

Seventh Annual Research Symposium

Classical & Jazz Departments

Conservatory of Amsterdam

March 15-19, 2010

Program
Abstracts

March 15-19, 2010, second-year students of the Masters program of the Conservatory of Amsterdam will present the results of their research projects at our Seventh Annual Research Symposium. The individual research project is an integral part of the Masters program. It was introduced in 2002 to make music students familiar with the ins and outs of research practice, to encourage their critical and searching attitudes, and to stimulate their active involvement in the accumulation and dissemination of musical knowledge.

Apart from all necessary heuristic and communicative skills, a strong personal zeal is a prerequisite for a successful research project. Therefore, we invited students to pursue their own interests, starting from questions that had been lingering in their minds for some time. Of course, they received general instructions and personal advice. We provided them with information about sources and libraries. We helped them organize their papers. If possible, we brought them into contact with relevant experts. Nonetheless, each presentation reflects the student's own identification with the topic. Moreover, students could choose from a variety of formats. Some of them chose to write a thesis, or to deliver a research lecture; others preferred to turn research into practice. Therefore, the program not only covers a wide range of topics, but also includes such different events as recitals, lecture-recitals, workshops, and thesis presentations.

The idea to present the results of all projects at a yearly symposium suggested itself for practical reasons, since the number of students involved is so large. But this idea is also in keeping with our conviction that these results should be shared with others. Research as such is fine, but only in an ensuing exchange with interested people it takes full effect. A symposium offers the best opportunity for such an exchange. A new phenomena this year is that students organize concerts or other events in conjunction with their research projects and the symposium. We are happy to announce such off-symposium events in our guide (see at the end, under Extra Announcements).

We hope it will be rewarding for all participants, stimulating for students of earlier years, and interesting for faculty as well as for visitors from outside our conservatory.

Walter van de Leur
Michiel Schuijjer

SYMPOSIUM SCHEDULE
NOTE: PROGRAMME MAY BE SUBJECT TO LAST-MINUTE CHANGE:
CHECK THE SCHEDULES IN SCHOOL

		Sweelinckzaal	Blue Note	Theaterzaal (TZ), 445, 604, 803, 804
Mon 15/3	M	09.00-09.45 Strungaru 09.45-10.30 Nieuwhof 11.00-11.45 Renska 11.45-12.30 Kang	09.30-10.15 Peinado 10.45-11.30 Fernandes 12.00-12.45 Davies	09.45-10.30 Aguado (804)
	A	13.30-14.15 Świątkowska 14.45-15.30 Yamaguchi 16.00-16.45 Beltiukova 17.15-18.00 Elliott	13.45-14.30 Csongrádi 15.00-15.45 Baas 16.15-17.00 Bekhuis	16.00-16.30 Merchandise (804)
Tue 16/3	M	09.00-09.45 Duarte 10.15-11.00 Cipris 11.30-12.15 Looysen 12.45-13.30 Olano	09.00-09.45 Verbeek 10.15-11.00 Temmink 11.30-12.15 Mester	11.30-12.15 Mendoza (TZ)
	A	14.00-14.30 Santonja 15.00-15.45 Lormans	13.30-14.15 Star 14.45-15.30 Winters 16.00-16.45 Arditi 17.15-17.45 Heutmekers	
Wed 17/3	M		09.45-10.15 Klijzing 10.45-12.00 Manders/Kuiper	
	A	13.30-14.15 McNabney	12.45-13.30 Klassen 14.00-14.45 Kiss 15.15-16.00 Albores	16.15-16.45 De Graaf (445) 17.15-17.45 Hoogenberg (445)
Thu 18/3	M	10.15-11.00 Kusuma 11.15-11.45 Van Driel 12.15-12.45 Linares Reyes	09.00-09.45 Manesis 10.15-11.00 Grgurevic 11.30-12.15 Presnyakov	
	A	13.15-13.45 Milchtein 14.00-14.30 Fraga 15.00-15.30 Deligiannis 16.00-16.45 Nestler	13.00-13.30 Domínguez	
Fri 19/3	M	09.00-09.45 V.d. Merwe 10.15-11.00 Pratsinakis	10.00-10.45 Kurdeko 11.15-12.00 Trescolí	10.30-11.00 Tigkas (604) 11.30-12.15 Möller (604)
	A	13.00-13.45 Voor de Wind 14.15-14.45 Hofman 16.00-16.30 Knigge 17.00-17.45 Woloshyn	14.15-15.00 Simón Monje 15.30-16.15 Kim	13.15-13.45 Aßmann (445) 15.15-15.45 Kool (445) 16.15-16.45 Prajzner (445)
Wed 24/3	A		14.00-14.45 Kögging	

PARTICIPANTS OF THE STUDENT SYMPOSIUM MARCH 15-19, 2010
NOTE: PROGRAMME MAY BE SUBJECT TO LAST-MINUTE CHANGE
CHECK THE SCHEDULES IN SCHOOL

Ana Aguado - CHARLES-MARIE WIDOR: The culmination of French organ-art in the 19th century. Lecture-recital. **Monday, March 15 - Room 804, 9.45-10.30**

Humberto Albores - AND TRADITION CONTINUES: The E-bass explores Mexico's national song. Lecture-recital. **Wednesday, March 17 - Blue Note, 15.15-16.00**

Yaacov (Kobi) Arditi - WHAT MAKES THEM TICK? Sextet arranging à la Slide Hampton and Benny Golson. Lecture-recital. **Tuesday, March 16 - Blue Note, 16.00-16.45**

Sarah Aßmann - MUSICAL CROSSROADS: A geography of styles in 18th-century Germany. Thesis presentation. **Friday, March 19 - Room 445, 13.15-13.45**

Reinier Baas - OUTSIDE (MAKING WRONG NOTES SOUND RIGHT): An introduction to chromatics in jazz improvisation. Lecture-recital. **Monday, March 15 - Blue Note, 15.00-15.45**

Thomas Bekhuis - OPEN UP! A guide to the principles of alternate guitar tunings. Lecture-recital. **Monday, March 15 - Blue Note, 16.15-17.00**

Ksenia Beltiukova - THE BELARUSIAN VIOLIN CONCERTO: The history and development of the violin concerto genre in Belarus. Lecture-recital. **Monday, March 15 - Sweelinckzaal, 16.00-16.45**

Ljubomir Ryu Cipris - GEORGES BARRÈRE: Tracing America's flute lineage. Lecture-recital. **Tuesday, March 16 - Sweelinckzaal, 10.15-11.00**

Gábor Csongrádi - BARTÓK AND ALL THAT JAZZ: 20th-century art music techniques in jazz composition and improvisation. Lecture-recital. **Monday, March 15 - Blue Note, 13.45-14.30**

Victoria Davies - ANALYSING CARDEW'S OCTET '61: the interpretation of a graphic score. Lecture-recital. **Monday, March 15 - Blue Note, 12.00-12.45**

Thanasis Deligiannis - CREATIVE PROCESSES AND CULTURAL BACKGROUND: Discovering personal identity through composing. Thesis presentation. **Thursday, March 18 - Sweelinckzaal, 15.00-15.30**

Natalia Domínguez Rangel - THE MECHANICS OF A LIBRETTO: An inside view of the creation of a music theatre piece. Thesis presentation. **Thursday, March 18 - Blue Note, 13.00-13.30**

Judith van Driel - VARIATIONS ON A THEME: Various interpretations of Bach's *Chaconne*. Thesis presentation. NOTE: PRESENTATION IS IN DUTCH. **Thursday, March 18 - Sweelinckzaal, 11.15-11.45**. See also "OFF-SYMPIOSIUM STUDENT EVENTS" (at the end of this guide)

João Duarte - SCHUBERT IN JAPAN: The influence of traditional Japanese music on modern flute repertoire. Lecture-recital. **Tuesday, March 16 - Sweelinckzaal, 9.00-9.45**

Frances Elliott - PICK YOUR PARAMETERS! How to learn to improvise as a classical performer. Lecture-demonstration. **Monday, March 15 - Sweelinckzaal, 17.15-18.00**

Moises Fernandes - MADEIRA FOLKLORE JAZZ: A fusion of two worlds. Lecture-recital. **Monday, March 15 - Blue Note, 10.45-11.30**

Rafael Fraga - ON THE USAGE OF PRE-EXISTING ELEMENTS IN COMPOSITION. Thesis presentation. **Thursday, March 18 - Sweelinckzaal, 14.00-14.30**

Michael de Graaf - APPETITE FOR MUSIC! The motivation of musicians in (amateur) wind orchestras. Thesis presentation. NOTE: PRESENTATION IS IN DUTCH. **Wednesday, March 17 - Room 445, 16.15-17.15**

Tine Grgurevic - REFLECTIONS ON CLAUDE DEBUSSY. Lecture-recital. **Thursday, March 18 - Blue Note, 10.15-11.00**

Jos Heutmekers - STRING INSTRUMENTS AND JAZZ PHRASING: An arranger's and composer's view. Thesis presentation. **Tuesday, March 16 - Blue Note, 17.15-17.45**

Ryanne Hofman - THE ODD ONE OUT: The history of clarinet vibrato through historical recordings. Thesis presentation. **Friday, March 19 - Sweelinckzaal, 14.15-14.45**

Rolf Hoogenberg - MY FIRST CONCERT! A plan to bring music (back) into elementary schools. Thesis presentation. NOTE: PRESENTATION IS IN DUTCH. **Wednesday, March 17 - Room 445, 17.15-18.15**

Jiyun Kang - UNDERHAND CELLO BOW-HOLD: Exemplified in the *Prelude* from Bach's *Cello Suite in D minor*, No. 2. Lecture-recital. **Monday, March 15 - Sweelinckzaal, 11.45-12.30**

Sung-Su Kim - MARC JOHNSON'S JAZZ IMPROVISATION: How to develop ideas and how to control improvisation. Lecture-recital. **Friday, March 19 - Blue Note, 15.30-16.15**

Benedek Kiss - FIVE! Applying metric and rhythmic subdivisions in five to Western music. Lecture-recital. **Wednesday, March 17 - Blue Note, 14.00-14.45**

Christopher Klassen - VOCAL BAND: An instrumental approach for improvised vocal arrangements. Lecture-recital. **Wednesday, March 17 - Blue Note, 12.45-13.30**

Ernst Klijzing - WORKING TOGETHER ALONE: Collaboration between piano-accompanist and jazz-vocalist. Thesis presentation. **Wednesday, March 17 - Blue Note, 9.45-10.15**

Max Knigge - SOUNDS AND TECHNIQUE IN CONTEMPORARY VIOLA PLAYING: A composer's manual. Thesis presentation. **Friday, March 19 - Sweelinckzaal, 16.00-16.30**

Norbert Kögging - THE VOCALIST AND THE MICROPHONE. Lecture-recital. **Wednesday, March 24 - Blue Note, 14.00-14.45**

Daniël Kool - CLASSICAL MUSICIANS AND STAGE FRIGHT: Explanations and treatments. Thesis presentation. NOTE: PRESENTATION IS IN DUTCH. **Friday, March 19 - Room 445, 15.15-15.45**

