Despite the frequent appearance of muted passages in the repertoire, systematic training on this subject is largely absent, leaving many performers to rely on trial and error. Input from professional horn players and teachers confirms the need for clearer guidance concerning muted playing. The chosen presentation format shows these findings by combining an analytical presentation of the results with a concise, practical guide. This guide summarizes the most relevant technical and acoustic aspects of horn mutes and is intended as an accessible resource for students and professional musicians. By presenting the research outcomes in both an explanatory and applied format, the project aims to facilitate the transfer of knowledge from research to everyday performance practice.

## Biography

Diego Palacio Buil (2002) was born in Sabiñánigo, Huesca, where he began studying the French horn at the age of seven. From 2020 to 2024, he completed his bachelor's degree at the Conservatorio Superior de Música de Navarra, graduating with the End-of-Degree Award. He is currently finishing his Master's studies at the Koninklijk Conservatorium Den Haag under the guidance of Mees Vos and Nuno Nogueira. Diego's artistic activity focuses mainly on orchestral and wind band performance, collaborating with ensembles such as La Pamplonesa, Portuguese Philharmonic Orchestra, Orquesta Sinfónica de Navarra, Residentie Orkest, and Noord Nederlands Orkest.

# Markel Perez Etxarri

## **Main subject**

Classical Percussion

## **Research supervisor**

Andrew Wright

## **Title of research**

Traditional Tambourines Applied to the Orchestra

## **Research question**

How can the technical, structural, and musical characteristics of four different traditional tambourine practices (Basque, Galician, Brazilian, and Apulian) be adapted to expand the expressive, technical, and timbral possibilities of the modern orchestral tambourine?

## **Summary of research**

This research explores the tambourine from the performer's perspective, focusing on how different traditional tambourines can expand the technical and timbral resources of the orchestral tambourine. As a percussionist from the Basque Country, I have always felt a close connection to this instrument, and throughout my classical training I noticed a lack of technical variety and practical tools for tambourine performance in orchestral repertoire and auditions. This research is based on the study of four tambourine traditions: Basque, Galician, Brazilian, and Apulian; chosen for their technical diversity and their potential applicability to the orchestral context. Semi-structured qualitative interviews with specialists from each tradition provided first-hand insight into playing techniques, instrument design, and stylistic approaches. The interviews were transcribed and translated using artificial intelligence tools and subsequently reviewed and adapted by the author. The collected material was tested directly on standard orchestral excerpts to evaluate its practical usefulness. As a result, this project proposes concrete performance resources, including technical exercises, the creation of an original orchestral "etude" combining several typical excerpts, and the design of a new hybrid tambourine that mixes traditional and orchestral characteristics. By integrating techniques from different traditions into a single performance framework, this work aims to offer percussionists new interpretative possibilities for both auditions and orchestral repertoire. Ultimately, the goal is to bring traditional knowledge closer to the needs of today's classical percussionists, and to create a more versatile approach to the tambourine in the orchestral field.

## **Biography**

Markel Perez Etxarri currently holds a position in Gran Canaria Philharmonic Orchestra while completing his Master's degree in Percussion Performance at the Koninklijk Conservatorium Den Haag. After collaborating with several professional and youth orchestras around the world, he discovered a big connection with the Snare Drum and the Tambourine in particular.

# Ibai Pijoan I Markaida

## Main subject

Cello

## Research supervisor

Tony Overwater

## Title of research

Groove on Four Strings: Developing an Improvisational Vocabulary for the Modern Cellist

## Research question

How can groove-based techniques (pizzicato, ghost notes, bow grooves, folk bow strokes) be systematised into a practical improvisational vocabulary for the modern cellist?

## Summary of research

This practise-based research formulates a systematised catalogue of groove-based methodologies of contemporary cello playing as a practical tool for improvising cellists. A result of my practise in jazz, Basque-influenced folk, classical, experimental and free improvisation. The research addresses the increase of groove in cello playing and the absence of a teaching methodology to guide cello players through the steps of organising the grooves. The primary purpose is to codify and systematise groove-based methodologies, such as pizzicato, ghost note, bow groove, folk bow stroke and jazz techniques into a practical language. Drawing inspiration from influential cellists as well as electric bass articulation, percussion gesture, and fiddle traditions, the research focuses on resonance, hand choreography, rhythmic clarity, and physical embodiment of pulse. This research collates a variety of brief texts, exercises and demonstrative materials as support for the improvisational development and practical exploration of the materials in the catalogue. The catalogue is designed to provide cellists with a methodology to develop their groove based playing and to not set their playing within a rigid style. The forthcoming PIA, as well as planned performances, are intended to be places to test and apply the materials. By formulating a new usable vocabulary where none is presently constructed, this project creates additional pedagogical aids, and expands the rhythmic and technical horizons for contemporary cellists.

## Biography

Ibai Pijoan i Markaida is a Catalan and Basque cellist based in The Hague whose work spans classical, improvisation, jazz, and folk-influenced performance. He is currently completing a Master of Music at the Royal Conservatoire of The Hague with Larissa Groeneveld and Lucia Swarts, following studies at the Royal Academy of Music in London. A scholarship recipient and prizewinner, he has performed across Europe as soloist, chamber musician and orchestral player, appearing in venues including Wigmore Hall and Muziekgebouw, etc. Ibai leads and collaborates in multiple chamber projects, from string quartet to experimental cello ensembles and guitar-cello duos all around Europe.

# Irene Pinés Jaén

## Main subject

Classical oboe

## Research supervisor

Stefan Petrovic

## Title of research

Ethel Smyth, the Revival of an Unrecorded Duet from her opera *Entente Cordiale*

## Research question

How can the creative process of arranging and recording an unrecorded duet from Ethel Smyth's *Entente Cordiale* contribute to understanding and promoting her musical legacy?

## Summary of research

Ethel Smyth (1858–1944) was a British composer born in London who developed a prolific career in opera, choral music, chamber music, and orchestral works. Trained at the Leipzig Conservatory, her music reflects Romantic influences, distinguished by structural solidity and expressive depth. Beyond composition, Smyth was an active suffragist who used music as a tool for social engagement. This research project originated after reading Smyth's autobiography, which sparked a deep curiosity about her life and artistic legacy. While exploring her catalogue, I discovered that *Entente Cordiale*, one of her lesser-known operas, has never been recorded. This absence inspired me to arrange and record one of its duets for oboe, horn, and piano. The project investigates how the creative process of analysing, arranging, and recording an unrecorded duet can contribute to understanding and promoting Smyth's musical legacy. It examines her stylistic characteristics, historical performance practices of her time, and the suitability of adapting vocal repertoire for instrumental performance—particularly exploring the relationship between singing and the oboe. Through this process, the research seeks to revive and recontextualize Smyth's music, offering renewed visibility and relevance within today's musical landscape.

## Biography

Irene began her musical studies at the age of 10. From 2013 to 2019, she studied at the José Iturbi Conservatory with Miguel Morellá Asins, where she also completed Chamber Music studies. Between 2021 and 2024, she continued at the Conservatorio Superior de Música de Aragón with Francisco Gil, Ángel Luís Sánchez, and José Antonio Masmano, and attended masterclasses with renowned oboists. She has performed with professional ensembles in Spain and the Netherlands, including Burgos Baroque Ensemble, and will perform with the Nederlands Philharmonisch Orkest (NedPhO). She is currently pursuing a Master's in Oboe in The Hague with Jeroen Soors and studies early music on oboe with Neven Lesage.

# Tiago José Pires Pagaimo

## Main subject

Trombone

## Research supervisor

Andrew Wright

## Title of research

The importance of yoga and running in your daily practice

## Research question

How can yoga and running be integrated into a practice routine to improve performance and posture in brass players?

## Summary of research

Maintaining good posture, conscious practice habits, and consistent focus during both study and performance is a challenge. As a brass player, musicians are often focused solely on improving instrumental technique, without optimizing daily routines. Throughout the week, brass players are frequently forced to give up beneficial routines due to limited time caused by travel, rehearsals or concerts. This research shows that positive results are achieved through specific routines that have a direct impact on brass performance. This research focuses on running and yoga, which are presented as two important practices within a daily routine that can bring positive results to instrumental performance. It is observed that a minimum number of weekly running minutes can lead to significant improvements in respiratory capacity, as running enhances lung efficiency and concentration. This contributes to increased pulmonary capacity for playing and improved focus, making daily practice more effective. Yoga exercises are combined with warm-up routines, integrated yoga with instrument-specific warm-up. These yoga exercises promote muscle relaxation and increased flexibility, while also improving posture and overall body relaxation, helping to minimise tension while playing. This research includes different types of methodology, such as desk research, journaling related to running and yoga practices, and feedback from a small group of brass players.

## Biography

Tiago José Pires Pagaimo began his trombone studies at the age of eight at the Chãs Philharmonic Band. In September 2016, he enrolled at the Metropolitana Professional School, where he completed his studies in 2019. The same year, he began his Bachelor's degree at the University of Évora, graduating in 2022. After completing his Bachelor's degree, he undertook the first year of Master's degree in Music Education. He then moved to the Netherlands to attend a pre-master's programme at the Royal Conservatoire of The Hague, where he began his Master's degree in Performance in 2024.

# Alba Porras Bescós

## Main subject

Oboe

## Research supervisor

Wouter Verschuren

## Title of research

Exploring the Optimal Staple Choices for the Orchestral Oboist

## Research question

What are the differences in response between various oboe staple models, and how do these differences meet the specific technical and musical demands of first and second oboe players in the orchestral setting?

## Summary of research

This research explores the role of the oboe staple in an orchestral setting, focusing on how the characteristics of different models respond to the technical and musical demands of playing the first and second oboe. Although the process of making reeds has been widely discussed, the oboe staple is often treated as a secondary element, despite its direct influence on intonation, response, projection and sound colour in orchestral performances. This study combines a bibliographic review with a questionnaire addressed to professional orchestral oboists. Based on the responses obtained and their comparison with existing literature, four staples were selected for practical experimentation: two typically associated with the first oboe and two more commonly used with the second. These staples were analyzed based on their technical features and tested using recorded performances of orchestral excerpts that were representative of each role. The results revealed clear tendencies in staple choice relating to the orchestral oboe role, particularly concerning projection, stability, blending and flexibility. Differences were observed in both the acoustic response of the staples and the physical and musical sensations. This research aims to explore the role of the staple in orchestral oboe performance and to understand which staples can be selected according to the role in the orchestra. Understand which parameters we can look for and change in a staple to help improve our interpretation and technique.

## Biography

Alba Porras Bescós is a Spanish oboist currently pursuing a Master's degree at the Royal Conservatoire of The Hague. She completed her Bachelor's studies in Spain and spent an Erasmus year in Amsterdam. She performs regularly with orchestras and ensembles in Spain and in the Netherlands. Interested in broadening her musical perspective, she attends masterclasses whenever possible, which has allowed her to learn from many different great musicians. Alba enjoys combining orchestral work with continuous learning and exploring different musical approaches.

# Jack Price

## Main subject

Classical Bass Trombone

## Research supervisor

Daniel Salbert

## Title of research

Music with Friends: Steppings Stones Towards a Guidebook for Performer – Composer Collaboration

## Research question

Which methods and mediums of communication will allow performers and composers to effectively share in the composition process to produce a new work?

## Summary of research

This paper discusses an exploration of collaborative methods for performers and composers, from an individual study to group trials, to offer suggestions for future collaborations. This was conducted with a goal of breaking down the conventional hierarchy of the composer – interpreter commissioning process and giving all parties creative agency to create a work which one of them could create on their own. This research began with a personal collaboration trial involving the author, harpist Margarida Martins, and composer Robin Fiedler in which they explored different methods of working together to compose a suite. Following this, recommendations were taken and applied to trials conducted with other musicians in a shorter time frame, in which they composed singular movements collectively. From this it can be derived that improvisation surrounding an agreed upon external theme serves as an effective method of generating material, but without composition training, most performers and composers revert to traditional roles after initial material is generated and refined. The impact of the poetry and images, though difficult to measure directly, was felt palpably by most groups. Groups benefitted greatly from structure, both the individual trial and group trials. From this, specific recommendations can be made for groups wishing to work collaboratively and for individuals seeking out collaborative partners for music composition.

## Biography

Jack Price is a bass trombonist in The Hague with a wide range of musical interests. He primarily plays classical music, having performed orchestras including the Residentie Orkest, l'Orchestre Symphonique de Montreal, and Ensemble Obiora. Jack plays chamber music with his trombone ensemble Slides Up and is working on a duo project for bass trombone and harp. Jack play in big bands around the Netherlands and Montreal. Jack studied in the Netherlands with Marijn Migchielsen and Ben van Dijk, and in Montreal with Pierre Beaudry and James Box.

# Juan de Dios Ruiz Racero

## Main subject

Violin

## Research supervisor

Emlyn Stam

## Title of research

Discovering style through Héctor Tosar's Violin Sonata

## Research question

How can an informed and coherent interpretation of Héctor Tosar Errecart's Sonata for Violin and Piano (1948) be constructed through the integration of score analysis, historical context, critical engagement with existing recordings, and reflective rehearsal practice?

## Summary of research

This research focuses on the construction of an interpretative approach to Héctor Tosar Errecart's Sonata for Violin and Piano (1948), a work that has received limited attention within the twentieth-century Latin American chamber repertoire. The study is framed as artistic research, in which interpretation is understood as a process that develops through analysis, contextualisation and practical experimentation in rehearsal. It is structured into four chapters: a historical contextualisation of the composer and the genesis of the sonata; an analytical description of the piece; the process of creating the critical edition; and the body of the research, in which there is a study of existing recordings as sources for stylistic reflection in order to develop a personal performance proposal through experimentation, including annotated indications in the violin part. Central issues include rhythmic organization, articulation, formal clarity, ensemble interaction, balance between violin and piano, and the role of accentuation and gesture in shaping musical character. The methodology combines applied score analysis, contextual research, critical listening, and reflective rehearsal practice. The outcomes of the research include a documented interpretative process, an annotated violin part, and a performance proposal that makes explicit the artistic reasoning behind key decisions. The study aims to contribute to a deeper understanding of Tosar's sonata and to offer a transferable understanding to apply as a model for approaching similar repertoire.

## Biography

Juan de Dios Ruiz Racero (b. 2002, La Luisiana, Seville) is a Spanish violinist. He completed his Bachelor's degree with Honors at Musikene (Basque Country) under Liana Gourdjia and previously studied in Córdoba. He has collaborated with leading Spanish youth and professional orchestras. Passionate about chamber music, he has devoted much of his artistic development to this field, undertaking extensive training and performing at various festivals. Currently, he is pursuing a Master's degree at the Royal Conservatoire of The Hague with Janet Krause and has received national and international competition prizes.

# Antonio Ruiz Soto

**Main subject**

Classical Clarinet

**Research supervisor**

Anna Scott

**Title of research**

From financial markets to the stage: a psychological model for increasing consistency in orchestral auditions.

**Research question**

Can a psychological system inspired by trading and investing in financial markets improve consistency, mental clarity and decision-making during orchestral auditions?

**Summary of research**

This research presents a structured preparation system for orchestral auditions inspired by psychological and strategic principles drawn from financial market investing. Both contexts involve high levels of pressure, uncertainty, and decision-making under conditions where outcomes cannot be fully controlled. While technical skill is essential, long-term success in both fields often depends on emotional regulation, disciplined execution, and the ability to think probabilistically rather than react to isolated results. The study focuses in particular on concepts such as outcome bias, probabilistic thinking, risk management, and the development of system-based habits. By training musicians to evaluate decisions based on process rather than outcome, and by encouraging a realistic understanding of uncertainty in auditions, the research aims to establish factors that may create a statistical edge. The proposed approach integrates performance psychology with behavioral principles from investing to develop a preparation model that enhances consistency, mental clarity, and reliability under pressure. Rather than attempting to eliminate uncertainty, this system seeks to manage it constructively through structured preparation and conscious decision-making. The research will be presented in lecture format, outlining the theoretical framework, the interdisciplinary parallels, and the practical implications of the proposed system for audition preparation.