Esther Kuiper (with Kiki Manders) - VOCAL IMPROVISATION: How can we learn to improvise like our examples do? Lecture-recital. NOTE: PRESENTATION IS IN DUTCH. **Wednesday, March 17 - Blue Note, 10.45-12.00**

Kaspars Kurdeko - BRIAN BLADE: Painter of the groove interaction and dynamics. Lecture-recital. **Friday, March 19 - Blue Note, 10.00-10.45**

Harimada Kusuma - PENTATONICS ON BLACK AND WHITE: The influences of gamelan in Debussy's piano music. Lecture-recital. **Thursday, March 18 - Sweelinckzaal, 10.15-11.00**

Adrian Linares Reyes - THE SURVIVAL OF RHETORIC: Principles of discourse and their application to the romantic violin repertoire. Thesis presentation. **Thursday, March 18 - Sweelinckzaal, 12.15-12.45**

Robert-Jan Looyen - UNCOVERING THE PAST: Analysis and performance of two compositions for horn by York Bowen. Lecture-recital. **Tuesday, March 16 - Sweelinckzaal, 11.30-12.15**

Ramon Lormans - MAJORING IN MARIMBA: Ideas for a new study program. Lecture-recital. **Tuesday, March 16 - Sweelinckzaal, 15.00-15.45**

Mélisande McNabney - "SONATE, QUE ME VEUX-TU?" A survey of the keyboard sonata from its origins to 1750. Lecture-recital. **Wednesday, March 17 - Sweelinckzaal, 13.30-14.15**

Spyridon Manesis - DEVELOPING OUR OWN SONGBOOK: Arranging Lena Platonos's music for solo piano. Lecture-recital. **Thursday, March 18 - Blue Note, 9.00-9.45**

Kiki Manders (with Esther Kuiper) - VOCAL IMPROVISATION: How can we learn to improvise like our examples do? Lecture-recital. NOTE: PRESENTATION IS IN DUTCH. **Wednesday, March 17 - Blue Note, 10.45-12.00**

Charlotte Marchandise - COMPOSITION, IMPROVISATION: Interaction in works of composer-organists Charles Tournemire, Olivier Messiaen and Thierry Escaich. Thesis presentation. **Monday, March 15 - Room 804, 16.00-16.30**

Enrique Mendoza - THE ELECTRIC GUITAR IN FILM MUSIC: The dramatic uses and sound potential. Lecture-recital. **Tuesday, March 16 - Theaterzaal, 11.30-12.15**

Nadine van der Merwe - THE BOOMING BASSOON: How to make the bassoon better known? Lecture-recital. **Friday, March 19 - Sweelinckzaal, 9.00-9.45**

Dániel Mester - MOVING BETWEEN THE MOST CONSONANT AND THE MOST DISSONANT: The music of Gábor Gadó. Lecture-recital. **Tuesday, March 16 - Blue Note, 11.30-12.15**

Maria Milchtein - MUSIC IN EMIGRATION: Influence of emigration on composers and their music. Thesis presentation. **Thursday, March 18 - Sweelinckzaal, 13.15-13.45**

Johannes Möller - THE FEAR OF ART, OR THE ART OF FEAR: An inquiry into stage fright. Workshop. **Friday, March 19 - Room 604, 11.30-12.15**

Erik Nestler - TRIO LYRIQUE: Music for saxophone, piano and a string instrument. Lecture-recital. **Thursday, March 18 - Sweelinckzaal, 16.00-16.45**

Klaasje Nieuwhof - INTERDISCIPLINARITY IN MUSIC PERFORMANCE. Lecture-recital. NOTE: PRESENTATION IS IN DUTCH. **Monday, March 15 - Sweelinckzaal, 9.45-10.30**

Ekhiñe Olano Schnabel - EUSKAL ADARRA: Basque compositions for horn and their relation with traditional music. Lecture-recital. **Tuesday, March 16 - Sweelinckzaal, 12.45-13.30**

Enrique Peinado - MONK FOR THE GUITAR. Lecture-recital. **Monday, March 15 - Blue Note, 9.30-10.15**

Antonios Pratsinakis - NATURAL HARMONICS IN EDUCATION: A proposed method for cellists. Workshop. **Friday, March 19 - Sweelinckzaal, 10.15-11.00**

Daniel Prajzner -TBA. Thesis presentation. **Friday, March 19 - Room 445, 16.15-16.45**

Svjatoslav Presnyakov - RACHMANINOV'S *ETUDES-TABLEAUX*, OP. 33: A new audiovisual experience. Lecture-recital. **Thursday, March 18 - Blue Note, 11.30-12.15**

Aleksandra Renska - THE CELLO AND THE KING OF PRUSSIA: Musicians, composers, and changing cello technique in the court of Friedrich Wilhelm II. Lecture-recital. **Monday, March 15 - Sweelinckzaal, 11.00-11.45**

Jaume-Blai Santonja Espinós - DEVELOPMENT OF TIMPANI IN THE 19TH CENTURY. Thesis presentation. **Tuesday, March 16 - Sweelinckzaal, 14.00-14.30**

Sandra Simón Monje - TBA. Lecture-recital. **Friday, March 19 - Blue Note, 14.15-15.00**

Olger Star - AGAINST THE REIGN OF LOGIC: Exploring surrealist music. Lecture-recital. **Tuesday, March 16 - Blue Note, 13.30-14.15**

Simona Strungaru - FEELING ENESCU: The influence of art on itself. Lecture-recital. **Monday, March 15 - Sweelinckzaal, 9.00-9.45**

Agnieszka Świątkowska - ON FRENCH AND ITALIAN HOLD OF THE BOW: The influence of two contrasting bowing techniques on stylistic conventions in musical performances in the 17th and early 18th centuries. Lecture-recital. **Monday, March 15 - Sweelinckzaal, 13.30-14.15**

Daan Temmink - DRONES: Origins, usages past and present, and studio techniques. Lecture-recital. **Tuesday, March 16 - Blue Note, 10.15-11.00**

Dimitrios Tigkas - INTO THE DEEP: A study of the violone and its broader family in the Baroque era. Thesis presentation. **Friday, March 19 - Room 604, 10.30-11.00**

Víctor Trescolí Sanz - SILENT MUSIC: Federico Mompou's *Música Callada*. Lecture-recital. **Friday, March 19 - Blue Note, 11.15-12.00**

Nadine van der Merwe - see under Merwe

Judith van Driel - see under Driel

Christiaan Verbeek - "SCORE YOUR MURDERS LIKE LOVE SCENES AND YOUR LOVE SCENES LIKE MURDERS!" Film music as counterpoint, contrast and comment. Lecture-recital. **Tuesday, March 16 - Blue Note, 9.00-9.45**

Anna voor de Wind - MULTIPHONICS ON THE REFORM-BOEHM CLARINET. Lecture-recital. NOTE: PRESENTATION IS IN DUTCH. **Friday, March 19 - Sweelinckzaal, 13.00-13.45**

Sean Winters - CONTEMPORARY STORYTELLING: Examining the past, present, and possible future(s) of storytelling to help enlighten modern performance practices. Lecture-recital. **Tuesday, March 16 - Blue Note, 14.45-15.30**. See also "OFF-SYMPOSIUM STUDENT EVENTS" (at the end of this guide)

Katya Woloshyn - BACH AND HINDEMITH'S SOLO VIOLA SONATAS OPS. 11/5 AND 31/4: The influences of Bach on Hindemith's compositions. Lecture-recital. **Friday, March 19 - Sweelinckzaal, 17.00-17.45**

Yukie Yamaguchi - IL VIOLINO PICCOLO: A study of the instrument and its repertoire, and an approach to performance. Lecture-recital. **Monday, March 15 - Sweelinckzaal, 14.45-15.30**

Ana Aguado Rojo

CHARLES-MARIE WIDOR

The culmination of French organ-art in the 19th century

Lecture-recital

The great changes in organ building and performance in 19th-century France mark the era as one of the most interesting periods in organ history. Ana Aguado Rojo's starts with an overview of the social and cultural context of the period and the innovations of the most important organists and organ builders. She will then focus on the role of Charles-Marie Widor, who was in many respects the pivotal figure in instigating the changes of the period. It will look at his multifarious activities during his 64 years as organist at St-Sulpice in Paris, a church whose organ had since its construction in 1862 been a focal point for the entire organ world. He was a prolific composer, musicologist and a distinguished pedagogue, and used his positions as professor of organ and composition at the Paris Conservatory to promote a highly disciplined method of organ playing. Widor founded one of the most important schools of organ performance in history.

Works to be performed: TBA

Ana Aguado Rojo, organ

Humberto Albores

AND TRADITION CONTINUES

The E-bass explores Mexico's national song

Lecture-recital

Mexican culture is full of different and colorful artistic expressions, directly influenced in their development by countless external styles. Since the second half of last century, Mexican *Mariachi* began its own process of modernization by adapting to influences coming from Cuba or the United States: new rhythms, swing and jazz settings.

The electric bass is a relatively new instrument. Through its modern and fresh sound it has secured a place in a variety of music genres, such as jazz. With the double bass, and the acoustic and electric guitars as ancestors, the own sound and playing technique of the E-bass is primarily influenced by those cultural heritages.

In his lecture-recital Humberto Albores will explain how he mixes Mexican musical elements with jazz, and how to develop the technical skills needed to apply that to the E-bass. His analysis of the Mexican musical genres has resulted in new compositions and arrangement.

Works to be performed:

- Pedro Rosa: *El Querreque* (1950)
- Alberto Lomelí: *La Negra* (1926)
- Valeriano Trejo: *Rogaciano el huapanguero* (1955)
- John Klenner, Samuel M. Lewis: *Just Friends* (1931; Huapango version. Humberto Albores, arranger)
- Pedro Rosa, Humberto Albores: *Querrequeando* (2009; Jazz-fusion version. Humberto Albores, arranger)

Gianni Gagliardi, tenor saxophone; Juan Muñoz, vihuela; Pablo Reyes, jarana; Pedro Pozos, Violin; Christian Pabst, piano; Humberto Albores, electric bass; Andreas Klein, drums

Yaacov (Kobi) Arditi

WHAT MAKES THEM TICK?

Sextet arranging à la Slide Hampton and Benny Golson

Lecture-recital

The sextet is a well known and used ensemble format in jazz. It is mostly connected with bebop and hard bop. The most common combinations of wind instruments in these sextets are trumpet, saxophone (usually tenor) and trombone. In this presentation, Yaacov (Kobi) Arditi will look at the jazz sextet from an arrangers point of view. There are several fundamental techniques in arranging for this sort of band, though with a proper mix of those techniques, different sounds can be obtained from the same band playing the same tune.

Kobi has studied and analyzed, two arrangers: Benny Golson and Slide Hampton. Through a lecture-recital he will show and extract the main characteristics in Golson's and Hampton's arranging techniques, which allows us to imitate their sound in our arrangements. Finally, Kobi will present his arrangements for a jazz standard, arranged according to Hampton and Golson's extracted formulas for arranging.