**Biography**

Antonio Ruiz Soto is a Spanish clarinetist trained at the Escola Superior de Música de Catalunya (ESMUC) in Barcelona and currently completing his Master's degree at the Royal Conservatoire in The Hague. He has performed with professional orchestras in Spain, the Netherlands, and Switzerland. Alongside his musical career, Antonio has cultivated a strong interest in economics and financial markets, which he has studied independently for several years. His research reflects the intersection of these two fields, exploring how principles from finance and decision-making under uncertainty can inform and strengthen orchestral audition preparation. Antonio Ruiz

# Yannick Schmidli

## **Main subject**

Viola

## **Research supervisor**

Stefan Petrovic

## **Title of research**

The Viola player as a soloist

## **Research question**

How to arrange the Shostakovich Cello concerto for Viola

## **Summary of research**

Arrangements are an integral part of the viola repertoire. Since the instrument only developed as a solo instrument towards the end of the 19th century, and especially during the 20th century, its solo repertoire remained limited for a long time. Therefore, numerous arrangements and transcriptions have become a significant part of its repertoire. This is particularly true with concertos, where many concertos written for other instruments, especially the cello, have been arranged for viola. Given the importance of arranging in my instrument's repertoire, it has always seemed essential to me to master arranging techniques and expand the repertoire I can play on my instrument. This research aims to develop the tools available to violists for arranging pieces from the cello repertoire, by experimenting with the arranging of a new piece: Cello concerto n.1 by Dmitri Shostakovich. First, I will present an overview of similar cello works that have already been arranged for viola, and outline the various techniques used in these arrangements. Then, I will present the arranging process of Shostakovich's concerto, the difficulties encountered, and the solutions found to these problems, as well as various interpretive experiments. At the end, this research will present an overview of the techniques used in the arrangement.

## **Biography**

Yannick Schmidli is a violist from Sion, Switzerland. He started music at the Tibor Varga academy in the same city. He studied Viola at HEMU Vaud/Valais/Fribourg in Sion and Lausanne with Tatjana Masurenko, and studies now at Koninklijk Conservatorium with Lech Antonio Uszynski.

# Boldizsar Szollosi

## Main subject

Classical percussion

## Research supervisor

Andrew Wright

## Title of research

Recording Acoustic Mallet Instruments Over Electronic Music: Exploring Timing, Feel, and Groove

## Research question

How do different headphone monitoring mixes affect the performer's sense of groove, timing, and comfort when recording marimba over electronic music?

## Summary of research

This exposition explores groove, feel, and timing through both theoretical perspectives and experimentation. It investigates how different headphone monitoring mixes influence the performer's timing, sense of flow, and perceived groove when recording over electronic music. Various monitoring conditions are compared, including full mixes, click tracks, and reduced instrumental versions. The study situates these experiments within existing research on groove, discussing perceptual and structural perspectives and questioning whether the concept of groove is sometimes used too broadly. Particular emphasis is placed on the musician's comfort and ease during recording, as these factors may directly affect the achieved "feel." By combining literature review with reflective practice, the exposition shows how simplifying headphone mixes can influence musical performance and recording quality.

## Biography

Boldizsar Szollosi is a percussionist and electronic music producer. He completed his Bachelor's degree in Classical Percussion at the Royal Conservatoire of The Hague and is currently pursuing a master's degree. He has been playing percussion since the age of six. Over time, he became increasingly interested in electronic music production. Because of his background in mallet instruments, he started experimenting with combining acoustic marimba recordings with electronic music. Bringing these two worlds together has become an important part of his artistic work.

# Marco Tencati corino

## Main subject

Classical guitar

## Research supervisor

Johannes Boer

## Title of research

Argentine Folk Elements and Musical Nationalism in Carlos Guastavino's Sonata No. 1 and Selected Guitar Compositions

## Research question

Which Argentine folk dances inspired Carlos Guastavino's guitar works, particularly his Sonata No. 1, and how can these influences be integrated into the performance of similar pieces?

## Summary of research

This thesis examines selected guitar works by Carlos Guastavino, with a particular focus on his first Sonata for guitar, to highlight the influence of Argentine folk dances within the composer's musical language. The decision to focus on his first Sonata comes from the several clear references to popular tradition I found in this work, which Guastavino reinterprets within the Sonata form framework while preserving recognizable features of Argentine musical heritage. The aim of this research is to identify the rhythmic, melodic, and formal elements that refer to specific traditional dances, comparing these elements to authentic traditional music and field recordings to show their similarities. The Argentine composer Sergio Fabian Lavia has been fundamental for the research; his perspective drove me to a deeper cultural contextualization of the repertoire I'm analyzing. The field recordings, transcriptions, and analyses of traditional folk material by Isabel Aretz and Carlos Vega provided a documentary foundation to compare the folkloristic material in Guastavino's work. To finish, the thesis reflects on how the performance of this music can be affected by the Guastavino folkloristic inspiration. Understanding the folkloric origins of certain elements allows the performer to make more informed artistic choices regarding accents, particular plucking techniques, or tempo. In this sense, the analysis goes beyond a purely theoretical dimension and offers a practical insight for a more stylistically informed interpretation.

## Biography

Marco Tencati Corino is an Italian classical guitarist. He studied at the Conservatory of Milan and continued his Master's studies at the Royal Conservatoire of The Hague. He has won numerous prizes in international chamber music competitions. Currently, he performs regularly with two chamber music ensembles, giving concerts across the Netherlands and Europe. He is also engaged in musical research, with a particular focus on South American music and its cultural influences.

# Te-Ping Teng

## Main subject

Percussion

## Research supervisor

Stefan Petrovic

## Title of research

Decoding The King

## Research question

In what ways can a deeper understanding of graphic notation enhance a performer's interpretation of Feldman's "The King of Denmark"?

## Summary of research

This research explores Morton Feldman's "The King of Denmark," focusing on its innovative graphic notation and its implications for performer interpretation. During my research, I analysed the structure of the piece, highlighting how Feldman masterfully balances sound and silence to create a unique listening experience. The analysis reveals that the music unfolds gradually, allowing performers to navigate the delicate interplay between freedom and the composer's intentions. I also compared fragments my own recording of the piece with Steven Schick's interpretation, emphasizing the nuances that influence how the music is perceived and performed. Reflecting on my experience of playing "The King of Denmark" four years ago, I recognised that my understanding of the piece was limited, which significantly impacted my interpretation. I discussed how I made the material logical for my practice at the time and how would I approach my interpretation differently after gaining new insights. This exposition aims to bridge the gap between detailed structural analysis and personal performance experience, highlighting a deeper understanding of notation even in the graphic score sense can help tremendously with interpretative choices. Zyklus by Karlheinz Stockhausen presents similar challenges, and at the end of the exposition, I discussed how having played The King of Denmark helped me speed up in understanding Stockhausen's notation and getting the essence of interpreting the piece.

## Biography

Te-Ping Teng is a Taiwanese percussionist based in The Hague, pursuing a master's degree at the Royal Conservatoire. He excels in diverse styles, from Bach to Xenakis, with a focus on contemporary ensemble music and collaboration with living composers. Te-Ping is dedicated to artistic growth and continues to refine his craft through international performances and collaborations.

# Monica Torti

## Main subject

Classical Guitar

## Research supervisor

Patrick van Deurzen

## Title of research

BLÛ - when classical guitar meets electronics

## Research question

What is the artistic process to create an innovative project for classical guitar and live electronics ?

## Summary of research

BLÛ is a performance for classical guitar and live electronics that explores how a classical musician can develop an innovative artistic identity by integrating looping, voice, and digital sound processing into traditional instrumental practice. This research examines electronics as a poetic extension of the classical guitar, expanding its expressive and narrative possibilities. This exposition documents the creative process behind BLÛ through five interconnected stages. The research begins with finding inspiration through musical and visual references, allowing the emergence of a personal aesthetic language. Secondly, an experimentation phase explores live looping and Ableton effects to discover how repetition, timbre transformation, and creative limitation can generate new musical ideas while preserving the guitar's identity. Thirdly, the research addresses the development of a technical setup designed to remain practical, transportable, and musically coherent, combining amplification, MIDI controllers, looping strategies, and real-time processing. Then, the composition and arrangement process examines how musical material is shaped through improvisation, electronic textures, and recurring vocal motifs that create unity across hybrid repertoire. Finally, the study culminates in a concert program structured as an immersive narrative journey, supported by autobiographical resonance and storytelling elements. Presented in a multimedia format combining text, audio examples, and visual materials, this research demonstrates how experimentation and aesthetic coherence can help classical musicians expand tradition toward new sonic horizons while maintaining instrumental integrity.

## Biography

Monica Torti is a Swiss classical guitarist who studied at the University of Music Lausanne (HEMU), where she earned a Bachelor's degree and a Master's in Instrumental Pedagogy. She is currently completing a Master's degree at the Royal Conservatoire The Hague. Her artistic work focuses on expanding the expressive possibilities of the classical guitar through technology. In 2026, she develops BLÛ, a project in which guitar and electronics interact to create immersive soundscapes, bridging tradition and innovation.

# Mindaugas Valancius

## Main subject

Classical Euphonium

## Research supervisor

Johannes Boer

## Title of research

Practicing ease

## Research question

How musicians can feel more comfortable while playing their instrument?

## Summary of research

This research reviews how psychological and physical stress related to playing an instrument can be acknowledged and what actions can be taken to help to relieve it. This is an important topic, as many musicians experience these problems, from impeding their improvement on the instrument to stopping their musical career because of trauma or injuries from this kind of stress. The research question is how musicians can feel more comfortable while playing their instrument. Although the research mainly focuses on brass players, some problems, especially psychological stress, can be observed across all instrumentalists. The research was conducted by completing a literature review and a case study. The case study was carried out through interviews with brass players with over 14 years of experience in the field and those who had just started and had no more than 3 years of experience. The main aim of the case study was to analyze musicians' traumas or injuries and identify the main reasons why the body can be affected by psychological and physical stress as well as how musicians dealt with these problems. All participants' cases were unique and very different from one another. The results showed that serious injuries resulting from psychological and physical stress do not necessarily mean the end of a music career. For newly developing professionals, a calm and collected mind can help, while for experienced professional musicians, passion for music can push players to find a way to get back to their previous level.

## Biography

Mindaugas began his musical journey at age 10. At 14, he left home to study at the Stasys Šimkus Conservatoire, a high school with strong music education. He later completed his bachelor's degree at the LMTA and is currently finishing master's studies at the Royal Conservatoire The Hague. Alongside the studies, he teaches euphonium in Lithuania at the very same Stasys Šimkus Conservatoire and works as an orchestra player in the Lithuanian Naval Force Band. In addition to that, he is an active participant in the Lithuanian music scene as a part of both chamber music ensembles and various orchestras.

# Sonja Wallnöfer

## Main subject

Classical Saxophone

## Research supervisor

Bart van Oort

## Title of research

Rescored Conversations: Between Reconstructive and Transformative Approaches in Arrangements for Two Saxophones and Piano

## Research question

How can contrasting approaches to arranging, between reconstructive and transformative approaches, inform artistic decision-making in adaptations for two saxophones and piano?

## Summary of research

This practice-based artistic research examines how navigating between reconstructive and transformative approaches to arranging influences artistic decision-making from the perspective of a performer. The project explores how artists treat the relationship between form, timbre, rhythm, texture, and ensemble interaction when orchestral music is adapted for a chamber ensemble consisting of two saxophones and piano. Rather than viewing arranging as a purely technical reduction, this research understands it as a reflective artistic practice in which performers actively engage with existing works, incorporating their instrumental expertise and the sound of their ensemble. To explore these ideas, the study compares two examples. An arrangement of Debussy's Rhapsody for Saxophone and Orchestra represents a more reconstructive approach, while a creative engagement with Ernst Thomas' song "Zwui soll deis ollz guat sain?" from *Kornrliadr* illustrates a more transformative approach. This comparison shows how these two different arrangement strategies shape musical meaning and interpretation in different ways. Building on these findings, selected passages from Arturo Márquez's *Danzón No. 2* were arranged in two contrasting versions for two saxophones and piano. By comparing these versions, the project investigates how reconstructive and transformative approaches influence artistic choices and collaborative interaction within the ensemble.

## Biography

Sonja Wallnöfer is currently pursuing her Master's degree in classical saxophone with Lars Niederstrasser at the Royal Conservatoire The Hague. Alongside her solo studies, she is deeply committed to chamber music: since 2020 she has been a member of the SAGS Quartet, which, in addition to its concert activities, develops children's concerts and music theatre productions. Since 2022, she has also been part of Trio Erinus, where the focus lies on creating imaginative arrangements, bringing together diverse musical styles, and integrating elements such as electronics and the use of the performers' voices.

# Marie-Thérèse Zufferey

## **Main subject**

Classical Harp

## **Research supervisor**

Bastiaan van der Waals

## **Title of research**

Harp and Fashion - The impact of the harpist soloist's outfit on the musical perception of the audience

## **Research question**

How does the harpist soloist's outfit impact the musical perception of the audience?

## **Summary of research**

The visual aspect of a soloist's performance has been extensively shown to greatly impact the musical perception of the audience. Today's implicit standards in appearance, especially in female artists and interpreters, are thankfully questioned gradually. For professional female harpists, the heritage of decades of injunctions (regarding the "femininity" of their instrument, as well as their looks) endures. The new generations of harpists navigate this history and many create a different narrative. Within this research, an experiment was conducted to find out how the harpist's clothing choices impact their comfort, as well as the musical perception and judgment of their audience. The same audio recording was applied to four different videos, each of these showcasing a distinct concert outfit. The results show a general tendency of the participants to have a better perception of the traditional looks, even though a younger population tends to value innovation and modern visual codes. The researcher hopes to open discussion among music students and professionals on our inherited aesthetic codes, as well as to inspire a personal exploration of our choice of clothes.

## **Biography**

Marie-Thérèse Zufferey is a Swiss harpist who has been fascinated by the harp since the age of four. After completing her pre-professional studies at the Sion Conservatoire with professor Valentina Hrobat, she moved to the Netherlands, which she has considered her second home for the past six years. Studying at the Royal Conservatoire in The Hague in the class of Sylvain Blassel and Ernestine Stoop, she is currently completing her Master's degree in classical harp. Passionate about the different facets of the instrument, she enjoys developing her orchestral, chamber music and teaching experiences, as well as creating interdisciplinary projects.

# Jazz Department

Jeonghyun Choi  
Egidio Gentile  
Andreu Giró Espasa  
Annija Krivjonoka  
Guillermo López  
Sujin Park  
Antonio Agustín Sánchez Torralbo  
Demetrio Schintu  
Francesco Sensi  
Daniel Sueiro Martínez-Collado  
Marcus Tuul  
Tom Zuang

# Jeonghyun Choi

## **Main subject**

Jazz Piano

## **Research supervisor**

Andrew Wright

## **Title of research**

Translating Spinoza's Ethics into Jazz Composition and Improvisation

## **Research question**

How can key concepts from Spinoza's Ethics be translated into concrete tools for jazz composition and improvisation, such as performance constraints, compositional rules, and analytical frameworks? How do these "translation devices" shape my musical decisions and artistic voice in the process of making and performing, and how does this relate to Spinoza's idea of moving from bondage to freedom?

## **Summary of research**

This research is a record of experimenting with key concepts from Spinoza's Ethics by translating them into concrete rules and constraints within my jazz composition and improvisation. I believe that analyzing the masters and internalizing their vocabulary is an essential foundation. However, at a certain point, I realized this process led me to obsess only over "sounding correct." It became a psychological prison where habits and the fear of making mistakes replaced my own choices. Thus, this study does not ask how to play "better," but rather, "Where does my own voice come from, and how can it be brought to life?" Ultimately, this research demonstrates how philosophy can serve as a practical "practice device" that reshapes my performance habits and artistic decisions.

## **Biography**

Jeonghyun Choi is a jazz pianist and researcher currently pursuing a Master's degree at the Royal Conservatoire The Hague, where he also earned his Bachelor's degree. Having previously studied theology in South Korea, he brings a deep philosophical perspective to his musical practice. Currently fascinated by Spinoza, he is dedicated to translating philosophical thought into concrete rules for jazz composition and improvisational structures.

# Egidio Gentile

**Main subject**

Jazz Drums

**Research supervisor**

Tony Overwater

**Title of research**

Drumming Aesthetics

**Research question**

How can I develop my own drumming personality?

**Summary of research**

Within the contemporary jazz scene, technical proficiency alone no longer guarantees a clear artistic positioning. The rapid expansion of the music industry and the saturation of creative output increasingly demand that performers articulate a distinctive and meaningful artistic identity. This artistic research originates from my personal experience as a jazz drummer who, despite a solid technical background, struggled to recognize myself in my own musical practice and to perceive my contribution as artistically necessary. During and after my Bachelor studies in the Netherlands, I became increasingly aware of a perceived lack of “personality” in my playing—a term frequently used by peers and mentors, yet rarely defined in practical terms. This research investigates personality not as an abstract or innate quality, but as a tangible aspect of performance that can be consciously developed through artistic practice. Adopting a practice-based research methodology, the project combines reflective writing, experimentation within different musical contexts, and collaborative performance situations. Particular attention is given to the role of storytelling, personal values, and intentional artistic choices in shaping a communicative musical language. The drum set is approached not only as a technical instrument, but as a medium through which concepts, attitudes, and identity can be articulated. The aim of this research is to document and critically reflect upon my process of searching for an individual artistic voice as a jazz drummer, proposing practical strategies for integrating personality into performance practice, and contributing to a broader discourse on artistic identity within contemporary jazz performance.

**Biography**

Italian jazz drummer Egidio Gentile began his musical journey at the age of 12 and quickly established himself through extensive live performance experience. In 2018, he moved to The Hague to continue his studies at the Royal Conservatoire, where he earned his Bachelor's degree. His achievements include receiving a full scholarship to the Berklee Umbria Jazz Summer Camp and participating in the IASJ 2021 Meeting in New York. His work is driven by artistic research, musical depth, and a strong commitment to jazz.

# Andreu Giró Espasa

## Main subject

Jazz Drums

## Research supervisor

Loes Rusch

## Title of research

Pulse and Progression: Historical Drumming Practices as a Tool for Ensemble Composition

## Research question

How can historical drumming practices be used as a compositional tool for modern jazz ensemble music?

## Summary of research

This research explores how historical jazz drums can be used as a practical and creative resource for developing a personal artistic voice in contemporary jazz. Rather than focusing on stylistic reproduction, the project investigates how rhythmic concepts, interaction strategies, and rhythmic feel derived from different historical periods can influence the composition and performance of modern ensembles. To explore the research question, I analyzed a selection of recordings that have influenced me, focusing on parameters such as pulse construction, orchestration, interaction, dynamics, and motivic development. These elements were then tested in practice through original compositions, arrangements, and reinterpretations, which formed the Pilot Prototype (PIA) phase. Listeners from different backgrounds provided feedback, which helped me understand how clearly these ideas were perceived and how they affect the balance of the ensemble and artistic identity. The results show that historical percussion practices can function as flexible compositional and interpretive tools, shaping musical form, interaction, and direction without limiting artistic individuality. The research demonstrates a methodology that allows drummer-composers to connect deeply with tradition while maintaining a contemporary and personal musical language. The presentation format combines written research, audio and video documentation, and musical scores. The research opens the door for drummers to consider themselves not only performers, but also structural and compositional contributors to ensemble music.

## Biography

Andreu Giró Espasa is a jazz drummer from Catalonia, currently completing his Master's in Jazz Drums at the Royal Conservatoire The Hague. He combines jazz tradition with contemporary approaches to rhythm, interaction, and ensemble playing, developing a versatile drumming language that moves fluidly between swing, modern jazz, and open forms. With extensive performance experience in Spain and internationally, he has played with renowned artists, and contributed to the several recordings.

# Annija Krivjonoka

## **Main subject**

Jazz Composition

## **Research supervisor**

Yvonne Smeets

## **Title of research**

Exploring The integration of Extended Vocal Techniques in Songwriting

## **Research question**

How to integrate extended vocal techniques within the melody of the lead voice with lyrics in songwriting?

## **Summary of research**

This research investigates the integration of extended vocal techniques into songwriting practice, with the aim of bridging my two distinct yet personally interconnected musical worlds: my improvisatory work with a broad scope of vocal sounds and my lyric-driven songwriting. The study explores methods for including vocal fry, inhaled singing, and multiphonics into melodic lines and aligning them meaningfully with lyrics. Rather than treating these techniques as ornamental or externally imposed, the research seeks approaches that allow these sounds to emerge organically within a musical aesthetic rooted in sincerity, story telling and emotional intent. Through the songwriting process, this research examines how unconventional vocal sounds can enhance and coexist with the lyrical core of a song. The aim is to develop a personal artistic framework in which experimental vocality and story telling inform and enrich one another.

## **Biography**

Moving fluidly between improvisation, songwriting and performance, Latvian singer Annija Krivjonoka explores the outer edges of her voice. After graduating with a Jazz Vocals bachelor's degree in The Royal Conservatoire of The Hague, she continued her studies with a master's degree in Jazz Composition, exploring her voice's role in a trio setting with cello and tenor saxophone and establishing herself as a solo artist. Her collaboration with people from various musical genres, dancers, composers, improvisors and electronic music artists, has provided the opportunity to work in projects in the contemporary classical, pop, folk, indie, jazz and improvised music scene.

# Guillermo López

## Main subject

Jazz Saxophone

## Research supervisor

Patrick Schenkus

## Title of research

Collective Soloing in a Contemporary Jazz Aesthetic: Approach as a Composer and Performer

## Research question

How to approach collective solos as composer and performer in original contemporary jazz compositions?

## Summary of research

Improvised solos have been a defining feature of jazz performances throughout its history. In traditional jazz ensemble settings, improvisation is typically organized so that musicians perform solos one at a time. During these moments, a single player takes the lead role, developing improvised musical ideas, while the remaining members of the ensemble shift into a supportive function, providing harmonic, rhythmic, and structural accompaniment that frames and reinforces the soloist's performance. However, there are also cases in which multiple musicians perform solos simultaneously, creating a greater sense of group cohesion and adding more possibilities. This practice is known as collective soloing. This research examines the historical development of collective soloing across different jazz styles and periods. Through the analytical study of selected recordings and performances, the present study identifies the musical strategies, interactions, and structural principles employed in collective soloing. These findings are then applied to original compositions. A trial-and-error approach is facilitated by practical experimentation through rehearsals and performances with an ensemble, leading to reflections on effective methods for performing and integrating collective solos in contemporary jazz contexts.

## Biography

Guillermo is a saxophonist and clarinetist who began his musical studies in classical clarinet in his native city of Jaén. He later turned to the saxophone, completing a Bachelor's degree in Jazz Saxophone in Málaga. Currently finishing a Master's degree in Jazz Saxophone, he is working on his debut EP featuring original compositions. His musical influences range from classical music and jazz—from swing to contemporary styles—to folk and contemporary improvised music.

# Sujin Park

## **Main subject**

Jazz Piano

## **Research supervisor**

Sebastiaan Kemner

## **Title of research**

Listening to Paul Bley: Time, Space, and My Own Way of Playing

## **Research question**

How did the studying Paul Bley's way of shaping time and harmony change the way I build momentum in improvisation, and how has it influenced the musical choices I make in my own compositions?

## **Summary of research**

This research began from personal frustration. During my bachelor studies, my playing was often lyrical and rubato, but it sometimes felt directionless. I wanted my music to feel more honest, but at the same time more focused. Around that time, I started listening seriously to Paul Bley. What struck me was not complexity of speed. His music often moves slowly, with space and silence, yet it never feels static. Small changes in inner voices, subtle shifts in harmony, and the way he places notes in time create a quiet but strong sense of forward motion. Working with Wolfert Brederode helped me understand this more clearly. He often spoke about connecting chords horizontally instead of thinking only in vertical blocks. That idea changed how I hear harmonic movement. I began to pay more attention to inner voices, bass motion, and how one phrase leads naturally into the next. As a result, my improvisation became less floating and more grounded. In my compositions, especially *Come with me* and *Through the tide*, I started shaping phrases with more attention to tension and release, and pacing. The presentation will combine short explanations with live performance examples, so the changes in my playing can be heard directly.

## **Biography**

Sujin is a jazz pianist and composer currently studying for her Master's degree in Jazz Piano at the Royal Conservatoire in The Hague. She completed her Bachelor's studies at Fontys Conservatoire. Her work focuses on sound, space, and the balance between freedom and direction in improvisation. Through performance and research, she reflects on how listening, study, and influence gradually shape a personal musical voice.

# Antonio Agustín Sánchez Torralbo

## Main subject

Jazz Saxophone

## Research supervisor

Patrick Schenkus

## Title of research

(Re) Arranging “Charlie Parker with Strings”: Modern Jazz Arranging Techniques

## Research question

What techniques can I use to adapt “Charlie Parker with Strings” arrangements’ to my own artistic voice?

## Summary of research

This project consists in the (re)arranging of 3 pieces from the Charlie Parker with Strings recording for a jazz sextet consisting of trumpet, alto saxophone, tenor saxophone, piano, double bass, and drums. The objective is to translate the original recordings’ character into a sound that both reflects my own musical voice and matches with the contemporary jazz aesthetic. The process involves analyzing the original arrangements and re-imagining them using contemporary techniques concerning texture, rhythm, harmony and form. Concepts from important books like Don Sebesky’s *The Contemporary Arranger* and Ted Pease’s *Modern Jazz Voicings*, whose ideas influence the new versions, are used to support the work.

In summary, this project aims to offer an original and personal perspective on this repertoire while at the same time preserving the essence of these iconic recordings by Parker.

## Biography

Antonio Sánchez (2002), is a jazz saxophonist, arranger, composer from Spain. He started playing saxophone at the day age of 8 and since a young age he was interested in jazz music. He started having lessons with spanish jazz saxophonists Ernesto Aurignac, who has been a huge influence in his artistic career. Now, after finishing his bachelor studies in Málaga (SP), he is based in The Hague where he is doing the Jazz Saxophone Master program. As being part of the musical scene of The Netherlands, his music is a blend of his experiences in Spain and the Netherlands, resulting in music influenced by the jazz tradition but responsive to new trends in the genre. His love for large ensembles and arranging has given him the opportunity to play and arrange for string ensembles, big bands, nonets, etc. And all these inspirational experiences has led him to develop his last project “Antonio Sánchez 6tet”.

# Demetrio Schintu

## Main subject

Jazz Vibraphone

## Research supervisor

Yvonne Smeets

## Title of research

Approach and Definition

## Research question

How do I use concepts from the Pat Metheny album “The Way Up” to shape my composition for a delivered suite that is centered around storytelling, portraying different “musical characters”?

## Summary of research

This research focuses on analyzing, transcribing and working with compositional concepts from the Pat Metheny album “The Way Up”, released in 2005 under the “Pat Metheny Group” name, in order to understand their use in the definition of the term “storytelling” within musical means. Since its definition within music is not possible to explain or demonstrate directly, it’s the job of the composer to find ways to portray an idea of it with different techniques and methods. The method used in the research consists in three main steps, following the presentation format: going through the sources that have been found about the subject and reviewing them; diving deeper in the actual score of “The Way Up”, to check and analyze the compositional process and musical ideas; going through the personal writing process: portraying the different compositional strategies coming from the findings into exercises based on deliberate composition, and documenting the creation of the final suite, pondering the use of musical characters or themes, with the use of a log of the process of composing. Many findings have been drawn in the conclusion of the researching process, highlighting how it is possible to identify a “storytelling” idea, through compositional and counterpoint techniques used both in the original album and in the writing of the suite itself. It is crucial to make use of these techniques in order to guide the listener through a musical narration, without the necessity of lyrics, a booklet or a text-based guidance.

## Biography

Demetrio Schintu is a vibraphonist, composer and percussionist. He began his musical journey at age eight with flute, later switching to drums and classical percussion. After school diploma in “F. A. Bonporti” Conservatory and High Music School (Trento, Italy), he got admitted to the Bachelor course, graduating in “Strumenti a Percussione” in 2022 with Sergio Torta. He then moved to The Hague (Netherlands), where he started his Bachelor in “Jazz Vibraphone” with Miro Herak in the Royal Conservatoire, graduating in 2024. Currently in his “Jazz Vibraphone” Masters, he studies vibraphone with Miro Herak and composition with Claudio Jr De Rosa.

# Francesco Sensi

## Main subject

Jazz Composition

## Research supervisor

Alison Isadora

## Title of research

Integrating Jazz and Algorithmic Synthesis in Live Performance: Transition Strategies Using SuperCollider

## Research question

How can algorithmically generated music be used to create musical transitions that connect my compositions?

## Summary of research

This research explores the balance and points of convergence between “traditional” composition (intended as music created by human beings) and algorithmically generated composition in a live performance context, with particular attention to moments of transition. To achieve this, I worked directly with my own compositions, using a coding environment (SuperCollider) to generate transitions based on live-recorded instruments, which are then manipulated through different parameters in order to connect the pieces. The final goal of this process is to obtain a continuous performance in which “traditional” and algorithmically generated music coexist within a coherent and unified system. From a historical perspective, I first analysed the development of algorithmic music across the centuries, starting from early practices involving dice and mathematical procedures, and progressing through Serialism and computer music. I then examined how different musicians have approached the use of transitions and electronics in their work, both in jazz and pop contexts. These ideas were subsequently applied to my own music through a series of experiments performed in different settings, including a live concert in Milan. This research demonstrates how two worlds that may appear distant, such as jazz and computer music, can be combined to provide composers and performers with new tools and creative scenarios to explore.

## Biography

Francesco Sensi is a guitarist, composer, and arranger from Rome, Italy, currently based in The Hague. After completing a Master’s degree in Jazz Guitar at the “Giuseppe Verdi” Conservatory in Milan, he is currently finishing a Master’s degree in Jazz Composition under the guidance of Claudio De Rosa and Trevor Grahl. As a bandleader, he has released two albums with his quartet and his trio Aeronauts, and has toured in Italy and the Netherlands. As an arranger, he has written for the KC Big Band and was selected for the In.Tune 2026 project in Barcelona.

# Daniel Sueiro Martínez-Collado

## Main subject

Jazz Composition

## Research supervisor

Loes Rusch

## Title of research

4. Title: Beyond Cyclic Structures. Subtitle: Developing and expanding form in jazz composition through an exploration of techniques used by contemporary jazz composers Vince Mendoza and Miho Hazama.

## Research question

How can I identify and extract specific compositional strategies for developing extended musical forms beyond traditional theme-and-variation approaches, through the analysis of selected big band scores by contemporary jazz composers Vince Mendoza and Miho Hazama?

## Summary of research

The present artistic research explores methods for expanding form in jazz composition, using the analysis of selected big band scores by contemporary composers Vince Mendoza and Miho Hazama as case studies. Aiming at overcoming common challenges when writing beyond conventional theme- and-variation structures, the study method combines critical reflective analysis, composer speculative thinking and practical compositional application. In the first part, this research examines and extracts concrete compositional strategies from the selected scores, with a focus on melodic, harmonic, rhythmic and thematic material, and their role in shaping musical form. In the second part the strategies are implemented in the compositional process, in an attempt to arrange and compose in more extended forms, and to treat formal structures in a more flexible way. Beyond showing in detail specific tools, this research proposes a model to transform reflective analysis of scores into creative tools, offering composers a structured and adaptable approach to develop innovative solutions for form development in contemporary jazz contexts and, potentially, to overcome their specific creative roadblocks in other compositional areas relevant to their own artistic practice.

## Biography

Daniel Sueiro is a Spanish jazz pianist, arranger and composer whose work combines critical reflection and deep engagement with the jazz tradition. He has toured Spain with his own piano trio performing at notable jazz venues nationwide. Sueiro holds bachelor's degrees in jazz piano from Universidad Alfonso X El Sabio and Koninklijk Conservatorium Den Haag, where he is currently completing a master's degree in jazz composition supervised by Claudio Jr. De Rosa. His compositional practice is informed by performance experience, in-depth analytical study of repertoire, and close mentorship with leading figures of the Dutch and international jazz scenes.

# Marcus Tuul

## Main subject

Jazz Guitar

## Research supervisor

Yvonne Smeets

## Title of research

Articulation-driven fingering strategies for bebop lines on guitar

## Research question

How can bebop articulation principles inform fingering strategies for performing Charlie Parker's lines on the guitar?