Works to be performed:

- Slide Hampton: *My Blues* (1969; excerpt)
- Gene de Paul and Don Raye: *You Don't Know What Love Is* (1941, arranged by Slide Hampton)
- Slide Hampton: *A New Thing* (1969; excerpt)
- Benny Golson: *Out of the Past* (1958; excerpt)
- Benny Golson: *Venetian Breeze* (1958; excerpt)
- Gigi Gryce: *Hymn to the Orient* (1953, arranged by Benny Golson; excerpt)
- Wayne King, Victor Young and Egbert Van Alstyne: *Beautiful Love* (1931). Two arrangements by Kobi Arditi:

1. In de style of Benny Golson
2. In de style of Slide Hampton

Roy Shabbat, trumpet; Itai Weissman, tenor saxophone; Kobi Arditi, trombone; Sri Hanuraga, piano; Dae Seob Lim, double bass; Roald Becher, drums;

Sarah Aßmann

MUSICAL CROSSROADS.

A geography of styles in 18th-century Germany

Thesis presentation

In recent years globalization has become a central and hotly debated issue. Exchange of information, travels, or exchange of money have never been as so smooth and rapid as today, and thinking in networks is as essential to the lives of many as brushing our teeth. We can hardly imagine how, in earlier times the act communicating must have been nothing other than arduous, limited and therefore either a huge venture, or less dominant in daily affairs.

Yet, styles in music from the middle-18th century is said to be guided by an essentially European and cosmopolitan idea. But what does this mean? Where is this reflected?

Sarah Aßmann's thesis outlines the phenomenon of international and intercultural communication concerned with musical style during the 18th century throughout Europe. German-speaking countries will be the pivot point, as their composers were known to have been particularly aware of the variety of styles in music, and to be masters in merging different styles into a so-called mixed taste, the "Vermischten Geschmack."

By spotting, examining and mapping Germany's major centers of political, economical and cultural importance, Sarah's thesis seeks to portray their roles in establishing certain styles in music. It traces the trans-European interconnectedness and the global--or at least European--networks of artists, rulers and aesthetes who helped to convey, perceive and adapt notions and concepts of style in music. Understanding the forces that conditioned the creation of music at that time will enrich our performance practice today.

Reinier Baas

OUTSIDE (MAKING WRONG NOTES SOUND RIGHT)

An introduction to chromatics in jazz improvisation

Lecture-recital

Mastering the basics of improvisation in jazz can be a long and complicated process. One of the first steps to be able to freely improvise on a tune's harmonic structure (or its chord changes), is to learn how to instantly recognize the scales and arpeggios that a certain chord or function implies. This approach results in a set of rules that helps the improviser to avoid the so-called wrong notes. However, when one listens to some of the great jazz soloists, e.g., John Coltrane, Wayne Shorter and Mark Turner, it becomes apparent that they often bend these presumed rules, or apply a different system altogether. The most interesting and beautiful notes or lines often turn out to be constructed by a different approach. Which thought-processes lie at the core of such ways of playing outside of the harmonic structure? How do they make wrong notes sound right?

In his lecture-recital, Reinier Baas will give an introduction to chromatics (or: playing outside) in improvisation. He will discuss some of the more elaborate methods and techniques, for example those of Dave Liebman and George Garzone. Furthermore, Reinier will analyze examples of outside playing and he will play a composed solo with hardly any right notes, based on the techniques discussed.

Works to be performed:

- Excerpts from solos by John Coltrane, Wayne Shorter, and Mark Turner
- Reinier Baas: A written solo using the methods and techniques of Nicolas Slonimsky, Dave Liebman and George Garzone.

Reinier Baas: guitar; Thomas Rolff: bass; Kaspars Kurdeko: drums

Thomas Bekhuis

OPEN UP!

A guide to the principles of alternate guitar tunings

Lecture-recital

Traditionally, the guitar is tuned in the so called "Standard Tuning" (E, A, d, g, b e'). This tuning has evolved to provide a good compromise between simple fingering for many chords and the ability to play common scales with minimal left hand movement. The guitar's standard tuning allows for repeatable patterns, which also facilitates the ease in which common scales can be played. However, there are many more options to tune a guitar.

Inspired by the rich and fresh sounds of different guitar tunings, Thomas Bekhuis worked out his personal method for the widely used open D tuning (D, A, d, f#, a, d) and for the rarely used symmetrical Major-3rd tuning (F#, A#, d, f#, a#, d). Not only do different tunings offer many possibilities to get new guitar-sounds, they also provide a good input

for composing and song writing. Furthermore, this logic approach to different tunings, which takes the Standard Tuning as a basic reference, creates a heightened awareness of the instrument. In his lecture recital, Thomas will show the principles of playing in a different tuning. The two tunings that he worked out, are an example for many other new tunings.

Works to be performed:

- Joni Mitchell: *Big Yellow Taxi* (1970)
- Clarence L. Lewis, Bobby Robinson, Elmore James: *Done Somebody Wrong* (1960; The Allman Brothers Band version, 1971)
- Claude Debussy: *Feuilles Mortes* (1912)
- Thomas Bekhuis: *Music for 3* (2010)

Julia Ochewsky, vocals; Lode de Roos, keys; Thomas Bekhuis, guitars; Jonne Beenke, guitar; Tomas Merlo, Fender bass; Artis Orubs, drums

Ksenia Beltiukova

THE BELARUSIAN VIOLIN CONCERTO

The history and development of the violin concerto genre in Belarus

Ksenia Beltsiukova's research project looks at the evolution of the Belarusian violin concerto, with an emphasis on regional characteristics in connection with the main trends of formation and development of a national composing and performing school.

The 20th century brought to life a considerable number of composed works written in the concerto genre. Changes in the Belarusian concerto over the course of the century, provide a colorful illustration of the composers' search for their musical identity under the known historical circumstances. Inevitably, musical life suffered because of the at times harsh political conditions in Belarus.

Ksenia will put into consideration the Belarusian violin concerto's dynamics of change, given the context of the history of Belarusian music in the 20th century. She will also give an overview on the violin concertos of Genrikh Vagner, Galina Gorelova, Sergei Yankovitch, Eugeny Glebov and S. Beltiukov. In her lecture-recital, Ksenia will perform the Violin Concerto of her father, the Belarusian composer Sergei Beltiukov.

Works to be performed:

- Sergei Beltiukov: *Violin Concerto No. 1* (2006)

Ksenia Beltiukova, violin; Vital Stahievitch, piano

Ljubomir Ryu Cipris

GEORGES BARRÈRE

Tracing America's flute lineage

Lecture-recital

Remarkably enough, in a country with various international influences, the woodwind culture of the United States is inextricably bound to the traditions of the French. Utilizing the flute as an example of its colleagues in the wind section, Ljubomir Ryu Cipris's lecture-recital will follow the chain of events which led to the current state of affairs, while elaborating on the particular circumstances and opportunities undertaken by the first influential French flutist to begin a prominent performing and pedagogical career in the United States: Georges Barrère.

Barrère's interactions with peers in music, society, and the Arts, as well as his astounding musical progeny established the French school as the dominant model in a rapidly growing musical frontier. With allusions to parallel developments in composition, evolution in other wind instrumental practice, as well as to the wider Arts in general, this presentation seeks to clarify this specific Franco-American phenomenon through historical chronology and live performances.

Works to be performed:

- Philippe Gaubert (1879-1941): *Romance* (1905)
- Charles Tomlinson Griffes (1884-1920): *Poem* (1919)
- Edgard Varèse (1883-1965): *Density 21.5* (1936)

Ryu Cipris, flute; Marianne de Boer, piano

Gábor Csongrádi

BARTÓK AND ALL THAT JAZZ

20th-century art music techniques in jazz composition and improvisation

Lecture-recital

The Hungarian composer, pianist, and ethnomusicologist Béla Bartók was one of the great masters of 20th century Western music. His music was based on three significant roots, the functional harmony and traditions of the Western classical music theory, the modal and pentatonic way of thinking in Eastern European folk music, and the atonal or so-called distance-based intentions of twelve-tone music.

From the origins of functional harmony through Classicism and Romanticism a clear road leads to the axis system which maintains the tonal system but also supports twelve tone music. Bartók got through this process in a compressed way which resulted in a mature use of the opposition of asymmetric tonal and symmetric atonal elements in his music in different layers. Jazz also adopted such concepts in compositions and improvisations, when it was strongly influenced by Western European art music.

Gábor Csongrádi's research gives an overview of the elements that Bartók used in his works, and points out the connections to jazz. He gives examples of how these materials are - or can be - used in jazz.

Works to be performed:

- Gábor Csongrádi: *Stepping Off* (2008)
- Gábor Csongrádi: *Study* (2010)

Joao Driessen, saxophone; Sri Hanuraga, piano; Gábor Csongrádi, guitar; Benedek Kiss, bass guitar; Philippe Lemm, drums

Victoria Davies

ANALYSING CARDEW'S OCTET '61:

The interpretation of a graphic score

Thesis presentation

In Autumn 2009, the live electronics masters' group of the Conservatorium worked on a project to perform Cornelius Cardew's 1961 work, *Octet '61*, a graphic score consisting of part written instructions, part graphic images, to be interpreted freely by the performers. The performers consisted of musicians from the Conservatorium van Amsterdam Masters' Course, working with tutor Jos Zwaanenburg, and in conjunction with electronics students

from the music technology course in Hilversum. The project began in October 2009 and culminated in a performance of the work in the Theaterzaal, CvA, in December 2009.

In this thesis presentation, Victoria Davies describes the process involved in realising a graphic score: the preparation involved in transferring images to ideas, to the individual instrument, and finally between the ensemble players. She gives an overview of the history of graphic notation, the key composers involved, in order to give a context for Cardew's work, before coming to focus on 'Octet '61' and the steps taken by the individuals of the group, and then the ensemble as a whole, in realising the score. In so doing, she touches upon the key areas of balancing the need for free interpretation with the task of carrying out the composer's instructions, the problems encountered, and offers suggestions for solutions to these issues.

Works to be performed:

- Cornelius Cardew: *Octet '61* (1961): musical examples

Victoria Davies, harp

Thanasis Deligiannis

CREATIVE PROCESSES AND CULTURAL BACKGROUND

Discovering personal identity through composing

Thesis presentation

Thanasis Deligiannis's thesis deals with the importance of an artist's cultural environment and the manner in which personal backgrounds affect and formulate creative processes. After coming to Amsterdam to continue his studies, he realized how important it is to be aware of the cultural differences between countries. Thanasis's own background proved to be of great importance. Therefore, he decided to examine the influence that his cultural background has had on my work as a composer and to look at the implications that living away from home have had.

In this lecture, Thanasis is going to present the results of his research, showing the influence that his background has on my compositional processes. He will make an introduction on Greek traditional music and briefly analyze audio examples. For comparison, he will present and analyze fragments of the three pieces he wrote during my master studies in relation to this research.

Natalia Domínguez Rangel

THE MECHANICS OF A LIBRETTO

An inside view of the creation of a music theatre piece

Thesis presentation

An audience has feelings, positive or negative. The essential matter is to feel or be connected with the plot of what one is writing, so the audience will feel something in return. Alfred Hitchcock said once: "The only way to get rid of my fears is to make films about them." In this case, that is "to make music about them," especially in an occasion where music theatre is involved.