## Summary of research

This study examines how bebop articulation principles can serve as a framework for determining guitar fingerings for Charlie Parker's melodic material. There are two challenges that guitar players face when performing Parker's lines: the difficulty of finding fingerings that support stylistically authentic articulation and the non-idiomatic sound produced by alternate picking. A literature review and analysis of Parker's playing was conducted to identify the characteristic saxophone articulations. Guitar-equivalent techniques along with their respective fingering requirements were then established in order to approximate these articulations. The techniques were applied to Charlie Parker's motives to derive fingerings that support idiomatic phrasing. The resulting fingerings were organized into four positions on the guitar fretboard designed for practical application. This process produced fingering solutions that prioritize idiomatic articulation and the positional frameworks enable guitar players to improvise stylistically authentic phrases without having to worry about technique or alternate fingerings.

## Biography

Marcus Tuul is a jazz guitar player from Estonia. He received his bachelor's degree from University of Tartu Viljandi Culture Academy and was an exchange student in Helsinki in Metropolia University of Applied Sciences. He is an active member in the Estonian jazz scene and has performed as a sideman and leader in his home country and abroad. In 2023 he won the Tiit Paulus Young Guitarist award at the Viljandi Guitar Festival. Since 2024 Marcus has been studying at The Royal Conservatoire The Hague as a master student.

# Tom Zuang

## **Main subject**

Jazz Composition

## **Research supervisor**

Alison Isadora

## **Title of research**

Electroacoustic Entanglement: Encoding Musical Behaviours into Interactive Digital Technologies

## **Research question**

How can interactions between performing musician(s) and digital music technology be composed?

## **Summary of research**

This artistic research is an exploration of interactivity at the crossroads of composition, improvisation and electroacoustic music. More specifically it looks into how interactions between performing musician(s) and digital technology can be composed and how musical behaviours might be encoded into digital technology. These questions are addressed through consideration of different theoretical concepts, previous relevant musical works and lastly and most importantly, through the creation, and subsequent analysis, of my own works. These works are primarily performances combining Max patches with myself playing percussion instruments. The findings of the research are that digital music technologies, in tandem with a human performer, can be implemented through different relational identities such as instrument, score, artificial performer or a mixture of these three. Depending on which identity is strongest, the distribution of agency within the system differs. Additionally, there are many nuances to consider when creating the connections between machine and performer, as the smallest change can have a substantial impact on the totality of the system. I conclude that interactions between performing musician(s) and digital music technology can be composed by encoding specific musical behaviours into the music system. The choice of musical behaviours as well as how they are encoded both have aesthetic implications on the performance.

## **Biography**

Tom Mike Zuang (\*1998) is a drummer and composer from Luxembourg. He received his Bachelor in Jazz Drums at Codarts in Rotterdam. As of now he is completing his Master in Jazz Composition at the Royal Conservatoire in The Hague. His work spans acoustic improvised music and digital interactive algorithms. In his current electroacoustic solo project he is exploring the boundaries between human and machine. Zuang is also known for playing drums in the Luxembourgish band TUYS.

# Early Music Department

Valeria Arcidiacono

Matthias As

Talia Garrett-Benson

Tetsu Isaji

Coline Kreis Bellier

Feliu Llobet

Peter Muhari

Sara Nakade

Paula Pinn

Nicole Rigoni

Pablo Traine

Elias Tulchynsky

Luis Manuel Vicente Beltrán

# Valeria Arcidiacono

## Main subject

Traverso

## Research supervisor

Inês de Avena

## Title of research

The Traverso players at the court of Charles V.

## Research question

What kind of performance practice did the traverso players in Spain in sixteenth-century?

## Summary of research

My interest in the Renaissance flute has led me to explore how this instrument has been used throughout history, especially in Spanish music. Through my research, I find Kate Clark, Nancy Hadden, and Anne Smith particularly inspiring, as they help to reveal the broader use of the transverse flute during the Renaissance period. Also, thanks to the work of Higinio Anglés and Ana López Suero, I was able to better understand the use of the Renaissance flute or what the instrument was called during that period in Spain. In sixteenth-century Spain, a phenomenon emerged that organized wind musicians into groups to perform at various events, both religious and secular. These groups were known as the *capilla de ministriles* and mainly consisted of sackbuts, cornets, shawms, and bassoons. However, even though the transverse flute may seem less significant in light of recent research on wind musicians in sixteenth-century Spain, we know from documents in the Simancas archives that they had more than one minstrel of the flute. Additionally, from the inventory made by Maria of Austria in 1559, we know they possessed a box with seven flutes. Furthermore, from the documents of the Simancas Archives, it's clear they have records of German recorders and flutes under the musical court of Isabel of Portugal, Charles's wife. My interest is to explore these details and examine how they relate to the performance practices of the Renaissance flute in Europe and of Spanish flutists in the sixteenth century.

## Biography

Valeria Arcidiacono Alepuz is a flutist and transverse flutist dedicated to revealing the sensitivity and refinement of the Baroque repertoire through the transverse flute. Trained at the Royal Conservatoire of The Hague with Kate Clark, and a native of Madrid, she pursues her artistic career between Spain and the Netherlands, combining historical accuracy with a profound search for expression. She has participated in the Freiburg Orchestra Academy and has collaborated with ensembles such as Orchestra of the Eighteenth Century and B' Rock besides more ensembles between Switzerland and Netherlands. She was a finalist in competitions such as the Adams Dutch Flute Competition (2024) and Juventudes Musicales de España (2025).

# Matthias As

## Main subject

Early Music, Bassoon

## Research supervisor

Inês d'Avena

## Title of research

Ad Parnassum

## Research question

How can you analyze music as harmonic-driven or melodic-driven, and how can this division be defined?

## Summary of research

This research discusses how music can be analyzed as either harmonic or melodic driven. Based on literature from the history of music theory, the research examines how harmony and melody can be precisely defined. On these definitions, a theoretical framework is developed that makes it possible to analyze musical works according to whether harmony or melody is the fundamental foundation of a passage or composition. A substantial part of the research is devoted to exploring how this analytical approach can be applied in practice. It demonstrates how this distinguishing can be useful in various musical contexts, such as writing arrangements, reconstructing and completing unfinished works, or composing period copies. By consciously identifying the dominant musical force within a composition, musicians and composers can make more informed artistic decisions and apply knowledge of music theory in a more focused and practical way. The title Ad Parnassum refers to Johann Joseph Fux's *Gradus ad Parnassum*. Just as Fux describes a way to Parnassum, the mountain where the seven muses of the arts lived according to Greek mythology. The purpose of this research is to propose a new way to implement music theory in every day musical practice as another path to Parnassum. The presentation of this research is structured in two parts. First, the concepts and definitions of harmonic and melodic driven music are explained and discussed. Second, the practical application of this subdivision is discussed, and examples are given.

## Biography

Matthias As began his musical studies at the age of nine. In 2012, he was admitted to the Young Talent program at the Royal Conservatoire in The Hague, where he studied bassoon and composition. He completed a bachelor's degree in bassoon and music theory at the same institution and is currently pursuing a master's degree in historical bassoon with Benny Aghassi and Wouter Verschuren. Matthias has performed with Phion, Philharmonie Zuidnederland, and the Royal Netherlands Air Force Orchestra, and is a member of the Ut wind quintet.

# Talia Garrett-Benson

## Main subject

Early Music Voice

## Research supervisor

Santo Militello

## Title of research

Countertenor Craze?: Exploring historical and 21st century Western attitudes towards gender and sexuality through modern-day casting of castrato roles in Italian Baroque opera.

## Research question

Has a distinct trend emerged towards casting countertenors in 17th and 18th century castrato roles in modern-day performance of Italian opera, and if so, why? Is there a similarity between the way castrati and countertenors are described in historical and modern-day accounts, respectively?

## Summary of research

The rise in popularity of the Historically Informed Performance (HIP) movement during the 21st century has precipitated a surge in modern-day performance of 17th and 18th century Italian operas. As many of the lead roles in these operas were written for castrati, casting of these operas in line with HIP ideals (authentic performance practice) is problematic, as we have no castrato singers today. Current performance practice utilises countertenors and mezzo-sopranos in these roles, with some stating that countertenors have become the de facto choice, even though countertenors did not perform in Italian opera at that time. To qualify this, I conducted a quantitative gender-based data analysis of modern casting of alto castrato roles in Handel operas, and found that, in the past 10 years, a distinct trend has emerged towards casting countertenors. I investigated several factors affecting this casting decision, and found that mezzo-sopranos are a stronger choice than countertenors in terms of adherence to historical practices and similarity to castrato vocal production and technique. However, there is a similarity between the way that the gender and sexual ambiguity of the castrati and that of countertenors is perceived, in addition to elements of gender inequality suggested by the low prevalence of female conductors in the performances analysed (5%) which may explain this trend.

## Biography

Talia Garrett-Benson is a Singaporean-Australian mezzo-soprano passionate about combining musical excellence with social advocacy. She aims to amplify the voices of women and minorities in her performance practice and research, whilst her experience as a data scientist in academia brings analytical insight to her artistic practice. She is an active performer and collaborator, and in 2025 was a finalist in the H.I.F. Biber competition in Linz. She holds Bachelor degrees with Honours in Music and Computer Science from Australia, and is currently completing the European Master of Early Music.

# Tetsu Isaji

## Main subject

Harpsichord

## Research supervisor

Wouter Verschuren

## Title of research

“Lust und Liebe Zum Dinge macht alle arbeit geringe”: aural-tactile dialogues with the Antoine Vater harpsichord of 1737

## Research question

How can historical instruments like the 1737 Vater, which seem to embody lost construction methods and artistic visions, challenge the authenticity of modern performances of early music, and what might performers and builders learn from them to reconnect more closely with the past?

## Summary of research

This study examines the sense of amazement provoked by an encounter with a singular historical instrument and seeks to articulate the mechanisms underlying that experience, demonstrating how close engagement with such objects can deepen our understanding of eighteenth-century musical practice. It begins by analysing the psychological and embodied response to playing the 1737 harpsichord by Antoine Vater – an instrument largely unknown in modern scholarship prior to this investigation – and proceeds to examine the intellectual process of accounting for its seemingly ethereal qualities through detailed organological study. Drawing on original organological research and also the work of the instrument-restorer, collector, and researcher Michael Thomas (1922-97), it will bridge subjective observations on the sounding qualities of this instrument and empirical organological analyses. In doing so, it aims to understand what such an object may teach us about the level of workmanship and musical sensitivity of eighteenth-century builders and players, and how we may harness their wisdom as musicians today.

## Biography

Tetsu Isaji entered the world of early keyboards through UK collections of antique instruments, leading him to combine performance and research at Oxford (BA) and Cambridge (MPhil). He has performed in France, Benelux, and the UK, and was awarded “Primo Premio” at the W. Landowska Competition (2023). He has performed in venues such as Théâtre National du Luxembourg, Flagey (Brussels), Het Concertgebouw (Amsterdam), Foyer de l’Âme (Paris), FestiVital, and Resonantia. He has also lectured on historical harpsichord regulation, most notably at the Tagliavini Collection, and will speak on A. Vater in 2026 (Cité de la Musique, Paris).

# Coline Kreis Bellier

## Main subject

Viola da Gamba

## Research supervisors

Caroline Kang, Inês d'Avena

## Title of research

L'ordre de la mouche à miel, the astonishing story of Louise-Bénédicté de Bourbon-Condé.

## Research question

How does the biographers of Louise-Bénédicté de Bourbon-Condé shaped the transmission of her story through time, and what are the challenges while creating an opera without reinforcing these implied sexist narratives?

## Summary of research

This project tells the story of Louise-Bénédicté de Bourbon-Condé, the self-proclaimed 'dictatrice perpétuelle' who founded the satirical 'Ordre de la mouche à miel' in 1703 in France. Long portrayed as crazy, inconsistent, and hysterical, primary sources reveal a different reality of an influential patron surrounded by leading intellectuals and artists. Life at the Château de Sceaux was vibrant and intellectually rich. The starting point of this research is my PIA project, in which I decided to write an opera to share her remarkable story. Inspired by 'Les grandes nuits de Sceaux', where operas, poems, and plays were created, I co-wrote a libretto based on some music composed by members of the Duchess's entourage, including Colin de Blâmont, Nicolas Bernier, and Antoine Forqueray. Motivated by reading about her life versus how she was portrayed, I realized how I was influenced by the negative biases of her men biographers, particularly Charles Augustin Sainte-Beuve, who shaped a negative perception of the duchess through time. This led me to revise the first version of the libretto, questioning the image of her history I wanted to share with the public and researching the impact of the sources in how we read historical facts. In this exposition, I delve into her biography, contemporary perception of her, and discuss the process of creating this opera, while offering a critique of those portraits.

## Biography

Coline's musical journey began through medieval singing workshops with ensemble Mora Vocis and a collaboration with ensemble Hortus Deliciarum. During this time, she started studying the viola da gamba. She followed a bachelor's degree at the Conservatory of Catalonia and she is now completing her Master studies at the Royal Conservatoire of The Hague, focusing on Medieval, Renaissance and early Baroque repertoire. Together with Sibil.la ensemble, she has been selected with Eeemerging program for 2026/27. Since 2025, Coline has been co-founding the 'Compagnie de la mouche à miel' to create an opera about the story of Louise-Bénédicté de Bourbon-Condé.

# Feliu Lobet

## Main subject

Baroque Cello

## Research supervisor

Wouter Verschuren

## Title of research

Cello Sonatas in 18th-Century Barcelona - Study and Urtext Edition of Manuscript M1530

## Research question

How does Manuscript M1530 reflect the musical and cultural context of mid-18th-century Barcelona?

## Summary of research

This research focuses on Manuscript M1530, an anonymous mid-18th-century source preserved at the Església del Pi in Barcelona, which contains six sonatas for cello and basso continuo, as well as a piece by Zayas, an active composer based in Madrid during this period. Three sonatas (III, IV, and VI) have been selected for detailed study and the preparation of an Urtext edition. Sonata VI, attributed to Luigi Boccherini, together with the piece by Zayas, provides important stylistic references that help situate the manuscript within the broader European cello tradition. The study contextualizes these works within the cultural and musical landscape of mid-18th-century Barcelona, a period characterized by artistic vitality and exchange with European trends. Through formal and stylistic analysis of the selected sonatas, the research aims to identify compositional features, structural patterns, and idiomatic writing for the cello that reflect both local practices and international influences. The Urtext format was chosen to present a faithful transcription of the original source, free from later editorial interventions, and to serve both performers and scholars. It facilitates historically informed performance while bringing together existing research and newly gathered findings into a single comprehensive resource. The project ultimately aims to contribute to the preservation and understanding of Barcelona's musical heritage.

## Biography

Feliu Lobet began his cello studies at the age of eight. After finishing his Bachelor's degree at Conservatori Superior de Música del Liceu, he specialized in Historically Informed Performance, pursuing a Bachelor's degree in Early Music (historical cello) at ESMUC with Emmanuel Balsa. He is currently pursuing a Master's degree in Baroque Cello at the Royal Conservatoire of The Hague under the tutelage of Lucia Swarts. As a performer, he has appeared in chamber and orchestral concerts across Catalonia, Spain, and Europe, collaborating with ensembles and orchestras such as Theresia Orchestra, EUBO, Orquestra Barroca Catalana, Nexe Ensemble and Corium, among others.

# Peter Muhari

## Main subject

Harpsichord

## Research supervisor

Kathryn Cok

## Title of research

The Emergence of Harpsichord Idiom: Historical Development, Aesthetic Context, and Performance Practice during the Baroque and Early Classical Periods

## Research question

How did the harpsichord come to be understood as an instrument with a specific idiom, and how did that idiom emerge from the interaction between instrumental design, compositional practice, and aesthetic discourse during the seventeenth and eighteenth centuries?

## Summary of research

This study examines the emergence of harpsichord idiom between 1600 and 1800, treating idiom not as a fixed stylistic category but as a fluid interaction between instrument, notation, and aesthetic thought. By examining organ and lute traditions, Italian and French performance practices, and later Enlightenment aesthetic debates, the research traces how idiomatic features gradually moved from practical habits to notated and intentional compositional detail. Case studies from different composers illustrate a shift from generic keyboard writing toward instrument-specific composition. The study suggests that idiom should inform performance not as a restrictive rule set, but as a historically rooted framework that can support informed, yet creative interpretation.

## Biography

Hungarian harpsichordist and fortepianist Peter Muhari completed his harpsichord studies in Budapest before continuing in The Netherlands, where he specialized in fortepiano with Bart van Oort and Bert Mooiman, and harpsichord with Fabio Bonizzoni and Patrick Ayrton. His artistic focus centers on eighteenth-century repertoire, with J.S. Bach at the core of his work. Alongside the harpsichord and fortepiano, he maintains a growing interest in the clavichord and its intimate expressive possibilities. In addition to performing and research, he works in music production. Since 2023, he serves as a board member of the Dutch Harpsichord Society.

# Sara Nakade

## Main subject

Baroque Cello

## Research supervisor

Caroline Kang

## Title of research

Performing with Ease: Integrating historical and contemporary approaches to string crossing in cello playing

## Research question

What role has string crossing played in pedagogical sources over time, and how can its understanding help eliminate physical tension in performance?

## Summary of research

This research explores the common principles of string crossing in both historical and modern cello techniques, aiming to perform a wide repertoire with greater ease and reduced physical tension. By studying playing styles across different eras, I have come to recognize the importance of integrating diverse ideas, particularly in the technique of the right hand, with a focus on string crossing. Bernhard Romberg (1767–1841) emphasized that sound volume is not generated by physical strength. He argued that it is a misconception to believe that forceful bowing produces a stronger sound; in fact, the opposite is true. His insight inspired me to investigate how refined string crossing technique might contribute to minimizing unnecessary physical exertion. This research examined pedagogical sources spanning from the 18th to the 21st century to develop an integrated model of string crossing, with authors such as Michel Corrette, Bernhard Romberg and Joseph Werner and some contemporary materials. The project also included applied research: I recorded performances based on the instructions from each source and compared the ease or difficulty of execution, the degree of physical effort required, and the level of musical engagement. The research resulted in developing some right-hand exercises and strategies which can be applied to eliminate the tension while ultimately enhancing my interpretation of historical repertoire.

## Biography

Sara Nakade is a Japanese cellist based in The Hague since 2020. She studied at the Tokyo College of Music with Hidemi Suzuki, whom she first met at the Nagano International Music Festival in 2009, and later also with Masaharu Kanda from 2014. In 2020, she continued her studies with Lucia Swarts at the Royal Conservatoire The Hague, completing her bachelor's degree in 2024 and pursuing a master's degree. Her curiosity spans a wide range of musical eras, and has inspired her to conduct research grounded in historical sources across several centuries.

# Paula Pinn

## Main subject

Baroque Bassoon

## Research supervisor

Inês de Avena Braga

## Title of research

Étienne Ozi's Seventh Bassoon Concerto

## Research question

How can a reconstruction process for the missing part of the first movement of Étienne Ozi's Seventh Bassoon Concerto be designed and carried out?

## Summary of research

This study presents a modern performing edition of Étienne Ozi's Seventh Bassoon Concerto (1801), including a reconstruction of the missing measures in the solo bassoon part at the end of the first movement. Although the original printed orchestral parts are well preserved, a printing error led to the loss of the final section of the bassoon solo, making a reconstruction necessary for performance. It explores how such a reconstruction can be approached and which analytical and practical methods can be applied. Since the orchestral accompaniment of the missing passage is fully preserved, it provides a clear harmonic, rhythmic, and formal framework. The reconstruction is based on a detailed analysis of the accompaniment, on parallels within the movement, and on comparisons with similar passages in Ozi's Sixth Bassoon Concerto. The reconstruction process is understood as a combination of musical analysis and practical experimentation on the instrument. The result is a proposed reconstruction derived from this process. Within the same framework, alternative solutions remain possible, reflecting the open nature of musical reconstruction. Together with a modern edition that resolves inconsistencies across the individual parts, the project aims to make Ozi's Seventh Bassoon Concerto fully available for study as well as performance.

## Biography

Paula Pinn is a historical bassoonist and recorder player from Germany. She began playing the recorder at a young age and studied in Nürnberg before continuing her education at the Mozarteum University in Salzburg, Austria. She later completed her Master's degree in Bern, Switzerland, and is currently specializing in historical bassoons at the Royal Conservatoire in The Hague. Paula performs as a chamber musician, orchestral player, and soloist across Europe. Her work regularly brings her to international festivals and collaborations with renowned ensembles in the field of early music. She is particularly active with her chamber music ensemble Marsyas Baroque, creating vibrant programs that explore the Baroque era and its broader cultural context.

# Nicole Rigoni

## Main subject

Fortepiano

## Research supervisor

Ellie Nimerosky

## Title of research

How Key Characteristics Shape Narrative Meaning in Schubert's Die schöne Müllerin

## Research question

What connection can we draw between the narrative meaning of the text and the key characteristics in Schubert's Lieder writing, particularly in the work Die schöne Müllerin?

## Summary of research

This research investigates the phenomenon of Key Characteristics in early Romantic music for voice and piano, in particular in Franz Schubert's song cycle Die schöne Müllerin. The primary aim is to determine whether the composer employs key choice in an expressive, narrative, and recurring manner within his lieder output, and whether this usage aligns with the key characterizations described in theoretical treatises of his time. After outlining the factors that influence the concept of Key Characteristics, the study presents a brief historical overview of the development of the phenomenon. This section is complemented by an interview with Gerben Bisschop, an expert in historical temperaments and tuner at the Royal Conservatoire. The core of the research consists of an analytical study of Die schöne Müllerin, conducted through a four-step methodology. First, a harmonic analysis identifies the key associated with each poetic verse. Second, the collected data are organized in a chart. Third, the data are examined by grouping occurrences according to key to extrapolate recurring expressive meanings. Finally, the resulting key characterizations are compared with those described in Christian Friedrich Daniel Schubart's treatise *Ideen zu einer Ästhetik der Tonkunst*, a work contemporary with Schubert. The findings reveal a strong and coherent expressive identity attributed to many of the keys, closely connected to the poetic text. While some correspondences with Schubert's descriptions emerge, the results are only partially aligned, highlighting notable differences that underscore the originality of Schubert's tonal language.

## Biography

Nicole Rigoni is an Italian pianist and fortepianist. She began studying piano at the age of ten and graduated with honors at the Vicenza Conservatory. She is currently pursuing a Master's degree in Fortepiano at the Royal Conservatoire The Hague. Her interests focus on historically informed performance on period instruments. Alongside her performance activity, she is actively engaged in music education, teaching students of different ages and promoting awareness of historical performance practices.

# Pablo Traine

## Main subject

Natural Horn

## Research supervisor

Bart van Oort

## Title of research

Music engraving

## Research question

What are beautiful music scores? How to make them? Do we need them?

## Summary of research

This exposition takes a look at music scores from past and present, their general appearance and setting, and what can be done to make them look more pleasant for the performing musician. The first part includes a recapitulation of the history of music typesetting and printing, from Petrucci to the present, followed by a commentary on the current situation, in relation to the widespread availability of the means of production and distribution of music scores. In the second part, a number of scores from the 18th and 19th century are taken as case studies, analysed, and compared to modern ones from diverse publishers and typesetters. Musicians were interviewed, inquiring about what aspects they notice and/or appreciate in both set of scores, be it positively or negatively. As the personal considerations of the author and the replies from colleagues are considered, the question "Do we need new editions?" is addressed, and a set of ideas and guidelines for creating better looking editions is proposed.

## Biography

Pablo Traine is a musician and music engraver from the very Belgian city of Buenos Aires. After truncated piano and composition studies, he settled on the horn, playing in many Argentinian youth orchestras. Later, following family tradition, he discovered the historical performance practice and the natural horn. He is now finishing his studies at the Royal Conservatoire in early horns and baroque trumpet. He is a member of the historical wind sextet Coloquio 6. He also performs pop music, alone and with his group Folioscope, and works as a music engraver with various publishers and composers.

# Elias Tulchynsky

## Main subject

Basso Continuo harpsichord

## Research supervisor

Inês d'Avena Braga

## Title of research

The discovery of the string quartet

## Research question

What is the role of basso continuo in (the development of) the string quartet in the German speaking lands in the 18th century - and which composers were most important in its creation and development in that area?

## Summary of research

During my research I became familiar with several composers who were important for the development of the string quartet but whom I did not know before, such as F. X. Richter or M. G. Monn, and I gained a clearer understanding of what a string quartet actually is. I also learned about different early types of string quartets, such as divertimenti or quatuors dialogues. I searched for the earliest divertimenti and learned a lot about the mentality behind these pieces. I discovered how modern Richter's quartets are for their time. Regarding the basso continuo practice in early Classical music, I found that in some regions of Europe it was still common until the end of the 18th century to perform chamber music with harpsichord or fortepiano, although the new taste was to play it with strings only. Publishers sometimes printed music with thoroughbass figures because they assumed it would sell more copies, but composers such as Monn, Richter, or Haydn probably did not intend a basso continuo and therefore did not indicate figures in their scores. I am still trying to find manuscripts and hope to obtain a scan of this source in the near future. In my presentation I will show score examples and have a live string quartet ensemble there to play.

## Biography

I am Elias Tulchynsky, a harpsichordist and baroque violinist. After graduating with distinction in Leipzig, I am currently pursuing a Master's in Basso Continuo here at the Royal Conservatoire. I had the privilege of studying under masters like Patrick Ayrton, Fabio Bonizzoni, Richard Egarr, Ton Koopman and Shunske Sato. I won with Les Arcanes Baroques the 2025 Biagio Marini Competition Audience Prize and was selected as violinist for the European Baroque Orchestra (EUBO). Furthermore I am concertmaster of the ensemble Lachrymae Leipzig. Additionally I worked 1,5 years in the museum for instruments Grassi in Leipzig and worked as tuner for the Bach Fest Leipzig.

# Luis Manuel Vicente Beltrán

## Main subject

Baroque Viola

## Research supervisor

Margaret Urquhart

## Title of research

José Gil. Life of a provincial musician in 18th century Spain.

## Research question

How can historical fiction help us understand and relate to documented events?

## Summary of research

The purpose of this work is to create a short musical fiction in the form of a melodrama based on a real historical case, and to reflect on the contributions that artistic creation can offer to the understanding and dissemination of historical realities. This project, inspired by the work of previous researchers, is based on a documented case: the musician José Gil, the protagonist and sole character of this fiction, participated in the three main spheres of musical activity in Murcia (Spain) at the end of the eighteenth century: the Cathedral Chapel; the Chapel of Santa Cecilia (an example of associationism and music in civil service); and the orchestras formed ad hoc for the operas staged by Italian companies at the Casa de Comedias, a theatre that operated in Murcia during the seventeenth, eighteenth, and nineteenth centuries. His figure, together with a documented lawsuit for non-payment against Constantino Bocucci's company, serves not only as an example of a musician from a provincial city in eighteenth-century Spain, but also as a narrative device for the creation of a melodrama – a genre typical of the late eighteenth century and deeply rooted in Enlightenment values – as well as for documenting the artistic creation process and reflecting on historical fiction.

## Biography

Luis Manuel Vicente (Murcia, Spain, 1997) began his musical studies in his hometown before moving to Barcelona, where he studied modern viola with Ashan Pillai at ESMUC. During this period, he developed a strong interest in early music, studying with Emilio Moreno and Alba Roca. Supported by a scholarship from the Keep an Eye Foundation, he moved to The Hague, where he is currently completing a Master's degree under the guidance of Ryo Terakado in The Royal Conservatoire. Throughout his career, he has worked under the direction of musicians such as Enrico Onofri, Amandine Beyer, Alfredo Bernardini and Ton Koopman. As a chamber musician, he has performed at some of Europe's leading venues and festivals with the ensemble Anacronia, of which he is a founding member, including BOZAR, Concertgebouw Brugge, AMUZ Antwerpen, York Early Music Festival, Misteria Paschalia, Festival d'Ambronay, Bolzano Festival and CNDM. In 2026, he has been selected for the Intrada scheme, a joint initiative of Dunedin Consort, Orchestra of the Eighteenth Century, B'Rock Orchestra, Le Banquet Céleste and Concerto Copenhagen.

# Vocal Studies Department

Vincent Paul Berger  
Sam Cobb  
Ilmari Leisma  
Eve Rhodes  
Erin Selin  
Madeleine Treilhou  
Erjan van der Velde  
Daphne van Zundert

# Vincent Paul Berger

## Main subject

Vocal studies

## Research supervisor

Wouter Verschuren

## Title of research

The Low Countries in the Düben Collection - An Analysis of Music Dissemination in the 17th and Early 18th Century

## Research question

How do pieces from the Low countries included in the Düben collection indicate cultural networks across Northwestern Europe in the 17th and early 18th century?

## Summary of research

The Düben collection was assembled at the Royal Swedish court in the second half of the 17th century and bestowed upon the Uppsala University Library in the 1720s. The collection is a unique source of music history in Northwestern Europe due to its international scope and preservation. The majority of the collection with music of German, Baltic, French and Italian origin is well-researched. I have identified several explanations for the dissemination from the country of origin to the Düben collection in this existing literature; such as the travels of the Düben family or their network, the migration of musicians, sheet music as war booty, and sheet music as a trade good. However, the number of composers from the Low countries and their works that appear in Düben is rather small. My research exposition aims to clarify the so far blurry international travels of said works. I take the composers Vermeeren, Buns, de Verlit and to a certain extent Sweelinck and Danielis as case studies. The value of sheet music as a trade good correlates with manuscripts appearing in Düben being printed and published in trade hubs such as Antwerp, Amsterdam, or Brussels. Finally, I argue that we must not overstate the importance of the appearance of certain pieces but rather recognize an element of randomness in the selection of works. After all, not all music collected was ultimately performed.

## Biography

Bass-baritone Vincent Berger was a member of the Thomanerchor Leipzig prior to completing his bachelor's degree at the Leipzig conservatory. He is currently pursuing a master's degree at the Royal Conservatoire The Hague. Vincent performs regularly as a soloist in cantatas, oratorios and passions. Notable opera roles include Sarastro in Mozart's "Zauberflöte" and Dovid in Kon's "Bas-Sheve". Additionally he works with Vox Luminis, Nederlandse Bachvereniging, Musica Gloria, Europäisches Hanse-Ensemble, Chorwerk Ruhr and Cappella Amsterdam. He enjoys exploring lesser-known work with his vocal sextet vocemade and otherwise. Vincent is a recent graduate from the BA International Studies at Leiden University.

# Sam Cobb

## **Main subject**

Early Music Vocal Performance

## **Research supervisor**

Ellie Nimeroski

## **Title of research**

Taking Liberties

## **Research question**

How do performers come to decisions about staging or dramatising Bach's vocal music?

## **Summary of research**

This research project is an exploration of how J.S. Bach's vocal music is brought to its audiences, with a particular focus on the contemporary trend of incorporating visual elements such as staging or choreography. It examines the changing contexts that this repertoire has moved through, reflecting on how these different conditions 'affect' the material for the performers and spectators involved. It also documents my own process of exploring J.S. Bach's music (specifically the soprano cantata "Mein Herze schwimmt im Blut", BWV 199) together with a contemporary dance artist: reporting on the process of developing original material and the interaction between these two specialisms. By delving into the ideas, issues and debates that arise from staging these works, and applying this knowledge in practice, I've been able to learn through experience how to cultivate a dynamic collaborative practice. This is an approach that can be brought into further collaborative projects, and my hope is that this research project demonstrates the potential of interdisciplinary collaboration to expand one's capacity to express this music.

## **Biography**

British soprano Sam Cobb is currently pursuing a master's in Early Music Vocal Performance at the Royal Conservatoire of The Hague. An experienced soloist and ensemble singer, Sam specialises in Baroque repertoire, with a particular interest in the works of J.S. Bach. Sam is a founding member of Echo Vocal Ensemble and performs regularly with the Springhead Constellation Choir and Orchestra. Collaborative practice is also central to Sam's work, having worked with artists including Oliver Beer, Ragnar Kjartansson and Thuthuka Sibisi.