In this research Natalia Domínguez Rangel decided to focus her attention on the writing of a libretto, the composition processes which finally lead a music theatre piece. In her lecture, she will talk about the processes in composition and the making of a libretto, the

strong and weak parts in this process, and her inner trip towards musical thinking, and where she comes from (Colombia). Is there a connection or not?

Judith van Driel

VARIATIONS ON A THEME

Various interpretations of Bach's *Chaconne*

Thesis presentation

NOTE: PRESENTATION IS IN DUTCH

Although there has the performance 18th-century music has been well-researched, there are still many different views on the right interpretation of this music. Judith van Driel looked at how musicians come to their interpretation of a piece. She compared various recordings of one of the most important works for solo violin: the *Chaconne* from the *D minor Partita* by Bach.

Judith tried to trace the musical background of different violinists by sending them a questionnaire about their recordings. She also compared three different editions of the *Chaconne*. Furthermore she gathered information about the development of style and violin technique since the 18th century.

In her lecture, Judith will show some differences in technique and style, by playing fragments from the recordings of the *Chaconne*. She will also show obvious differences by playing fragments on her own violin. The most important musical styles of the past centuries will be discussed, as well as several editions of the *Chaconne*.

See also "OFF-SYMPIOSIUM STUDENT EVENTS" (at the end of this guide)

João Duarte

SCHUBERT IN JAPAN

The influence of traditional Japanese music on modern flute repertoire

Lecture-recital

In the last century the availability of information grew rapidly, which allowed us to learn and study other cultures and other ways of living. More and more people left Europe to travel to Eastern Asia. One of the most visited countries was Japan. Many musicians and composers were influenced by its culture, particularly by traditional Japanese music.

In this lecture-recital, João Duarte will show the influence of traditional Japanese music on some twentieth century pieces for flute. He will also show some modern techniques used in those pieces, and explain how we can use this information to play pieces from the large flute repertoire, in this particular case Schubert.

Works to be performed:

- Frank Michael: *Shakuhachi*, Op. 38 nr. 5 (1974)
- Wil Offermans: *Honami* (1994; excerpt)
- Yasutaki Inamori: *Intimate Night* (2008)
- *Sechs Lieder* from Franz Schubert, arranged by Theobald Böhm (c1870)
 - Ständchen* (from *Schwanengesang*, 1828; excerpt)
 - Am Meer* (from *Schwanengesang*, 1828; excerpt)

João Duarte, flute; Daan Kortekaas, piano

Frances Elliot

PICK YOUR PARAMETERS!

How to learn to improvise as a classical performer

Lecture-demonstration

Would you like to break free of the classical musician mould? Perhaps you dream of creating your own pieces, or you are tired of interpreting other people's ideas. To many classically trained musicians, improvisation intuitively seems to provide an answer to such creative restraints. But, how to begin? Neither our theoretical nor our practical educations equip us to "create in the moment."

Frances Elliot's thesis set out to prove the axiom: creativity arises through limitations. It originated from her experiments applying South Indian rhythmic patterns to Arabic melodic material, as a way of exploring ornamentation through rhythm. Specifically, once she gained sufficient proficiency on the *nay* (an Arabic flute) to imitate traditional Arabic recordings, she immediately ran into the question: "How should I practice ornamentation?" Her breakthrough occurred when she decided to systematically reinterpret Arabic ornaments through the rather narrow lens of the South Indian rhythmic principles, "phrasing in *gati*" and *jathi bedham* sequences. She realized that this combination resulted in a fresh, original sound, for traditional unmetered Arabic *taksim*s (excluding folk genres) rely on a "rhythmically free" aesthetic. Give it a beat, and it's now an entirely different beast.

In this presentation, Frances will outline sample improvisation exercises designed to impart mastery of specific rhythmic and melodic tasks from both Indian and Arabic music traditions. She will present examples of how she's been able to

1. Teach these exercises to other classically-trained musicians;
2. Use these tools to develop her own improvisatory idioms, and compare them

with "traditional" settings.

Specifically, she will present

1. Rhythmic improvisations over a drone, in a reinterpretation of the classical Arabic solo preceding compositions;
2. non-traditional, rhythmical solos between sections of Arabic compositions;
3. microtonal improvisations in fusion jazz ensemble settings.

Works to be performed:

- Baligh Hamdi

Alf Layla Wa Laya (1969)

A Ya Zein (traditional Syrian song)

Assorted improvisations on *nay*

Laylina: Julie Slim-Nassi, vocals; Sari Andoni, oud; Nabeel Zuhdi, guitar; Frances Elliott, *nay*; Aurora Zenfell, violin; Michelle Alany, violin; Ziad Doan, Ethan Vlah, darbuka

Rafael Fraga

ON THE USAGE OF PRE-EXISTING ELEMENTS IN COMPOSITION

Thesis presentation

Using pre-existing music as a starting point for new compositions is a common practice in the Western written music tradition since the beginnings of polyphony. But besides music, also texts and other elements--pictorial, philosophical, etc.--have been used by composers as source of materials and procedures, and they all contribute to enlarge the technical and symbolical resources of new compositions. All these possibilities create an immense array

of aesthetical approaches, thus making the task of analyzing and understanding the music complex. The lack of a specific musical glossary regarding procedures and materials inspired or taken from previous sources also results in a diverse and unclear usage of terms, mostly adapted from other contexts: from quotation in literature to collage in graphical arts.

In this work Rafael Fraga proposes a philosophical frameset that tries to cover the main possibilities in the usage of pre-existing elements in the context of written music of the Western tradition, proposing a specific glossary and a basic set of analytical settings. He hopes this provides a starting point for the comprehension of the possibilities and implications of the usage of such elements, to be used by analysts, composers and performers.

Michael de Graaf

APPETITE FOR MUSIC!

The motivation of musicians in (amateur) wind orchestras

Thesis presentation

NOTE: PRESENTATION IS IN DUTCH

Thousands of people in the Netherlands play in amateur wind orchestras. Those orchestras perform on many levels, but there is one thing that all of those orchestras have in common: there is a big turnover of young musicians.

Children often start to play an instrument in elementary school. But when they get older and start at secondary schools, their motivation seems to dwindle, because of other interests, too much of homework or puberty. Often, when such youngsters have reached a good playing level by which they can support other members of the orchestra, they stop playing and disappear. People also tend to stop for other reasons, they might get married, have children, or decide to invest in their careers.

In his research, Michael de Graaf tried to find out the reasons why people quit and whether there might be solutions for this problem. His main questions are: What motivation(s) do people have to make music (in wind orchestras)? How can orchestras keep their members motivated?

Tine Grgurevic

REFLECTIONS ON CLAUDE DEBUSSY

Lecture-recital

Claude Debussy exerted an important influence on many classical composers including Maurice Ravel, Igor Stravinsky, and Olivier Messiaen, as well as on jazz composers such as Duke Ellington, George Gershwin, Bill Evans, Herbie Hancock, and Thelonious Monk.

In this lecture-recital, Tine Grgurevic will focus on Debussy's piano piece *Reflets dans l'eau*. It is the first piece from his *Images* for piano. Tine will first present the piece as it was written. Afterwards he is going to improvise on piano, using the ideas of Debussy in his own way. The last step of his presentation is a performance of his own composition called *Reflections*. *Reflections* is written for jazz group and it is based on *Reflets dans l'eau*.

Tine will explain how things are connected and demonstrate how we can use the ideas of Claude Debussy in our own composing or playing.

Works to be performed:

- Claude Debussy: *Reflets dans l'eau* (1905)
- Solo piano improvisation based on *Reflets dans l'eau*
- Tine Grgurevic: *Reflections*

TBA, tenor saxophone; TBA, trumpet, TBA, trombone; Tine Grgurevic, piano; TBA, vibraphone; TBA, guitar; TBA, double bass, TBA, drums

Jos Heutmekers

STRING INSTRUMENTS AND JAZZ PHRASING

An arranger's and composer's view

Thesis presentation

Writing for string instruments in a jazz setting has its challenges. Most jazz arrangers and composers have a background in writing for rhythm section and wind instruments. Convincingly arranging or composing for strings within the jazz idiom is a new world to be discovered. There are many factors that influence the integration of string instruments into a jazz setting. Jazz phrasing was mainly developed by musicians who played in rhythm sections or on wind instruments, or were singers. The classical school of string playing has totally different background.

Jos Heutmekers' research tries to give an overview of possible approaches to successfully combine the musical world of jazz with string instruments. He will address how to communicate with string players, as an arranger or composer, both in writing and notation, as well as how to lead a band that has a string section.

Ryanne Hofman

THE ODD ONE OUT

The history of clarinet vibrato through historical recordings

Thesis presentation

The clarinet is the only (woodwind) instrument from the symphony orchestra that does not play standard with vibrato. Whether clarinetists should use vibrato or not has been subject of ongoing discussions, mostly among clarinetists themselves. Unlike the other woodwinds or strings, vibrato is not a standard subject in contemporary clarinet education.

From the great clarinet masters from the past, such as Richard Mühlfeld (the dedicatee of Johannes Brahms's clarinet works) and Reginald Kell, it is known that they did use vibrato liberally. Were these players exceptions to the general playing traditions of their time, or was the use of vibrato by clarinetists more common? What was the general opinion on their respective playing styles?

Ryanne Hofman has collected over 50 recordings from the first half of the twentieth century, including the very first recording of the clarinet. They represent clarinetists from six different nationalities, from totally shadowy figures to quite famous instrumentalists. By comparing these recordings against sources from clarinet literature and historical tutors (methods), she aims to clarify the status of clarinet vibrato in the first half of the 20th century, and tries to hold that against current general views.

To illustrate her presentation, Ryanne will play the most remarkable of these recordings.

Rolf Hoogenberg

MY FIRST CONCERT!

A plan to bring music (back) into elementary schools

Thesis presentation

NOTE: PRESENTATION IS IN DUTCH

Currently, the promotion of music and musical instruments is a hotly debated topic. There are many amateur orchestras in the Netherlands which have to work hard for their continuity. Furthermore, music schools are discussing how to motivate children to play a musical instrument. In the mean time there is much critique on music education at primary schools. Maybe we can find a solution for both problems by combining them. Orchestras and music schools can teach music at primary schools and make children enthusiastic to make music and play in the orchestra.

In this research, Rolf Hoogenberg describes what kind of projects and products in this branch are available now and how they work out. Also he will introduce his own method called "My First Concert". He will detail what it is, how it works and what the results are so far, in the short time that this project is running.

Jiyun Kang

UNDERHAND CELLO BOW-HOLD

Exemplified in the *Prelude* from Bach's *Cello Suite in D minor*, No. 2

Lecture-recital

In playing bowed string instruments the bow plays a crucial role in sound production. The way in which we use the bow and manipulate the sound with it, has as far reaching effects similar to the way in which singers use their breath. It determines the dynamic level, strength of attack on each note and whether we choose to play long legato phrases or short staccato notes. Therefore our particular bowing technique will have an enormous influence on our manner of playing and will inevitably, eventually inform our interpretation of the music.