# Ilmari Leisma

## Main subject

Vocal studies classical music

## Research supervisor

Stefan Petrovic

## Title of research

More than just imitation – the benefits of studying with recordings

## Research question

How to study technical vocal aspects from recordings beyond imitation?

## Summary of research

Throughout my studies I have felt that studying from and being influenced by recordings has been overlooked and neglected. I have always been very much an auditory learner and wanted to dive deep into analyzing recorded operatic voice to discover how I can use recordings for my own studying purposes beyond just merely imitating the sounds. In this research I have analyzed vocal effects heard on recordings sung by Enrico Caruso and Tito Schipa, one dramatic tenor and one tenore di grazia and then proceeded to record myself trying both of their approaches. Then I experimented with combining their approaches and trying to find one that suits my instrument the best. The goal of this research is to show that studying with recordings can be a very effective way of improving vocal technique and gaining a better understanding of how one's instrument is supposed to work in an operatic context.

## Biography

Ilmari Leisma is a tenor from Finland. He is finalizing his master's studies in classical voice at the Royal Conservatoire of the Hague with Amand Hekkers. Leisma graduated with a Bachelor of Music and Vocal Pedagogy from Metropolia University of Applied Sciences in Helsinki. His roles include Nemorino (Donizetti: L'elisir d'amore), Flavio (Bellini, Norma) and The first prisoner (Beethoven: Fidelio) among others. Leisma has sung as a soloist in several orchestral pieces and also at the Savonlinna Opera Festival chorus and the Finnish National Opera's extra chorus.

# Eve Rhodes

## Main subject

Classical voice

## Research supervisor

Sebastian Kemner

## Title of research

Making it all up!

## Research question

How can the use of free improvisation in performance and practice impact a classical singer's sense of freedom on stage, and the connection between the audience and fellow musicians?

## Summary of research

Improvisation is a wonderful tool for performance and practice that can encourage creativity and spontaneity. The canon of western classical music, unlike other musical genres, does not involve much improvisation and therefore doesn't encourage modern classical musicians to explore this area. Consequently, many classical singers are frightened to improvise, including myself. However, through my experimentations over the last two years, discovering the world of free improvisation, I found it had an exciting impact on my approach towards music making. This research delves into how the use of free improvisation in performance and practice can impact a classical singer's sense of freedom on stage, and of connection to audience and fellow musicians. I focus specifically on free improvisation as this leaves the singer free to experiment without feeling constrained or anxious about harmonic rules or stylistic conventions of the jazz or Baroque methods, for example. My methods involve interviews I have undertaken with various classical singers, literature reviews delving into others' experiences and their views on free improvisation, as well as documentation of my development as a performer through various improvisatory exercises and performances. I hope that this research can inspire more classical singers to improvise and support their sense of freedom and connection in performances.

## Biography

Eve Rhodes (b. 2000) is a mezzo-soprano from London, now based in the Netherlands. Since receiving a first-class bachelor's degree at Trinity Laban Conservatoire in London, she now studies with Noa Frenkel towards her masters degree in classical voice. She has recently performed in opera productions with the Dutch National Opera Studio and 18th Century Orchestra whilst also partaking in various interdisciplinary projects. She has recently worked with composers, electronic musicians and dancers and looks forward to combining improvisation, audience interaction and romantic opera in upcoming concerts in the summer.

# Erin Selin

## Main subject

Voice

## Research supervisor

Johannes Boer

## Title of research

The Active Score: Action Verbs as a Tool for Vocal Expression

## Research question

How can an adaptation of Stanislavski's core acting technique, based on 'action' rather than 'emotion', support singers in developing an authentic vocal identity and enhance their musical realization and stage performance?

## Summary of research

Stanislavski's acting system centres on action as the basis of truthful performance, prioritizing what a performer does over what they attempt to feel. This exposition presents an original, practice-based method that adapts Stanislavski's action-based approach for classical singers through structured musical improvisation. While existing research addresses acting technique and improvisation as separate components of vocal training, their combined use as a score-based, action-driven performance tool has received limited attention. The research introduces an action-improvisation exercise developed by the author, in which singers assign specific, transitive action verbs directly into their musical scores. These actions function as the framework for guided improvisation with a pianist, temporarily removing the constraints of the fixed score. The exercise invites singers to explore vocal colour, phrasing, rhythm, breath, and physical impulse as outcomes of intention rather than pre-planned interpretation. The expressive discoveries made through improvisation are then integrated into the original musical context. A series of workshops functions as the primary research method. These sessions demonstrate that the exercise supports real-time decision-making, sustained focus, and outward-directed intention. Observed outcomes include increased vocal variety, heightened presence, deeper physical and imaginative engagement, and a reduction in habitual or mechanical performance patterns.

## Biography

Canadian soprano Erin Selin is based in The Hague, completing her Master's in Classical Voice. She holds a Theatre Arts diploma from MacEwan University and a Bachelor of Music from the University of Alberta. She has performed with the Edmonton Symphony Orchestra, Edmonton Opera, Grachtenfestival, and competed in the 2025 Sibelius Singing Competition. A recipient of the Winspear Fund, Anne Burrows Music Foundation, and NL Excellence Scholarship, Erin recently understudied Barbie in Reisopera's *To Die For* and will debut as Sophie in Strauss's *Der Rosenkavalier* with Opera Spanga this summer.

# Madeleine Treilhou

## Main subject

Early Music Voice

## Research supervisor

Santo Militello

## Title of research

Can you Break Glass? Empowering the Female Early Music Voice.

## Research question

What practice strategies used in the 18th Century Bel Canto tradition could influence teaching early music vocal technique in ornamentation to contemporary female singers?

## Summary of research

Early Music Vocality drastically evolved since its 'rebirth' in the 1970s. The female voice has, in this context, been the expression of the stylistic cleavage between classical and HIP singing. What started with a need for fresh sonorities and pure sounds has evolved with contemporary ensembles and bigger concert venues demanding different kinds of vocality. Though Early Music voice is evolving, the practice still needs to be historically informed which implies studying stylistic specificities of the period. The singer stimulates their creativity through the different vocal mediums towards a personalised understanding of ornamentation. This research is constructed in three parts. 1) The study of historical sources including treatises, literature and composition. Focusing on three different singers of the 18th Century, Faustina Bordoni Hasse, Vittoria Tesi and her student Anna de Amicis the specificities of their vocality and technique highlight the evolving operatic practices of the Bel Canto tradition. 2) The second section studies modern vocal techniques in baroque interpretation both in HIP and classical teaching. Similarities appear in understanding the art of singing still influenced by the vocabulary of the Bel Canto era. 3) In conclusion a series of exercises based on both historical and contemporary elements of vocal training, as well as this authors understanding of baroque vocality are put forward. These 'solfeggi' serve as tools towards developing ornamental agility whilst using varied elements of contemporary teaching practices.

## Biography

Madeleine Treilhou is a Franco-British soprano specialised in Baroque singing. After studying in Paris and completing a bachelors in the Royal Conservatory of Brussels she joined the Royal Conservatoire The Hague, where she will complete a masters in Early Music Voice. Madeleine works as an ensemble singer and soloist with many international ensembles, such as the Collegium Vocale Gent. She enjoys designing her own projects in collaboration with baroque musicians. Les Sons Retenus, Loci Topici and Les Vagabondes promote in-depth an understanding of HIP hand in hand with creative storytelling.

# Erjan van der Velde

## Main subject

Vocal Early Music

## Research supervisor

Wouter Verschuren

## Title of research

From Page to Voice: A Practical Guide to the Renaissance Polyphony in the Occo Codex

## Research question

What knowledge and skills are required of a singer to lead a vocal ensemble singing music in a historically informed manner, and which sources can be used to improve the knowledge and skills which are still lacking?

## Summary of research

I was gifted a facsimile edition of the Occo Codex. This choir book, written between 1526 and 1534, contains Renaissance polyphony by composers such as Josquin des Prez, Johannes Mouton and Mathurin Forestier, and was used in the chapel De Heilige Stede in Amsterdam. Although I was immediately excited to perform this repertoire, I realised that I did not have all the knowledge and skills required to sing this repertoire, let alone to lead a vocal ensemble in doing so. I decided to create a concise practical guide to the repertoire contained in the Occo Codex. This research discusses the perspective of historical and modern writers on the Renaissance voice, sheds light on the challenges of the notated and unnotated elements of historical notation, offers approaches to the repertoire based on its historical context, and reflects on the practical considerations necessary to put the theory into practice. The research can serve as a practical guide applicable to sources containing Renaissance polyphony, while the bibliography functions as a starting point for further reading and research into its historical performance practice, and the workshop should encourage ensemble leaders not to shy away from performing Renaissance polyphony from its historical notation.

## Biography

Dutch countertenor Erjan van der Velde is in his final year of the Early Music Vocal Master at the Royal Conservatoire The Hague. His main passion lies with singing and researching sacred music ranging from the Medieval period to the Baroque era. As a soloist, Erjan participated in several projects performing oratoria by Bach, Handel and Vivaldi. As an ensemble singer, he occasionally sings with Cappella Pratensis, Cantores Martini and the Deliciae Ensemble. Besides his musical studies, Erjan was also awarded a degree in International Business Law from the University of Leiden.

# Daphne van Zundert

## Main subject

Classical Voice

## Research supervisor

Ellie Nimeroski

## Title of research

Love in Search of a Word

## Research question

How can a poet develop a writing style that is suitable for adaptation into Art Song, achieving a musical quality without compromising the integrity of the poetic text?

## Summary of research

While extensive scholarship exists on text setting and the interaction between music and poetry, little attention has been paid to the poet's role in shaping texts for musical composition. This research therefore investigates the relationship between poetry and music from the perspective of the poet, with a specific focus on the adaptation of poetry into English Art Song. The findings suggest that variation in poetic metrical structure in combination with the strategic use of repetition, significantly enhances a poem's suitability for musical setting as it aligns with key musical features. Furthermore, poems employing cross-referencing were found to be more intelligible to audiences - experiencing a song only once from beginning to end - while also providing composers with opportunities to develop musical motives. Contrastingly, poetic melody - although contributing to a sense of 'singability' - proved to be an enhancement rather than a prerequisite for settability. Moreover, excessive poetic melodic contour may even hamper the composer's ability to create an effective musical setting. For this reason, melodic development is best left to the composer. Finally, the research indicates that texts grounded in emotional expression rather than intellectual argument are more effective for song settings, as their subtext invites the composer to add music to the already existing words. The full findings are presented in a thesis format, allowing for extensive comparative analysis as well as a thorough literature review.

## Biography

Daphne van Zundert is an alto-mezzo/poetess who graduated from her Bachelor Classical Voice at AMPA (Tilburg, 2023) and is currently studying in the second year of her Master at the Royal Conservatoire (The Hague). Her work aims to bridge literary craft and musical composition. Alongside performing canonical repertoire (Song, Opera and Oratorio), she creates interdisciplinary performances combining theatre, poetry and music. She has collaborated with composers writing specifically for her voice, notably Franki Dodwell, who composed the role of Ma Ubu (Ubu Roi), leading to an ongoing collaboration. Her current research explores the relationship between poetry and Art Song.

# Composition Department

John Galik  
Changjin Ha  
Arefeh Hekmatpanah  
Cory Latkovich  
Virág Anna Virág

# John Galik

## Main subject

Composition

## Research supervisor

Alison Isadora

## Title of research

Timbral Structures in Composition: Rethinking Hierarchy and Semantics

## Research question

How does a shift of focus in the compositional process away from pitch and toward timbre allow for different methods of expression in the music? How can these timbral elements engage with pitched elements and be arranged to create structures with their individualized internal logic?"

## Summary of research

This paper proposes a reorientation of musical thought in which timbre serves as a locus of structure, meaning, and identity. While timbre is necessarily defined in acoustic terms as the result of spectral content, envelope shape, and other measurable features, its perceptual and cultural complexity exceeds any single parameter. Drawing on psychoacoustic research, the study examines timbre as a multidimensional percept shaped by the interaction of physical sound, auditory processing, and contextual conditions. It then extends into the semantic and philosophical dimensions of timbre, arguing that timbre functions as a meaningful, culturally mediated field rather than a neutral descriptor of sonic 'color'. In situating these ideas historically, the paper traces a lineage through twentieth- and twenty-first-century composers where sound's materiality was increasingly foregrounded. The approach departs from the avant-garde's technicianist emphasis, instead adopting a perspective informed by philosophical notions of haecceity, difference, and becoming. Methods for analyzing timbral structures that account for timbre's dynamic and identity-bearing properties are proposed. The study argues that timbre is not an ancillary musical parameter, but a generative site of form and expression, capable of producing its own internal logic and interacting with pitch on equal footing. This reconceptualization positions timbre as a foundational element of contemporary listening and composition.

## Biography

John Galik has worked with orchestras and small ensembles across the world, including the Noord Nederlands Orkest, CCM Philharmonia, PHACE Ensemble, SPECTRA Ensemble, and Hub New Music. A selection of his received awards includes being a finalist in the President's Own Marine Orchestra Call for Scores, a Cincinnatus University Scholar, and a recipient of the Downey Scholarship. He holds a B.M. in Composition from the University of Cincinnati, College-Conservatory of Music, and is currently pursuing a M.M. in Composition from the Koninklijk Conservatorium Den Haag.

# Changjin Ha

**Main subject**

Composition

**Research supervisor**

Peter Adriaansz

**Title of research**

The Systematization of Glissando in Acoustic Music Notation

**Research question**

How can the non-linear trajectory of a glissando be systematized into a quantified notational framework to transform it from a gestural effect into an independent structural parameter?

**Summary of research**

Western art music has long been dominated by a discrete, point-based notation system, historically marginalizing continuous pitch movements as mere performative transitions. Although the glissando is ubiquitous in contemporary repertoire, it remains under-theorized and is frequently relegated to a coloristic sound effect rather than an independent musical parameter. Furthermore, traditional linear notation presents a critical technical blind spot: it fails to communicate the 'slope'—the internal trajectory and velocity of the slide. Consequently, the execution of non-linear glissandi is often left to intuitive approximation, rendering it structurally impotent. This research aims to elevate the glissando to an independent structural language by systematizing its non-linear trajectories for acoustic instruments. The study begins by contextualizing this theoretical neglect, contrasting Western discrete notation with the continuous pitch aesthetics of traditional East Asian music. After establishing a strict physical and geometrical categorization of the glissando, the research analyzes the visual ambiguities and performative characteristics and limitations in contemporary repertoires. To resolve these notational deficiencies, this paper proposes the 'Vertex System'—a standardized notational framework that digitizes analog curves using bracketed passing coordinates. This system enables composers to accurately control non-linear trajectories and internal velocities without inducing unintended rearticulations. Finally, the proposed framework is empirically verified through Practice-Based Research within the author's original composition.

**Biography**

Changjin Ha is a South Korean composer interrogating the fragmentation of life in the digital era. He weaves the modern 'grid of dots' into holistic, immersive narratives, utilizing textures such as fluid glissandi and disrupted loops to construct a personal, ethereal dimension. Ha earned his double Bachelor's degrees from the New England Conservatory. He is currently pursuing a Master of Music at the Royal Conservatoire The Hague.

# Arefeh Hekmatpanah

## Main subject

Composition

## Research supervisors

Alison Isadora, Hugo Morales Murguía

## Title of research

Playing the Invisible

## Research question

How can acoustic feedback be composed for?

## Summary of research

This thesis explores composing with acoustic feedback as a spatial instrument. Acoustic feedback first appeared in the rock and pop scene, but soon found its way to other genres, such as experimental electronic music. This thesis argues that feedback can be composed using various techniques and highlights that the fragility and unpredictability of such a setup do not pose an obstacle but rather an opportunity for the composer to embrace the unknown. An important factor in playing with the author's feedback setup is movement and choreography, derived from the concept of a "ritual". While the choreography is based on eliciting various sound effects from the acoustic feedback, the performer can also use movement to shape the piece's poetics and visual dimension, helping clarify the relationship among movement, space, and sound. The author contextualizes feedback within the repertoire of music from the 1960s onward and analyzes the works of various artists. By discussing the writer's journey with feedback and examining score formats suited to this delicate setup, this thesis delves into the potential of feedback as an invisible spatial instrument articulated through movement and choreography.

## Biography

Arefeh Hekmatpanah (b. 1997, Esfahan, Iran) is a pianist, composer, performer, and poet. Her compositions often explore concepts drawing on her rich cultural heritage. Deeply imaginative, Arefeh's artistry weaves together diverse disciplines, including electroacoustic music, dance, and theater. She is dedicated to crafting intricate, multi-layered performances in which sound and movement converge, creating immersive experiences that resonate across multiple sensory levels. In recent years, she has delved into creating works using controlled Analogue Feedback and is developing her feedback setup.

# Cory Latkovich

## **Main subject**

Composition

## **Research supervisor**

Alison Isadora

## **Title of research**

Horizon Collapse: Experimental Music and 21st-Century Temporality

## **Research question**

Does experimental music imminently reify the temporality of 21st-century capitalism?

## **Summary of research**

This paper investigates the ways that contemporary experimental music reifies contemporary capitalist temporal logic. Time-consciousness is embedded within musical form, manifesting as a state of 'horizon collapse' where temporal meaning is foreclosed, and the past and future are flattened into the present. The theoretical framework integrates Anna Kornbluh's theories of immediacy, Franco 'Bifo' Berardi's concept of semiocapitalism, and a 'margins-without-centre' spatial-temporal model adapted from John Sheppard. To mediate between political economy and musicology, the research utilises Georgina Born's quadripartite model of musical time, which identifies societal, generic, retentional/protentional, and internal formal structures as discrete sites of analysis. By applying Born's model, the results demonstrate that musical time is not merely a metaphor for social time but a site where capitalist logic is encoded. The analysis of the author's compositions reveals that while certain modes of reification may be unavoidable, a time-conscious approach to composition generates a dialectical tension between this reification and a search for alternative temporalities. This facilitates a self-critical modality of composition that considers the ethics of aesthetics often rendered invisible by capitalist production. There is no utopian work at the conclusion of this research – only the establishment of a trajectory that seeks to reclaim temporal continuity. The paper comprises two concurrent texts: the first analyses the political economy of time and the encoding of capitalist logics across Born's model. The second is a creative-reflective text featuring offshoots and deep dives into the author's compositions.

## **Biography**

Cory Harper-Latkovich is a Toronto and Hague-based composer, improviser, and multi-instrumentalist. His practice spans cello, bass, and medieval fiddles, reflecting a diverse interest in both contemporary and historical forms. Cory has toured and recorded with his two bands Clarinet Panic and Imaginary Flesh. In 2025, he released his debut chamber music album, *Disappearing on an Inland Sea, Part 1*. He is also a founding member of the Jelly Ear collective.

# Virág Anna Virág

## Main subject

Composition

## Research supervisors

Yannis Kyriakides, Peter Adriaansz

## Title of research

'replacement bus' - explorations of self-similarity in music and text

## Research question

How can a fractal-like proportional canon algorithm be applied to multiple musical parameters and textual layers in vocal composition?

## Summary of research

In this research, I investigate the use of a fractal-like proportional canon algorithm as a compositional tool within my own practice, focusing on vocal works composed over the past four years. Through experimentation, I aimed to develop a coherent multi-level structure in which the same proportional principles operate across pitch order, rhythm, multiple levels of formal organization, and textual structure, while maintaining coherence and a degree of perceptual unpredictability for the listener. The study explores how this deterministic algorithm can generate complex musical outcomes and presents various applications across a range of pieces. It examines both the literal use of the algorithm (translating numerical relationships into musical parameters) and its metaphorical translation into textual content (imitating the nature of the material generated by the algorithm), allowing the compositional process to be mirrored across musical and semantic layers. The experiments are presented through a series of compositions, with particular focus on pótlóbusz as the most fully realized example of the system's implementation in which the principle governs both micro- and macro-structural levels. The paper reflects on challenges encountered when applying the same techniques across different media—specifically music and text—and discusses how these limitations led to new creative solutions. Overall, the research demonstrates the development of a reusable compositional framework that, by establishing constraints, opens up multiple creative possibilities.

## Biography

Virág Anna Virág (b. 1999) is a Hungarian composer from Vojvodina, currently based in The Hague. Before her studies at the Royal Conservatory, she trained at the Liszt Academy of Music in Budapest and the Institute of Sonology. Her work explores music through mathematical concepts, particularly fractals and self-similarity, and extends to short films reflecting her compositional approach. Her pieces are performed across Europe. She received a prize at the 2020 Műpa Composition Competition (Therapy of a Bipolar Bear) and had *Birds Aren't Real* premiered by the Residentie Orkest in 2024. She currently teaches at the University of Pécs Faculty of Music and Visual Arts.

# Conducting Department

Imre Ploeg  
Alfred Willering

# Imre Ploeg

## Main subject

Choral Conducting

## Research supervisor

Daniel Salbert

## Title of research

Follow Me, I'm right behind you: Exploring how horizontal leadership can shape collective singing

## Research question

How does horizontal leadership shape the intersubjective space between conductor and singers, and how are artistic quality and ownership negotiated within that space?

## Summary of research

This research explores how horizontal leadership can shape collective singing in classical choral practice by rethinking assumptions about the roles of the conductor and the singers. In Western 'maestro literature', the conductor is often described as the primary source of musical authority. This raises questions about power relations, responsibility, ownership, and freedom for everyone involved in the moment of collective music-making. This research is rooted in a hermeneutic-phenomenological methodology and informed by a systemic perspective, in which artistic processes, power dynamics, and relationships are understood as immersive and interconnected rather than linear. The study combines a theoretical framework with reflections from the author's own artistic practice and two qualitative case studies, including interviews with singers and conductors. In addition, the commissioned project Building the Foundation focuses on the future of education for choral conductors in the Netherlands, examining the conductor's role in amateur choirs. The results suggest that leadership in the classical choral world does not arise solely from the conductor's initiative but rather emerges from a dynamic network of intersubjective negotiation and processes of imitation and synchronisation. These processes create musical coherence and influence how power and ownership circulate within the ensemble, including the conductor. The research argues that horizontal leadership does not replace the conductor but redefines their role, suggesting how artistic quality can arise from shared responsibility for giving, receiving, and negotiating.

## Biography

Imre Ploeg is a Dutch choir conductor and artistic researcher. He works with amateur and professional ensembles and is artistic director of Kamerkoor JIP and Kamerkoor Ilmatar. His work is at the intersection of contemporary choral music, informal vocal traditions, and social issues. In addition to his artistic practice, he conducts artistic research, exploring how themes such as humility, future thinking, and the power of collective singing can take form within political, social, and cultural domains.

# Alfred Willering

## **Main subject**

Windband conducting

## **Research supervisor**

Wouter Verschuuren

## **Title of research**

amateurs and professionals in 1 orchestra. Necessity or possibility.

## **Research question**

Is it possible to allow amateurs and professionals to function in an orchestra while maintaining their level?

## **Summary of research**

The number of students with Dutch nationality at conservatories continues to decline. This is a challenge for the orchestras of the Dutch Armed Forces, as musicians and conductors must have Dutch nationality. Is it possible to supplement the orchestras with talented amateurs and maintain the level? I have investigated this in practice.

## **Biography**

Alfred started playing in the local brass band at a young age. After following various courses, he ended up at the conservatory in Zwolle at the age of 26, where he studied bass tuba with Dirk Annema and HaFaBra conducting with Gert Janssen. During his studies he was hired as a bassist with the Dutch Armed Forces in Amersfoort. After nine years he switched to conducting various orchestras. In 2018, he was selected from fifteen candidates as chief conductor of the Fanfare of the National Reserve Corps. In 2023 he started his master's studies with Alex Schillings, which he completed in 2025 with a practical exam concert, awarded a 9.

# New Audiences and Innovative Practice (NAIP)

Filipe Faustino Eusebio Martins

Fabiana Matias Vicente

Meia Oei

Fyllenia Vounelaki

# Filipe Faustino Eusebio Martins

## Main subject

NAIP - Voice

## Research supervisor

Andrew Wright

## Title of research

Identirem: To Identify and To Remember - Operatic Works and Narratives Featuring the LGBTQIA+

## Research question

What possibilities does the uncovering of LGBTQIA+ operatic repertoire open for the classical voice to foster inclusion in contemporary creative practice?

## Summary of research

Identirem is a master's project seeking to identify neglected operatic works and narratives featuring LGBTQIA+ subjects. Through historical research, creative writing, vocal performance, and collaborative composition, the project maps existing repertoire while fostering new queer vocal works. The research addresses the lack of operatic works explicitly featuring LGBTQIA+ identities and their limited visibility within curricula and the mainstream Western opera world. The exposition aligns with a rapidly growing, though not unchallenged, cultural movement reclaiming the community's right to existence, belonging, and artistic expression. Methodologically, the project combines historiographical mapping, comparative dramaturgical analysis, collaborative compositional processes, and an audience questionnaire. The study offers a chronological panorama intertwining opera, society, and queerness. Opera emerges as a paradoxical space of concealment and expression, where androgyny, stereotypes, and gender norms coexist with increasingly complex characters. Recurring themes of silence, death, love, and eroticism intersect with evolving notions of shame, guilt, acceptance, emancipation, and mental health across diverse settings. Intolerance overarchingly surfaces as an individual and collective destroyer. An online repository cataloguing identified operatic works, organized by LGBTQIA+ categories, constitutes a lifelong updating contribution from this exposition.

## Biography

Philippe Eugusyene is a Portuguese baritone completing his Master's in New Audiences and Innovative Practices (NAIP) at the Royal Conservatory The Hague. At the same institution, he earned his Bachelor's in Classical Voice. He also graduated in History with a Philosophy minor at the University of Coimbra, while working as a playwright and theatre director at CAE, Portugal. An opera residency in Cahors (France, 2022), with Claron McFadden and Sjaron Minailo, inspired his collaborative, avant-garde approach to opera and performance.

# Fabiana Matias Vicente

## Main subject

Double Bass

## Research supervisor

Johannes Boer

## Title of research

The Body as a Base; The Bass as the Body.

## Research question

In what ways can the practices 5Rhythms and Musicality of Movement inform and support improvisation on the double bass?

## Summary of research

The research is structured in two components: a theoretical framework and an exploratory practice-based study. The theoretical section provides contextual information on the movement practices 5Rhythms and Musicality of Movement. Both are rooted in bodily movement and body awareness as fundamental sources of expression. 5Rhythms uses the body as the primary instrument to explore awareness, creativity, and emotional expression through free movement guided by rhythm-centered music. Musicality of Movement is grounded in the idea that musical understanding emerges from embodied experience, drawing on exercises inspired by mime. Here, the body mediates between inner impulse and external expression, supporting improvisation, presence, and creativity. The second part consists of an exploratory case study centered on my individual artistic practice. This study examines how integrating these practices into my daily routine influences musical self-expression through improvisations on the double bass. Data is collected through recordings made before and after applying the practices, which are used to identify how these practices inform improvisation and support expressive freedom. This research culminates in a synthesis of practical experimentation and reflection. Regular engagement with movement enhanced my physical awareness, emotional expressiveness, and musical presence, translating into greater freedom and coherence during double bass improvisation. These findings highlight the potential of embodied movement practices to support artistic development and broaden traditional approaches to instrumental practice.

## Biography

Fabiana Matias Vicente is a Portuguese artist and musician based in Rotterdam with a multidisciplinary approach. She is a classically trained double bass player, currently studying New Audiences and Innovative Practices (NAIP). Integrating embodiment and bodily movement practices to explore musical expression has been a pivotal chapter in her artistic development. Driven by curiosity and enthusiasm, she is committed to ongoing learning and contributing meaningfully to the artistic field.

# Meia Oei

## Main subject

NAIP

## Research supervisor

Emlyn Stam

## Title of research

Speaking soundly: considering presence through mediated vocalities

## Research question

How can a new or more systematic vocabulary concerning different modes of vocal production and mediation inform understandings of the affective textures of vocalicity, and how these influence the experience 'presence'?

## Summary of research

Voices we hear, both in music and outside of it, move along a multitude of axes like live—recorded and acoustic—digital, as well as through ranges of vocal quality or tone, amplification, volume, frequency, intensity, analog or digital effects, sound editing, etc. This research considers the effect of these types of mediation on the affective experience of vocal performance. I argue, following work by scholars like Magnat, McLuhan, Bleeker, and Street, that the interaction with sound — both hearing and producing — is an embodied experience deeply influenced by the sound carrier itself. In this research, I consider what I term the 'affective texture' of the sound through a collage of critical and affect theory (Ahmed, Sedgwick), analysis of contemporary performance practice, and personal anecdotes and experiences in performing, composing, and listening/experiencing. To articulate and be able to work with this research, I devise a vocabulary of vocal mediation to both more accurately describe sound experience and serve as a framework for artists to (re)consider how they employ voices. In doing so, I am particularly concerned with how different modes of vocalicity effect notions of presence (inspired by the work of Patsy Rodenburg) and intimacy. These, I argue, are crucial elements of the affective and therefore political potency of performance. That is to say: voices can be used to foster connection, understanding, and care, and create shared experience which can lead to shared action.

## Biography

Meia is a multidisciplinary maker exploring the liminal spaces between contemporary/ classical music and text theatre/ performance. Informed by her background in choral music and classical voice, as well as her love for indie/folk/pop music and training in comparative literary studies, her work combines vocals and voices (unamplified, amplified, pre-recorded and live-looped) and improvisation with original and existing texts to explore themes of memory, testimony, identity, and kinship. An aspiring opera director, she is passionate rethinking the boundaries and possibilities of music/theatre to tell unstaged stories and amplify marginalised voices.

# Fyllenia Vounelaki

## Main subject

NAIP

## Research supervisor

Renee Jonker

## Title of research

Raw Signals: the Performer as Instrument

## Research question

How can I use Muse S Athena headset in my artistic practice as a musician?

## Summary of research

As a classically trained musician, this research began with a desire to move beyond traditional performance formats such as solo, chamber, or orchestral playing. What else can a musician do? How can I create a performance that challenges convention and expands my practice? My work is inspired by performance artist Marina Abramović, whose bold, boundary-pushing approach aims to explore places “no one has ever been.” I was also influenced by John Cage’s exploration of sound and silence. His experience in an anechoic chamber, where he discovered that even in “absolute silence” he could hear his own nervous system and blood circulation, revealed that silence does not truly exist; life itself produces sound.

Combining these inspirations, I became interested in the imperceptible sounds generated by our own bodies. While the environment produces frequencies through air, water, and magnetic fields, my primary focus is the human body—specifically the brain. I am intrigued by the idea that raw brain signals may express an unfiltered truth. This research therefore aims to monitor my brainwaves, transform this data into sound, and integrate it into a live performance, expanding my artistic practice through the sonification of my own neural activity.

## Biography

Fyllenia Vounelaki is a musician and artist born in Athens, Greece. She graduated with first prize from the Philippos Nakas Conservatory in Athens and is currently pursuing a Master of Music at the Royal Conservatoire of The Hague. She has performed with major orchestras in Greece, the Netherlands and Sweden. Prizewinner in Greek competitions, she specializes in contemporary music and premieres, while also exploring improvisation and performance art. She additionally holds an Integrated Master’s degree in Economics.

# Art of Sound Department

Alice van Biesen  
David Enrique Hernández  
Mari Šišková

# Alice van Biesen

## Main subject

Art of Sound

## Research supervisor

Brecht de Man

## Title of research

Acoustic Contexts in Musical Production: A study across four spaces

## Research question

How can we understand the way spaces contribute to the formation and perception of musical works and how can the sound engineer actively engage with these acoustics in recording and post-production?

## Summary of research

This research aims to investigate how natural and architectural spaces have influenced the production and reception of music, and how their acoustic characteristics can be consciously integrated into recording practice. Space is not passive but active: it resonates and colours music. Yet, in the age of recording, much of this dialogue has shifted. The microphone, mixing desk, and digital audio workstation have made it possible to detach music from place, to construct virtual acoustics that often aim to simulate idealized spaces rather than engage with real ones. In more recent decades, artists in genres from ambient to experimental rock have deliberately incorporated real-world environments. In spite of this, systematic research connecting environment with the development of musical ideas—and with recording practice—remains sparse, and there is little work that bridges theoretical insights with practical recording techniques and the creative role of the sound engineer in navigating this terrain. This is where my research situates itself. My goal is twofold: first, to understand how spaces contribute to the formation and perception of musical works; and second, to explore how the sound engineer can actively engage with these acoustics in recording and post-production, not as mere technical constraints but as creative resources. I am particularly interested in the ways that musicians respond to space—how they play differently, listen differently, and perhaps even conceive their music differently depending on the environment. And I seek to understand how these interactions can be meaningfully captured, preserved, and shaped in recording practice.