Since many cellists in the 17th century were primarily gambists, the underhand bow-hold was broadly in use. This bow-hold is described by Georg Muffat as being in use in Italy and later sources mention that some Italian and German violoncellists continued to play this way through the beginning of the 19th century.

What are the advantages and disadvantages of the underhand bow-hold? Why don't contemporary cellists play with this bow-hold anymore? Does it still work to play *Prelude* from Bach's *Cello Suite in D minor*, No. 2, BWV 1008, with underhand bow-hold? In this lecture-recital, Jiyun Kang will answer such questions and perform a selection of pieces.

Works to be performed:

- Arcangelo Corelli: Variations on *La Folia* (1720; last two variations)
- G. Ph. Telemann: *Trio Sonata in Bb major* for recorder and basso continuo (1725):
Dolce
- Johann Sebastian Bach: *Cello suite* No. 2, in D minor, BWV 1008 (1720):
Prelude

Jiyun Kang, baroque cello; Leonard Kwon, recorder, Fabio Falcone, harpsichord

Sung Su Kim

MARC JOHNSON'S JAZZ IMPROVISATION

How to develop ideas and how to control improvisation

Lecture-recital

In this presentation, Sung Su Kim will discuss Marc Johnson's soloing, and how to control improvisation. Marc Johnson is one of those players whose improvisations can be logically analyzed. His soloing provides a good example for other bass players.

Sung Su will present transcriptions of Johnson's performances in different musical settings. Most importantly, he will look at his playing style and expressive tools in his musical collaborations with Bill Evans. This is where his musicianship has been a model for many other musicians.

This project includes a comparison of Johnson with other great bassists in jazz history. Sung Su has made transcriptions but has also provided an educational context. He will present his own strategies on how to better control improvisation (for instance by singing before soloing), and how to approach one's own musical creation process with exercises.

Works to be performed:

- Ennio Morricone: *Addio Fratello Crudele* (2002)
- Miles Davis and Bill Evans: *Nardis* (1959)
- Harold Arlen and Johnny Mercer: *Come Rain Or Come Shine* (1946)
- Bill Evans: *We Will Meet Again* (1977)
- Kenny Dorham: *Blue Bossa* (1961)

Spyros Manesis, piano; Sung Su Kim, double bass; Kaspars Kurdeko, drums

Benedek Kiss

FIVE!

Applying metric and rhythmic subdivisions in five to Western music

Lecture-recital

European music mostly is written in duple and triple meters. Benedek Kiss has always been interested in how we can apply odd rhythms to music that we know already in common meters. He thinks that each of the different rhythmical meters (with subdivisions in 5, 7, 11 etc...) feels and works really different. Therefore each has to be treated as an individual subject.

In this lecture-recital, Benedek will explore the possibilities of changing traditional music to fit into new rhythmical forms or feels. Today, five will be the rhythmical variation. In this lecture, Benedek will choose some examples from his work. He will explain the outcome of his research, and perform some of the examples that you can find in his work.

Works to be performed:

- Wayne Shorter: *Footprints* (1966)
- Jerome Kern and Oscar Hammerstein: *All the Things You Are* (1939)

Gábor Csongrádi, guitar; Benedek Kiss, bass guitar; TBA, drums

Christopher Klassen

VOCAL BAND

An instrumental approach for improvised vocal arrangements

Lecture-recital

There have been many different kinds of choirs, a cappella groups and close harmony ensembles. Their music is mostly based on fixed arrangements that largely prescribe how to perform a certain piece. The singers have only limited freedom to create something new out of old material. Even if you write new arrangements yourself, you will be bound to sing the notes as written, for otherwise the other parts will no longer match. Because of that singers usually do not learn to perform functional ensemble roles as do drummers, bass players, guitarist or pianists.

Is it possible to jam jazz standards with singers, as if they are instrumentalists, and make it work? In this lecture recital, Christopher Klassen will show simple ways to practice and perform jazz standards with a group of singers, using a jazz quartet concept. He will explain different types of exercises that are meant to help singers to work in a functional context, as if they are the rhythm section while accompanying other singers.

Works to be performed:

- Charlie Parker: *Billie's Bounce* (1945)
- George and Ira Gershwin: *I Got Rhythm* (1930)
- Frank Churchill and Larry Morey: *Someday My Prince Will Come* (1937)
- Jerome Kern and Oscar Hammerstein II: *All the Things You Are* (1939)

Joana Bettencourt Espadinha, Eva Scholten, Ellen Tackenkamp, Emily Coomber, Adam Jeffrey, Christopher Klassen, voice

Ernst Klijzing

WORKING TOGETHER ALONE

Collaboration between piano-accompanist and jazz-vocalist

Thesis presentation

It is not to easy to form a musical bond between a pianist and a vocalist. Although there are enough examples of vocalists who work in perfect harmony with pianists and vice versa, one often one finds the pianist and vocalist working together, alone.

Different questions come to mind. Where does the pianist come from artistically, musically and technically? Similarly, where does the vocalist come from artistically, musically and technically? Which problems are most likely to occur when a vocalist and pianist collaborate? What is the best way to prevent or solve possible problems? These are a few of the questions Ernst Klijzing tries to answer.

Works to be performed:

- Jacques Brel: *Laat me niet alleen* (1972, translation by Ernst van Altena)

Ernst Klijzing, voice; Folkert Oosterbeek, piano

Max Knigge

SOUNDS AND TECHNIQUE IN CONTEMPORARY VIOLA PLAYING A Composer's Manual

Thesis presentation

During the last century, the viola has developed into a well-respected solo instrument. Violists have improved their technique, and composers know how to write more adventurous parts for the instrument. The viola is no longer just a lower-tuned violin; it is an instrument in its own right. There are quite some well written and researched orchestration books that deal with the viola. In addition, good books exist on extended techniques for violin, which note that the viola is quite similar to the violin, and that most techniques can be applied to the both instruments. In this lecture, Max Knigge will present a study on extended techniques in particular, written from the perspective of the *viola*. His study provides a source of information for composers, and aims to help the viola to emancipate even further.

In his presentation, Max will explain his approach and his method of categorization. He will demonstrate the most interesting techniques and discuss the purpose of such a catalogue, next to the musical functions of extended techniques.

Norbert Kögging

THE VOCALIST AND THE MICROPHONE

Lecture-recital

What influence did the introduction and development of the microphone have on vocalists who sang the popular repertoire? Did the vocal needs influence the development of the microphone? In this presentation Norbert Kögging will present the historical development of the microphone and set that off against the development of modern popular singing. Norbert interviewed several vocal teachers to research if vocalists who sang popular repertoire changed their techniques as a result of this historical development.

The lecture-recital ends with a comparison of different microphones that are on the market for vocalists. Frank Sinatra once said: "Many singers never understood, and still don't, that a microphone is their instrument." Professional singers tend to spend many hours on developing their sound. On stage, they almost always use a microphone, which has a huge effect on this sound. So the question is: What microphone should a vocalist use in what situation?

Works to be performed:

- Chick Corea: *Crystal Silence* (1972)
- Paolo Fresu and David Linx: *Here Be Changes Made*

Norbert Kögging, voice; Folkert Oosterbeek, piano; Rogier Grosman, sound-engineer

Daniël Kool

CLASSICAL MUSICIANS AND STAGE FRIGHT

Explanations and treatments

Thesis presentation

NOTE: PRESENTATION IS IN DUTCH

Daniël Kool's research is a literature search on stage fright. He was especially interested in causes and treatments of stage fright. His research is directed to fellow musicians who suffer from stage fright. He hopes that they will be able to develop a better understanding about possible causes of their anxiety and also to better understand what they can do about it.

Daniël's research consists of a general introduction with an explanation of the phenomenon. After this he addresses the physical symptoms and the different psychological aspects that come with stage fright. Daniël explains the relationship of social phobia with stage fright. The explanation on how social phobias arise, further explains the origin of the physical aspects of stage fright.

A part about somatisation gives the relation between somatisation and stage fright. Daniël discusses a theory and an experiment about this subject. A next chapter considers the possible psychological treatments and the relevance of therapies for musicians with stage fright, such as cognitive treatments, bodily treatments methods and also different types of medication. Finally, Daniël discusses beta blockers, a drug commonly used by musicians to control stage fright.

Esther Kuiper

Kiki Manders

VOCAL IMPROVISATION

How can we learn to improvise like our examples do?

Lecture-recital

NOTE: PRESENTATION IS IN DUTCH

Improvisation has always been a very important part of jazz music, and it has developed greatly during the 20th century. Louis Armstrong is seen as one of the first people who used "scat syllables" in vocal improvisation. However, Armstrong did not invent vocal improvisation: vocal improvisation has been around for centuries, for example in Gregorian chant and vocal Renaissance music. (The absence of improvisation seems to be a mark of Western concert music from roughly 1750 onwards. In other parts of the world, improvisation in its broadest sense is very common.)

Improvising on scat syllables was a new way of improvising, because singers sang sounds and phrases which originally came from instrumental jazz. Understandably, the first musicians to use this way of improvising were originally instrumentalists, like Louis Armstrong, Chet Baker and Dizzy Gillespie. During the bebop period, musicians who were vocalists, started to use this way of improvisation.

In their research, Kiki Manders en Esther Kuiper have analyzed several improvisations by four vocalists who all have their own way and style of improvising: Sarah Vaughan, Betty Carter, Bobby McFerrin and Kurt Elling. Kiki and Esther started out by asking themselves to what extent they could make these different styles of improvising their own and how they could apply them in their own music making? In other words: how can we learn to improvise like our idols examples do?

Works to be performed:

- Cole Porter: *All of You* (1954)
- Betty Carter: *Sounds* (1979)
- Seymour Simons & Gerald Marks: *All of Me* (1931)
- Kenny Dorham: *Blue Bossa* (1962)
- Kurt Elling: *The More I Have You* (2003)

Folkert Oosterbeek; piano, Thomas Rolff; double bass, Felix Schlarmann; drums

Kaspars Kurdeko

BRIAN BLADE

Painter of the groove interaction and dynamics

Lecture-recital

Drummer Brian Blade's level of interaction and dynamics is very expressive and wide. He developed his sound and ideas in the past years. From the first drum beat, his musical presence and sound can be recognized. More and more drummers playing contemporary jazz music show an interest in Brian Blade's playing.

In this presentation Kaspars Kurdeko will take a look at the most important aspects that make Brian Blade sound so interactive and dynamic. He will translate these developments of interaction ideas on the drum set and will discuss methods of doing this in practice routines as well as in performance. Also Kaspars will present his own discoveries on how to approach these ideas and how to open the door for your personal musical expression tools.

Works to be performed:

- Joshua Redman: *Jazz Crimes*
- John Cowherd: *Crooked Creek*
- D. Grant: *Blues for Masters*
- Wayne Shorter: *Beyond the Sound Barrier*

Gianni Gagliardi, saxophone; Spyros Manesis, piano; Sung Su Kim, double bass; Kaspars Kurdeko, drums

Harimada Kusuma

PENTATONICS ON BLACK AND WHITE

The influences of gamelan in Debussy's piano music

Lecture-recital

1889 was an eye-opening year for the young composer Debussy. He came to the Paris Universal Exhibition where groups from around the world displayed their art, cultures, music, and way of life. Debussy's interest was captured by a group from Java, and island in Indonesia. It displayed a village in Java (kampoeng) which demonstrated all aspects of communal village life from agricultural practices to religion and entertainment. In Java's culture, gamelan plays an important role in the religious and social life of the village. The music played has been passed down by oral tradition for over a thousand years. This music created a sensation among European musicians, including Debussy, who spent hours in the "kampoeng" listening to the percussive rhythmic complexities of gamelan with its inexhaustible combinations of ethereal, flashing timbres, and examining the instruments and tunings he had never heard before.

There are several questions Harimada Kusuma will address in his presentation. What is gamelan music? Why was Debussy so interested in gamelan? Which aspects of gamelan

did Debussy incorporate in his own style? At the end of this presentation Harimada will compare Debussy's piano music with piano music by the Indonesian composer Jaya Suprana, since both were strongly influenced by gamelan in their piano music.

Works to be performed:

- Claude Debussy: "Pagodes" from *Estampes*

- Jaya Suprana: *Tembang Alit*

Harimada Kusuma, piano and gamelan instruments

Adrian Linares Reyes

THE SURVIVAL OF RHETORIC

Principles of discourse and their application to the romantic violin repertoire

Thesis presentation

Did the French Revolution of 1789 eradicate the rhetorical rules that had guided music in the previous centuries? Did the resulting social situation establish music as a secondary subject? Did music lose its communicative powers?

Adrian Linares Reyes' research tries to analyze what happened at the turn of the 19th century. He has investigated the causes and the consequences of the new musical concept. A comparison between vocal music and violin music of the time is also made, in order to observe how far the Art of Rhetoric still played a role in the Romantic musical scene.

Based on a broad bibliography, Adrian's reader covers the late 18th century and the entire 19th-century. With examples from Schubert and Brahms, it hopes to provide a fresh idea on how the role of language in music changed during the Romantic era.

Robert-Jan Looyen

UNCOVERING THE PAST

Analysis and performance of two compositions for horn by York Bowen

Lecture-recital

York Bowen (1884-1961) was a brilliant pianist and composer. Camille Saint-Saëns even named him the most remarkable of the young British composers. The height of Bowen's career as a performing musician was achieved in the years before the First World War and the years between the First and Second World War. Besides the piano, for which he had a natural talent, Bowen played the organ and the viola. However, the horn was the instrument of which he was particularly fond and which he played well.

In this lecture-recital Robert-Jan Looyen will introduce the audience to the life and music of York Bowen, a composer many unfortunately have never heard of. He will discuss the position of Bowen in the school of English horn composers, including his relation to England's most famous family of horn players, the Brain family.

Next to biographical information and important recordings, the focus will be on two unpublished compositions for horn by York Bowen: the *Two quartets for four horns* (1902) and the song *Gloaming* (1913). Both will be performed and these will be the first performances of these pieces outside the United Kingdom.

Works to be performed:

- York Bowen:

Two Quartets for four horns (1902)

Gloaming (1913)

Björk Níelsdóttir, soprano; Robert-Jan Looysen, Margreet Mulder, Elske Groen, Misha Sporck, horn; Misaki Yamada, piano

Mélisande McNabney

“SONATE, QUE ME VEUX-TU?”

A survey of the keyboard sonata from its origins to 1750

Lecture-recital

Mélisande McNabney’s research consists of a survey of the keyboard sonata, from the first known example in 1605 up until 1750. Her starting point was to make an inventory, as complete as possible, of all the keyboard pieces that were entitled “sonata” during this period. From there, she attempted to see what linked those pieces together, or if anything did link them together, apart from the title.

Mélisande followed the keyboard sonata’s course from its origins in Italy, where it first appeared only rarely as a keyboard piece (the sonata was the favorite genre for violin pieces), then in France where it had its enemies and advocates, and finally in Germany, where the keyboard sonata was to become more and more popular, and was to “boom” shortly after the end of the time-frame of this research.

To help discover the different meanings the term sonata underwent and to better understand sonatas, Mélisande has looked at pieces themselves, as well as at definitions and comments by contemporary theorists and composers. She also looked at secondary sources, especially at William S. Newman’s *History of the Sonata Idea* and his related articles on the subject. She has also tried to find out what the purpose of those pieces was, and on which occasion they were composed and performed.

Since the ultimate goal was to make well-informed performance of these pieces, she has chosen sonatas of three composers who were particularly appealing to her. Del Buono, the first to specify the use of the harpsichord for a keyboard sonata, Barrière perhaps more for the interest of novelty that music itself, and finally Emanuel Bach.

Works to be performed:

- G. Del Buono: *Sonatas* 1, 4 (Palermo, 1641)

- J. Barrière: *Sonate III*, in E minor (Paris, 1739)

- C. P. E. Bach: “*Württemberg*” *sonata* 1, Wq. 49/1, in A minor (Nuremberg, 1744)

Mélisande McNabney, harpsichord

Spyridon Manesis

DEVELOPING OUR OWN SONGBOOK

Arranging Lena Platonos’s music for solo piano

Lecture recital

The subject of Spyridon Manesis’s research is to explore ways to use the musical tools that our jazz education system provides us, in order to take our own musical tradition a step further. His goal is to help himself and fellow musicians to use the knowledge, vocabulary and performance skills in such a way as to reform our relation with what we consider as a

“personal tradition” and translate it into our own musical language. To make things practical, as an example of his “personal tradition,” Spyros has used the music of Lena Platonos, an important Greek composer and pop songwriter. As musical means he has chosen to make arrangements of some of her songs for solo piano.

In his lecture recital, Spyros will present some of Lena Platonos’s original music, discuss the methodology followed in order to interpret this original music with his own musical tools, and to perform the final arrangements.

Works to be performed:

- Lena Platonos:

Galazia Kithara (1981, arranged by Spyros Manesis)

I pedias kai to nekrotafeio (1980, arranged by Spyros Manesis)

Mono (1980, arranged by Spyros Manesis)

Spyros Manesis, piano

Kiki Manders, see under **Esther Kuiper**

Charlotte Marchandise

COMPOSITION, IMPROVISATION

Interaction in works of composer-organists Charles Tournemire, Olivier Messiaen and Thierry Escaich

Thesis presentation

Improvisation and composition are two different ways to create music. Before notation, music was mainly improvised, or, like poetry, transmitted orally. With the invention of printing, another way to learn and transmit music became more and more important, and improvisation became less and less practiced in classical music.

However, the French organ world has held on to its long tradition of improvisation, perhaps because of the need of improvisation for liturgy, but also thanks to a few composer-organists, who continued to improvise in concert, and to transmit this art with passion.

An improvisation is easily distinguished as a spontaneous musical work, whereas a composition allows the composer more time of reflection, in order to make some more complex or technical musical works. If these criteria are certainly true, this research is trying to show how they can interfere in the musical processes and works of three of the French composer-organists from 20th century: Charles Tournemire (1870-1939), Olivier Messiaen (1908-1992) and Thierry Escaich (1965-). These musicians have left precise ideas through methods or interviews on how they viewed those two different ways of making music. Those perspectives allow Charlotte Marchandise to draw some conclusions by the analysis of chosen pieces.

Enrique Mendoza

THE ELECTRIC GUITAR IN FILM MUSIC

The dramatic uses and sound potential

Lecture-recital

Since its invention in the 1930s, the electric guitar has changed the music scene, and its effects been felt all over the world. The electric guitar has been incorporated into many diverse musical styles and its evolution continues to provoke new musical genres. Film music is no exception.

With different playing techniques a wide variety of sounds can be produced. Years of guitar-specific technological developments have created entirely new sounds and given the instrument its vast timbral spectrum. The electric guitar's potential has yet to be fully realized in the context of film music.

What is music's function in a narrative and dramatic sense? By analyzing these elements Enrique Mendoza will illuminate the specific areas where one can feel the specific impacts of music.

In this lecture-recital, Enrique will present original examples of the various dramatic implications of the electric guitar in film music. His aim is to describe the usual and the extended possibilities of the instrument; to demonstrate that it is not only a unique and special instrument, but that electric guitar is also very suitable for film music.

Films to be projected, with music composed and performed by Enrique Mendoza:

- Rimko Haanstra: *De Brug* (1990)
- Yann J: *The Faktory* (2001)
- Olimpia Quintanilla:
 Mamuth (2005)
 Napoleon's Funeral (2008)
- Casper: *Small Adventures* (2010)

Enrique Mendoza, electric guitar

Nadine van de Merwe

THE BOOMING BASSOON

How to make the bassoon better known?

Lecture-recital

From an earlier research that Nadine van de Merwe did for her Bachelor, she discovered that the bassoon is quite unknown. People usually first encounter the bassoon when they already learned to play another instrument and join an ensemble or orchestra. Even though they sometimes like the bassoon very much, they are reluctant to change instruments.

Why are there so many children and adults who do not know what a bassoon is? Is it possible that the bassoon will ever be as popular as the guitar? In her presentation, Nadine will tell about her findings and she will show possible ways to promote the bassoon.

Works to be performed: TBA

Mirte Moes, Fabiola Hallen, Erica Rasch, Takako Kunugi, TBA

Dániel Mester

MOVING BETWEEN THE MOST CONSONANT AND THE MOST DISSONANT

The music of Gábor Gadó

Lecture-recital

When two outstanding Hungarian jazz musicians, the saxophonist Tony Lakatos and the guitarist Ferenc Snetberger had left Hungary by the end of the 1980s, the Hungarian jazz guitarist-composer Gábor Gadó also departed in 1995. His travels led him to Paris where three difficult years without any gigs culminated in a long and deep process of intellectual development. He then formed his quartet with French musicians, a quartet that gained him great appreciation in France.

Dániel Mester will try to explore the special nature of Gábor Gadó's music. He will focus on his small-ensemble period and in particular attention to his record *Orthodoxia*. Although this record can be viewed as a beautiful and spiritual work with strong religious overtones, it also deserves to be seen as innovative and progressive. Those qualities stem from the musical tools Gadó uses. Those tools make it easy to recognize the composer.

With jazz musicians it tends to be hard to separate the composition from performance since improvisation plays such an important role. Also, generally speaking, jazz-compositions written for smaller ensemble leave less to analyze than more complex works for large ensembles. However, Gadó's music, especially his homophonic pieces or the homophonic inner parts, is complex enough to warrant a detailed exploration.

Through presenting some Gadó-themes, Dániel will first try to examine how they are influenced by classical music. Harmonic complexity can be discussed by assessing how Gadó deals with the duality of consonance and dissonance, one of the key traits in his unique and individual style.