## Biography

Alice is an Art of Sound student with a background in sound for cinema. Her work investigates the relationship between sound and space. She explores how acoustic characteristics can be consciously integrated into recording practice, treating space not as a neutral container but as an active element that shapes musical experience.

# David Enrique Hernández

**Main subject**

Art of Sound

**Research supervisor**

Brecht de Man

**Title of research**

Designing Interactive Audiovisual Systems: Relationships Between Sound, Image, and Data

**Research question**

How can generative systems enhance relationships between sound and image in audiovisual artworks?

**Summary of research**

This research explores how data driven systems can be used to design and enhance relationships between sound and image in audiovisual artworks. The study analyses how different types of data can be mapped to sonic and visual parameters to create cohesive and meaningful multimedia experiences. The thesis is structured around five original projects, each functioning as a case study that explores a different approach to audiovisual system design and interaction. The first project, an electroacoustic composition for live instruments, electronics, and visuals, investigates the relationship between precomposed material and real time interaction, focusing on synchronicity and compositional balance. The second project explores live visualization through sound analysis, using real time audio data to generate visuals for a chamber music performance. The third project examines the use of mathematical data, such as fractals and geometric trajectories, to structure immersive spatial sound environments, emphasizing the concept of ordered chaos. The fourth project shifts toward behavioral interaction, presenting an audiovisual installation in which visitor movement and position are tracked and translated into dynamic sound and visual responses. The fifth project combines previous approaches in a complex audiovisual system, exploring how data driven interactivity can generate responsive compositions that evolve coherently in real time. Through the analysis of these projects and the systems created in them, the thesis identifies key strategies for mapping data to audiovisual parameters and offers tools for creating audiovisual data driven relationships.

**Biography**

David Enrique Hernández holds a Bachelor's degree in Composition from Musikene in San Sebastián. He has composed for a variety of ensembles and orchestra, and his main interest is the integration of sound exploration and technological application, a focus that is deeply reflected in his work. For this reason, he decided to continue his studies with a Master's degree in Art of Sound, aiming to deepen his knowledge of music recording and production and to focus his research on music technologies and audiovisual relationships.

# Mari Šišková

## Main subject

Art of Sound

## Research supervisor

Cathy van Eck

## Title of research

Design of Sound-Constructed Realities (3D Audio): Interdisciplinary research investigating 3D Audio through lens of Movement Practice

## Research question

How can principles derived from contemporary dance inform the design of sonic spaces and the spatial dynamics in immersive audio?

## Summary of research

The sound-constructed reality refers to the intentional composition of spatialized sonic elements within a designed soundfield that creates a perception of a cohesive environment. In sound constructed realities, spatial sound is the architectural framework and the primary medium through which reality is experienced. Motion is understood not merely as spatial displacement but as an expressive phenomenon emerging from intrinsic gestural qualities, supported through extrinsic spatial behaviour. Rather than treating spatialization as a post-production stage, this thesis positions motion and spatial dynamics as foundational compositional elements that shape sonic space from early conceptual stages. In the context of immersive audio, embodied movement principles refer to spectral, temporal, and spatial motion strategies derived from principles of bodily kinesics. These principles inform the design of sound constructed realities as well as the spatial relationships and trajectories shaped by effort, connectivity, gravity, and weight shifting. Thus, familiarity that arises from movement patterns that resonate with our internal bodily schemas can evoke stronger perceptual kinesthetic attunement and immersive engagement within constructed spaces that shift between real, hyperreal and surreal. Through a series of compositions and interdisciplinary works developed in immersive audio formats, this research demonstrates how these concepts rooted in movement practice can be technically deployed within immersive audio workflows, contributing methodologies for designing sound constructed realities.

## Biography

Mari Šišková, also known as Mari Yasero, is a composer and sound engineer based in the Netherlands. Her work is characterised by imaginative sound-constructed realities, weaving together organic and artificial elements, blurring the lines between reality and surreality. Drawing inspiration from natural landscapes, electromagnetic fields, traditional instruments, and sound synthesis, Mari creates intricate sonic tapestries using a multichannel speaker system. Her recent compositions focus on environmental themes and the development of interactive sonic ecosystems that explore the relationships between body, sound, and space.



# External committee members

Anders Førisdal  
Samuel Gryllus  
Fanny Guillaume-Castel  
Stefan Heckel  
Jimena Maldonado  
Eugène Michelangeli  
Maja Mihić  
Ivana Perković  
Michaela Ambrosi  
Dejan Subotić  
Henna Tahvanainen



**Anders Førisdal** is graduate of the Norwegian Academy of Music in Oslo. He currently serves as a researcher and lecturer at the same institution, specializing in music theory, composition, and music technology. In 2017, he defended his doctoral thesis, which examined the relationship between instrumental practice and compositional technique in contemporary guitar music. His research drew upon the theories of Michel Foucault and Jacques Derrida, exploring concepts of deconstruction and discursive practices. Anders is also an active performer of contemporary music, serving as the artistic director of the ensemble Asamisimasa. He has collaborated with numerous leading composers and performed at festivals across Europe, the USA, and Mongolia. His research interests also include projects like *Performing Precarity*, focusing on relational performance practices and interdependence in avant-garde music.



**Samu Gryllus** DLA is a composer and artistic researcher whose work builds on and extends traditional methodologies while exploring sonic and performative possibilities. He creates chamber operas, installations, and community-based projects engaging diverse performers and audiences. Since 2010, he has been working with Soundpainting, a real-time composition sign language, within a multidisciplinary approach to music, performance, and communication. Gryllus has initiated and led artistic projects focusing on transcultural forms of expression. He is co-founder and curator of the Transparent Sound Festival in Budapest. He has taught at academic level for over fifteen years and, since 2021, teaches at the University of Music and Performing Arts Vienna as Senior Artist.



Dr. **Fanny Guillaume-Castel** is the research officer at the Conservatoire National Supérieur de Musique et de Danse de Paris. She holds two Masters degree from the Université Paris 1 Panthéon-Sorbonne, one in Economic History, and a second one in Cultural Heritage Management. She pursued a PhD at the Royal College of Music in London, where she wrote a thesis on the transformations of the pedal harp in the 18th and 19th centuries, stemming from her practice as a harpist. She has led a career in the museum and heritage sector for over ten years, working in curatorial departments of museums in France, Belgium and the United Kingdom. She now regularly collaborates with the International Council of Museums on the creation and implementation of an international database of musical instruments collections.



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.



**Jimena Maldonado Álvarez** (b.1988) is a Mexican composer, researcher and educator. Having studied both Composition and Photography, she is interested in combining the two disciplines in order to achieve alternative forms of composing, researching, teaching, collaborating, and presenting her work. Her work has been performed in festivals such as the Manuel Enriquez International Festival of New Music (MX), Le Tout-petit festival musical (FR), Open Circuit Festival (UK), Aires Nacionales (MX), Dag in de Branding (NL), Fem Fest (NL), and MATA Festival (USA), among others. Her debut album 'Intervened memory' was released in 2022 by Birmingham Record Company. Jimena holds an MA in Composition from the Royal Conservatory of The Hague. She completed a PhD at the Birmingham Conservatoire. She currently works as a freelance composer and is the coordinator of the Master's practice-based research course at the Prins Claus Conservatorium in Groningen.



**Eugène Michelangeli** was born in France. He began his study of the harpsichord as a child at the music school of Dieppe. Thereafter he continued his training at the Conservatoire National de Région de Boulogne-Billancourt. In 2002, Eugène Michelangeli concluded his studies with Gordon Murray at the mdw–University of Music and Performing Arts, Vienna with the degree of Magister Artium. Alongside his assignments at the mdw, Michelangeli also pursues an intense domestic and international concert career. He has appeared as a chamber musician at festivals including the Salzburg Festival, the Vienna Festival, the Styriarte in Graz.



**Maja Mihić** is a pianist and a member of several active chamber ensembles. Beside her career as a soloist, she is dedicated to collaborative performance and artistic innovation. Her long-term performing collaborations include: two pianos, cello-piano duo, as well as a clarinet-violin-piano trio. Born and educated in Belgrade, she holds a doctoral degree in piano performance. As an Associate Professor at the Faculty of Music in Belgrade, she teaches Piano Accompaniment and Methods of Artistic Research. Her diverse interests include early 20th-century music, contemporary music, various multimedia projects and commissioning new works by Serbian authors.



Musicologist **Ivana Perković** is associate professor at the Department of Musicology of the Faculty of Music, University of Arts in Belgrade. She was also the lecturer in history of music at the Department of Musicology and Ethnomusicology of the Academy of Arts in Novi Sad (Serbia). Ivana Perković studied in Belgrade (Faculty of Music, University of Arts /bachelor, master and PhD degree/). She is the author and co-author of 5 books, over 50 articles in national and international journals and in proceedings of the international conferences in the country and abroad.



**Michaela Ambrosi** is a flute and recorder player, pedagogue and music researcher. As a soloist, chamber and orchestral player, she has performed on many European stages and festivals. She studied at the Prague Conservatoire, Charles University in Prague, Royal Conservatory of The Hague, Conservatorio di Verona and at the Mozarteum University Salzburg. She received a doctorate at the Janáček Academy of Performing Arts in Brno where she also established herself as a traverso teacher. Michaela works as an editor of eighteenth-century sheet music by neglected Bohemian composers. Notably, she recorded some of these compositions for the Czech Radio, and in 2020, her debut CD named “Jiří Čert / Georg Czarth – Forgotten Flute Sonatas” was published in cooperation with Radioservis.



**Dejan Subotić** teaches Chamber Music and Methods of Artistic Research at the Faculty of Music, University of Arts in Belgrade. He holds BAs and MAs in Piano and Early Music (Harpichord) and a PhD in Chamber Music. His research areas include the democratisation of music, piano duo transcriptions, early Italian harpsichord music, piano fantasies in German Romanticism, and more. He has supervised over twenty doctoral artistic projects. As a member of a piano duo, Dejan has performed complete works by Debussy, Satie and Schumann, with a live recording broadcast on BBC Radio 3. He regularly performs contemporary music with the Singidunum Trio and the Ngbaka Trio and has recorded three CDs.



**Henna Tahvanainen** is a Postdoctoral Fellow at the University of Bologna within the NEMUS project working on numerical restoration of the harpsichord and kantele. She has a Bachelor's degree in Theoretical Physics from University of Helsinki (2009), and Master's (2012) and PhD (2021) degrees in Acoustics and Audio Signal Processing from Aalto University. She has also obtained a professional teacher certificate from the Tampere University of Applied Sciences. She has previously worked as a research engineer on acoustic guitars at Yamaha, Japan, and as an acoustic consultant specialised in ground-born vibration modelling and measurement. She is also a part-time lecturer in Digital Signal Processing and Acoustics at UniArts Helsinki. She serves as a board member of the Acoustical Society of Finland and the EAA Technical Committee on Musical Acoustics. Henna is passionate about understanding, modelling, and developing all kinds of string instruments. She is a hobbyist player and an amateur maker of kantele.

# Assessment of the research results

Learning objectives	Assessment criteria	Points	
		1	2
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 reached a clear formulation of a <b>research question, focus or problem</b> , leading to <b>relevant</b> outcomes for the student's own practice and for the artistic field.	No clear focus, or relevant questions or problems are formulated.	Insufficient research questions, lack of focus. The relevance for the student's own practice is unclear.
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 <b>aware of what others have done</b> in this area and has related their research to <b>the field of inquiry</b> , 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 does not show 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 able to apply research methods adequate to the research focus, questions or problems, based on a dialogue between artistic practice and critical reflection.	The student has applied <b>research methods</b> adequate to the research focus, questions or problems and based on a <b>dialogue between artistic practice and reflection</b> .	No clear choice of research method or plan. No dialogue between artistic practice and critical reflection.	Insufficient application of research methods, with unclear dialogue between artistic practice and critical reflection.
The student is able to apply a form of documentation that supports the aims and objectives of the research, making use of text, media and artistic material to compellingly communicate the research process and outcomes.	The student has applied a form of <b>documentation</b> that supports the <b>aims and objectives</b> of the research, making use of both <b>text, media and artistic material</b> to compellingly communicate the research process and outcomes.	No description or proper documentation of the research process and outcomes.	The documentation of the research process is weak and does not sufficiently support the aims and objectives of the research.
The student is able to give a compelling presentation that is well timed, organized and communicated to the listeners, illustrating select aspects of the research and including artistic elements.	The student has given a <b>compelling presentation</b> that is well timed, organized and communicated to the listeners, illustrating select aspects of the research and including <b>artistic elements</b> .	No presentation is given.	The presentation is too long or too short, insufficiently organized and/or inadequately communicated, and/or does not include any artistic elements.

This rubric is used when assessing the final research exposition and research presentation of the student. The final numeric result on a 10 point scale can be calculated by adding up the points given for each component and then dividing the sum by 2.5.

Points			%
3	4	5	
Sufficient research focus, questions or problems, with relevant outcomes for the student's own practice.	Good research focus, questions or problems with outcomes of significant relevance to the student's own practice and the artistic field.	Excellent research focus, original questions or problems leading to new knowledge and outcomes that are relevant to the student's own practice as well as to the artistic field.	20%
The student shows sufficient awareness of what others have done in this area. In general, sources are used properly and the relation between this research and the field of inquiry is mentioned, though in an incomplete way.	The student shows 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 contextualization and has made the relationship between this research and the field of inquiry very clear; the use of sources complies with academic standards.	20%
Sufficient application of research methods, although the dialogue between artistic practice and critical reflection remains too superficial.	Thorough application of research methods, based on a convincing dialogue between artistic practice and critical reflection.	Excellent and creative application of research methods, based on a strong interaction between artistic practice and critical reflection.	20%
The research process is sufficiently documented, although the text, media and artistic materials are not in balance or do not adequately support the aims and objectives of the research.	The research process is documented convincingly, with a good balance between text, media and artistic materials; the documentation supports the aims and objectives of the research.	The research process is documented in a compelling and creative way, with an inspiring dialogue between text, media and artistic materials; the documentation admirably supports the aims and objectives of the research.	20%
The presentation is well timed, sufficiently organized and adequately communicated. It illustrates select parts of the research and includes artistic elements.	The presentation is compelling, well timed, well organized and well communicated. It illustrates select parts of the research and includes artistic elements.	The presentation is compelling, well timed, excellently organized and communicated in a very clear manner. The presentation convinces in both an academic and artistic way.	20%

# Research exposition or thesis

The final documentation of the research results must be written in English and presented on the Research Catalogue ([www.researchcatalogue.net](http://www.researchcatalogue.net)). The documentation must adhere to one of the following two 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.

The research exposition must contain the following information:

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

- You must also adhere to the rules for quoting sources as addressed in the Introduction to Research in the Arts course;
- Suggested word count: 5,000-10,000 words, with an absolute maximum of 40,000 words.
- The exposition must be uploaded into the Research Catalogue for submission.

## **2. Thesis**

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

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

The thesis must contain the following information:

1. A Title Page (including title, your name, main subject, student number, date, Royal Conservatoire The Hague, name(s) of research supervisor(s) and the final chosen format of documentation (Thesis).
  2. The research question or issue addressed and its relevance for peers and your own artistic development;
  3. A description of the research process (the search for the solution to the research question) including methodology;
  4. An analysis or critical discussion of the findings;
  5. Conclusions;
  6. A list of the sources consulted.
- You must adhere to the rules for quoting sources as addressed in the Introduction to Research in the Arts course.
  - Suggested word count: 15,000-20,000 words, with an absolute maximum of 60,000 words.
  - The thesis must be uploaded into the Research Catalogue for submission.

Although the information in this programme book has been put together with great care, it may contain errors or omissions. It may be amended or updated at any time. Any updates will be communicated via [koncon.nl](http://koncon.nl) or KonCon e-mail. Please make sure that you always read the latest information.