Works to be performed:

- Gábor Gadó

Jonathan Livingstone, theme

There Is No Getting Used to Life, theme

Cathedral

Reconstruction

Syberiada – theme

Friends' Play - Theme

Nathalie, Pascal and the Angel, excerpt

Dániel Mester, saxophone; Gábor Csongrádi, guitar; Inseop Song, double bass; Andreas Klein, drums

Maria Milchtein

MUSIC IN EMIGRATION

Influence of emigration on composers and their music

Thesis presentation

Emigration is a major force in recent history. It has affected millions of people in the past two centuries, as they were forced to leave their homes and countries for political, religious or economical reasons. Emigrants face the loss of their social and cultural environments, and they have to deal with social and cultural integration. In other words, they have to redefine or rebuild their identities in concordance with their new way of life. But how does this "identity rebuilding" express itself in the life and work of a creator - or, more specifically to this research, that of a composer? The work of a composer is

conditioned by his surroundings: the language of his country, the climate, the landscapes, the local (folk and “learned”) musics, etc, in brief, by the socio-cultural characteristics of their homeland. Moreover, a composer’s work becomes a part of this national heritage. What happens when composer are removed from their original surroundings, and confronted with new ones?

In this presentation Maria Milchtein will discuss a few cases of émigré composers, and, with the help of musical examples, will try to follow their development and attempt to categorize the different responses found.

Johannes Möller

THE FEAR OF ART, OR THE ART OF FEAR

An inquiry into stage fright

Workshop

This workshop is intended for musicians who want to learn more about themselves, and what they really are scared of when they go on stage. The intention of this workshop is not to present any methods or solutions but rather to look into ourselves so to gain enough courage to overcome our fears.

In his workshop, Johannes Möller welcomes all to either take part actively or passively. Together with the active participants we will search for the source of our inspiration and articulate what really scares us.

Erik Nestler

TRIO LYRIQUE

Music for saxophone, piano and a string instrument

Lecture-recital

During the past 40 years, the classical saxophone asserted its position as a modern instrument. Well-known composers of that period attended to it and they have written many works for it; even more than what has been written for cello. This might be seen as a belated compensation for the saxophone’s unfortunate start in the 19th century.

The classic piano trio in turn experienced a period of prosperity in the Romantic age. It is the standard chamber music setting of that epoch. But what happens if you replace one of the venerable string instruments by a modern instrument like the saxophone? Does it match up?

Erik Nestler focuses on the existing repertoire for different piano trio settings that include the saxophone. This has led to a comprehensive catalogue of original works which he will present in this lecture-recital. Between 1928 and now, Erik recognizes three major style periods. An accompanying historical survey will detail when pieces emerged and which performers collaborated with certain composers. Erik’s findings are based on conversations with ensembles from all over the world. He will introduce seven of the most important groups through audiovisual media.

A representative work and a Dutch premiere illustrate the repertoire collected in this catalogue.

Works to be performed:

- Marc Eychede: *Cantilène* (from *Cantilène et Danse*)
- Maria Koval: *Tisons*, op. 93 (Dutch premiere)

Erik Nestler, saxophones; Robert Lis, violin; Katya Woloshyn, viola; Alexandra Iwanicka, piano

Klaasje Nieuwhof

Interdisciplinarity in (music) performance

Lecture-recital

Music performance is in itself interdisciplinary; the audience's perception of the music is not merely auditive, but all the other senses play a role as well. Although most instrumentalists are aware of this, yet they do not often use this knowledge to its full extent. It demands an extra vocabulary in the field of theater.

There are many examples in recent history of composers and other artists who explore combined media in their work. In the case of music performance, these works often relate to the physicality of the performer; his or her physical state, actions and relations to other persons, objects and space in general. In this lecture-recital, Klaasje will elaborate on her exploration of interdisciplinary practice.

Works to be performed:

- Toru Takemitsu (1930-1996): *Voice* (1971)
- Karlheinz Stockhausen (1928-2007): *Orchesterfinalisten* (1996; excerpt)

Performers, TBA

Ekhiñe Olano Schnabel

EUSKAL ADARRA

Basque compositions for horn and their relation with traditional music

Lecture-recital

Ekhiñe Olano Schnabel was aware of the existence of some works for horn written in Basque country, but did not know how there were, or how can I find them. Therefore, she set out to make a catalogue with the works written for solo horn or for horn in a chamber music setting. In the process she discovered an unknown repertoire.

In addition, she asked herself what the influence of traditional music on these composers was. Ekhiñe gives brief analyses of the elements from traditional music used in the works she collected, taking into account the instruments (such as the Trikitixa), dances, rhythms and folk melodies from the area. In her lecture-recital, she will translate these elements into practice, and will compare the traditional music with classical music pieces for wind quintet.

Works to be performed:

With the Trikitixa

- Traditionals:

Ariñ Ariñ: *Neska zaharrak*

Fandango: *Andre Madalen*

Biribilketa: *Beti eskamak kentzen*

With the wind quintet:

- Tomás Aaragüés: *Quinteto Vasco* (1975)

Ariñ Ariñ

Ezpata Dantza

Aldapeko

- Luis de Aramburu:

Mañana clara de primavera

Akelarre en el Gorbea

Ekhiñe Olano Schnabel, trikitixa, horn; Ryu Cipris, flute; Sandra Simón Monje, oboe; Anna voor de Wind, clarinet; Willem Eijzenga, bassoon

Enrique Peinado Cardona MONK FOR THE GUITAR

Lecture-recital

The musical vision of Thelonious Monk spans the entire history of jazz from the “stride” piano players such as James P. Johnson to the freedom concepts of the “avant garde.” He achieved a startlingly original sound through his compositions and improvisations and has been the source of inspiration of many instrumentalists that became legends in their own right. Even today, Monk continues to influence contemporary jazz masters from Bill Frisell and John Scofield to Kurt Rosenwinkel. So pretending to get to the root of the music and follow these examples I have decided to go to the original source as many of them have done.

The intention is not to play a “historical performance” of Monk, because of the limitations of the guitar compared to the piano, but, instead, to take general concepts as well as concrete ideas that emerge from analysis of his compositions, style and concept. Enrique has taken ideas that Monk uses in his improvisations and compositions such as, melodic displacement, tone clusters, irregular structures, the role of the V7#11 and the aesthetic of humor in his playing. He will demonstrate these concepts by way of a series of study compositions that each demonstrate different concepts revealed through the analytical research process. Enrique has made exercises that demonstrate how this work can be achieved.

Works to be performed:

- Thelonious Monk:

Crepuscle with Nellie (1957)

Trinkle Tinkle (1952)

Rhythm-a-ning (1957)

- Enrique Peinado: TBA (2010)

Enrique Peinado Cardona, guitar; Joao Hasselberg, bass; Mark Coehoorn, drums

Antonios Pratsinakis NATURAL HARMONICS IN THE EDUCATION A proposed method for cellists

Workshop

Natural harmonics are fixed places on the strings of the string instrument. They can be easily found. From that starting point, a student can access all the positions of the instrument and create sound without a big effort or tension. The cellist--not just the student cellist--can learn much from the use of harmonics. Antonios Pratsinakis's presentation will be in two parts. First he will give an historic overview and a general

explanation on how harmonics can be used for education purposes, addressing both advantages and disadvantages. Second, he will put harmonics to practice, and present a handout containing some practical exercises.

Svjatoslav Presnyakov

RACHMANINOV'S *ETUDES-TABLEAUX*, OP. 33

A new audiovisual experience

Lecture-recital

There are many forms in which classical music concerts could be given, such as the lecture-recital, where a musician gives a lecture on the piece, or composer, they are about to perform. There are also so many ways of presenting a concert in other creative ways, but what appeals most to listeners? Musicians or music amateurs go to concerts to listen and enjoy the quality and specialty in the other performer or colleague. Therefore they actually are quite satisfied with the usual way a concert is being given. But what about the other 90% of the people who sit and listen? One could say that musicians are obliged to share their musical knowledge while playing it to the listeners; but if the majority of the audience doesn't listen to music as musicians do, why do performers continue performing like this?

Svjatoslav has thought of a concept where visual presentation tries to enhance the listening experience. His idea is to combine music with paintings. To that goal, he created a collage of paintings suited to Rachmaninov's *Etudes-Tableaux*, Op. 33. He will selections while presenting the paintings on a screen.

Works to be performed:

- Sergei Rachmaninov: *Etudes-Tableaux*, Op. 33

No. 2 in C major

No. 3 in c minor

No. 6 in E-flat major

No. 7 in g minor

Svjatoslav Presnyakov, piano

Aleksandra Renska

THE CELLO AND THE KING OF PRUSSIA

Musicians, composers, and changing cello technique in the court of Friedrich Wilhelm II

Lecture-recital

The subject of Aleksandra Renska's research is Friedrich Wilhelm II, king of Prussia, who inspired composers and cellists to work on the development of cello technique and the instrument. In this time cello gained a more independent role. The technique expanded, the instrument and the bow changed, and more cello methods appeared. Those cello schools were based on different techniques that stemmed from viola da gamba or violin players. For cellists it is interesting to look at such techniques and to try to use them in their playing.

Aleksandra would like to draw a circle of connection between King of Prussia, cello players and composers. Cello repertoire written for the Prussian King is broad. Two brilliant cellists played a main role at his court: Jean-Pierre and Jean-Louis Duport, who both had a connection with Ludwig van Beethoven.

Two other cellists who were acquainted with the Prussian King are Bernhard Romberg and Luigi Boccherini. Three important composers dedicated compositions to The Prussian King: Beethoven, Mozart and Haydn. In her lecture-recital Aleksandra will “draw” a circle of connections between Friedrich Wilhelm II, important cellist and composers, and she will perform one of the pieces, which was dedicated to the monarch.

Works to be performed:

- Ludwig van Beethoven: *Sonata for Harpsichord or Pianoforte and Violoncello Obligato*, Op. 5 no. 1 (1796)
Adagio sostenuto
Allegro

Aleksandra Renska, cello; Yiheng Yang, fortepiano

Jaume-Blai Santonja Espinós

DEVELOPMENT OF TIMPANI IN THE 19TH CENTURY

Thesis presentation

Since they first appeared in classical music, the timpani have evolved tremendously. The most important development concerned the change of the basic T-screw system to the foot pedal-tuning mechanism. To show that whole process as clearly as possible, Jaume-Blai Santonja Espinós made a selection of different devices and musical works in which these developments occurred.

In his presentation, he will try to draw a clear chronological line with timpani builders, composers and players, to explain the evolution of symphonic timpani manufacturing and playing. His research looks at the 19th century, because there the major changes took place.

Sandra Simón Monje

CONTEMPORARY TECHNIQUES

For Oboists and Composers

Lecture-recital

Contrary to common opinion, the oboe is not a limited but a quite versatile instrument. It can be played with many different contemporary techniques. The performer needs a careful knowledge of these techniques in order to perform them, as the instrument was not made for such techniques.

It is difficult to find information about these techniques on the oboe. There are only a few books that deal with such techniques. Even good books such as *The Techniques of Oboe Playing* by Peter Veale and Clauss-Steffen Mahnkopf, don't give a complete overview for all oboe players, since the results are affected by differences in reeds, embouchure, and instrument brands. Even different oboes of the same brand and model can vary.

In her lecture-recital, Sandra Simón Monje will present practical and reliable information for oboists and composers interested in these contemporary techniques. She will give directions for the performance of monophonic or single-sounding techniques such as harmonics, alternate timbres, microtones, glissandi and pitch bends, and upper-register fingerings; and multiphonics, including also double harmonics.

Works to be performed:

- Luciano Berio: *Sequenza VII per oboe* (1969; excerpt)
 - Isang Yun: *Piri for oboe solo* (1971; excerpt)
 - Georges Gillet: *Studies for the advanced teaching of the oboe*, nr. 22 (1938; excerpt)
-

Olger Star

AGAINST THE REIGN OF LOGIC

Exploring surrealist music

Lecture-recital

Surrealism is a visual and a literal movement, that started in the late-1920s. Besides their critical approach towards artistic conventions, one common aspect of the surrealists is their interest in the subconscious that stem from the psychoanalytic theories developed by Sigmund Freud in the early 20th century.

Olger Star's thesis deals with the connections between surrealism and music composition. It is quite easy to demonstrate in movies the relationship between psycho analytics and the art of storytelling. Since sound and music in film deal largely with the "subconscious" part of storytelling, it is interesting to investigate the relationship between music and surrealism, the artistic movement that was exploring ways to represent the subconscious.

Olger will look at works from composers that might have been influenced by "surrealistic" thinking. In addition, he looks at techniques that can be used to enhance such "surrealistic" quality. His thesis is partly a historical analysis and partly a quest for the definition of surrealist music.

Simona Strungaru

FEELING ENESCU

The influence of art on itself

Lecture-recital

Feeling Enescu is a unique and developing interdisciplinary project based on the music of the Romanian composer George Enescu (1881-1955). The concept, involving visual arts and dance, was initiated by Simona Strungaru in 2008 and was realized by twenty-one young artists from all over the world. The aim was to attract new audiences to the music of Enescu, whose works are not well known in Western Europe. The current presentation represents an analysis of the performances, as they took part in the premiere tour in Amsterdam, in May 2009.

Simona will state the reason for choosing the pieces performed in the project, their stylistic significance in the creation of Enescu, the 20th-century repertoire and their potential as inspirational works. Most importantly, she wishes to underline the influence that the concept of imagining and creating new forms of art on Enescu's music had on the performers and music itself.

Her thesis will eventually draw conclusions regarding the current state of the project and will trace the path for its desired evolution. The lecture-recital will give the listeners the possibility to experience a small part of the project, understand the reasons behind its basic idea and, hopefully *feel* Enescu more.

Works to be performed:

- George Enescu:

Tocatta (Music - Visual) - live performance with projection *Suite for piano solo*, Op. 10 (1901/1903)
Concertstuck for viola and piano (1906) - live with projections

Simona Strungaru, piano; Katya Woloshyn, viola

Agnieszka Świątkowska

ON FRENCH AND ITALIAN HOLD OF THE BOW

The influence of two contrasting bowing techniques on stylistic conventions in musical performances in the 17th and early 18th centuries

Lecture-recital

For contemporary violinists who explore Baroque playing techniques, the most natural hold of the bow is the one with the thumb on the stick.

In the 17th and early 18th centuries, according to existing sources, Frog Hold (with the thumb under hair) and Italian Hold (with the thumb on the stick) were equally popular, but today most violinists may prefer to use one all-purpose hold, for playing music from different periods. Many scholars called Frog Hold the *French Hold* and associated it only with simple dance music of that time, but there is evidence that it was in use also in England, Germany and Italy, and used for more demanding, virtuosic pieces. In her work Agnieszka Świątkowska explains by whom, where, and for what kind of repertoire the Frog Hold might have been used. She also describes the possibilities it gives a performer, and argues that choosing the Frog Hold can serve aesthetics goals while offering physical efficiency as well. The process of discovering and exploring this grip can help to understand the music of that time better and see it in a new light, since the intentions of composers, hidden in the music, can be followed.

Works to be performed:

- Johann Jakob Walther (1650-1717): Sonata II from *Hortus Chelicus* (1688)

Agnieszka Swiatkowska, violin; Andrea Friggi, harpsichord

Daan Temmink

DRONES

Origins, usages past and present, and studio techniques

Lecture-recital

Drones have played a prominent role in music, from the earliest folk music to modern film scores. However, their complexity is often underestimated. Drones can not only deepen the suspense, but they may also produce a calming and even hypnotic effect on the listener. One of the purposes of Daan Temmink's research was to show how drones can be far more complex than most people imagine, and how they can have an enormous impact on the atmosphere of a piece of music and, or film.

In this lecture, Daan will shed light on the origin of drones, analyse their musical content (instruments used, intervals, modes, pitch etc.), and detail how drones are utilized in different musical cultures. He will then discuss the current use of drones, focusing on pop music and film music. Finally, he will show which elements are used to create a complex synthesizer drone, and he will demonstrate how to create one with the use of synthesizers and samplers.

Dimitrios Tigkas**INTO THE DEEP**

A study of the violone and its broader family in the Baroque era

Thesis presentation

Not one specific type of sub-bass instrument was in use, in the 16th through the 18th centuries. It is rather obscure what types were played and where exactly. Various essays have been written on this topic, and one notices that there are as many opinions as there are writers. According to these papers the term "Violone" can apply to an 8 or a 16-foot instrument, to the double bass of the viola da gamba family, to an early cello or even to a *da braccio* instrument. Along with the term "Violone" we see in the original sources terms as *Viola grande*, *violone grande*, *contrabasso da viola*, *contrabasso da braccio*, *violone doppio*, *violone da gamba*, *violone in contrabasso*, *Contra Violon*, or *Groß Viol-de Gamba* which confuses the subject even more.

Is the violone a member of the gamba or the violin family? How many strings does it have? Does it have frets or not? What is the appropriate string length? How is the tuning of the strings? Is it an 8 foot or a 16-foot instrument or both? What type of strings does it have?

The answer to those questions will involve controversy. In his lecture, Dimitrios Tigkas seeks to reconstruct the evolutionary line of the different double bass instruments, based on original treatises and original paintings.

Víctor Trescolí Sanz**SILENT MUSIC**

Federico Mompou's *Música Callada*

Lecture-recital

Federico Mompou's music resounds with beauty and sensibility. The use of simplicity and limited resources in Mompou's music explain why Mompou is seen as a miniaturist. If we look at his music with his personality and philosophy in mind, we discover that there is a whole inner world which contradicts the idea of simplicity and speaks about origin. Origin is what most interested Mompou. He established the idea of a constant "recommencing" as the main part of his philosophy, a back to the basics which allow Mompou to begin from the same point.

In this work, Víctor will explain all the factors that led Mompou to develop his own philosophy in music. He will point out why it is difficult to place Mompou in a particular artistic movement and he will look at all the possible influences in Mompou's works. In this lecture-recital, Víctor will bring all of this knowledge into practice, with a focus on one of the most representative pieces of Mompou's style: *Música Callada*.

Works to be performed:

- Federico Mompou: *Música Callada* (Primer cuaderno, 1959)

Víctor Trescolí Sanz, piano

Christiaan Verbeek

“SCORE YOUR MURDERS LIKE LOVE SCENES AND YOUR LOVE SCENES LIKE MURDERS!”

Film music as counterpoint, contrast and comment

Lecture-recital

The synthesis of moving image with sound and/or music is a stunning connection and an inseparable interaction within the filmic (un)reality. Like film itself, the art and craft of composing for film have developed considerably during the previous century, with new techniques and approaches. It has also led to many film music conventions that are still being used and repeated.

One of the many functions of film music is its usage as *contrast* with or *comment* to the image: as opposed to the too often used musical parallelism, in such cases the music seems in total disjunction with the visuals and gives another interpretation or experience than the image and music would do on itself. This technique is recognized, written about and at times used, but occurs not too often as it is an artistically more challenging function. Since film is all about manipulation, such music provides an apparent contrast, supplying an extra layer in which we perceive the audiovisual context differently than without or with other music. Banality and alienation are common pitfalls, yet contrasting film music can create powerful statements, ironic comments, reflection, and a surprising emotional involvement.

There are several ways in which film music can be contrasting, provide commentary or stand in “counterpoint” to the image or the narrative, wherein approach, effect and meaning are the most important elements. Christiaan Verbeek’s research contributes to a detailed classification by analyzing existing and imaginary examples. In addition, he tries to further explore and examine contrasting music as reflective commentary. He will present a few memorable examples as well as his own contrasting/commenting compositions, experiments and suggestions for film.

Anna voor de Wind

MULTIPHONICS ON REFORM-BOEHM CLARINET

Lecture-recital

A multiphonic is an extended technique on a wind instrument where a player produces two or more notes simultaneously. Multiphonics are in use since the 1960s, and they have become an important tool in modern composing. Therefore, Anna voor de Wind thinks that playing multiphonics is a standard skill that every clarinetist should master. Multiphonics are a very complex phenomenon and so far little research has been done on how they work.

There are two clarinet families, each with their own key systems (or applicaturas). In the Netherlands, the so called Reform-Boehm clarinet is used. This is a combination of the German bore and French “Boehm” key system. Reform-Boehm players use Boehm fingerings for multiphonics. The problem is that a Reform-Boehm clarinet will not always produce the same multiphonic as a Boehm clarinet. With this research, Anna aims to determine the source of such differences and to see if it is possible to play the correct multiphonic on a Reform-Boehm clarinet. During her presentation she will make her results audible.

Sean Winters

CONTEMPORARY STORYTELLING

Examining the past, present, and possible future(s) of storytelling to help enlighten modern performance practices

Lecture-recital

With technology endlessly evolving at a seemingly exponential rate, it is a truly exciting time to be a storyteller. The tradition of telling stories goes back thousands of years. From its humble beginnings, the art of storytelling has evolved far beyond the limits of what was once imaginable; from purely oral traditions and early Greek dramas to lavishly grand operas and stunning multi-million dollar visual effects films. In this research-lecture, Sean Winters will use the timeless myth of Orpheus to illustrate the different stages in the evolution of storytelling while simultaneously intertwining music's inherent role in its diverse idioms. Innovation in all its forms will be the primary focus. Certain key individuals, concepts, and technologies of paramount importance all have their unique roles to play in what will eventually come to be remembered as the art of 21st century storytelling.

See also "OFF-SYMPIOSIUM STUDENT EVENTS" (at the end of this guide)

Katya Woloshyn

BACH AND HINDEMITH'S SOLO VIOLA SONATAS OPS. 11/5 AND 31/4

The influences of Bach on Hindemith's compositions

Lecture-recital

Hindemith is considered to be one of the greatest German composers of the 20th century, as well as being one of the premier viola soloists. It is therefore not surprising that Hindemith wrote many compositions for the viola, including four sonatas for solo viola. Although written in a modern idiom, the two solo sonatas opus numbers 11/5 and 31/4 both end with movements written in an older structural form--that of a passacaglia. Furthermore, these passacaglia movements are both based on Bach's *Chaconne* from his *Partita in d minor* for solo violin. In this presentation, Katya Woloshyn will explore the history of the passacaglia/chaconne style and examine the structural, musical, and stylistic influences of Bach's chaconne on Hindemith's passacaglias.

In her lecture-recital, Katya will use her findings to approach Hindemith's compositions in a new style and manner. It involves first understanding Bach's d minor chaconne and then identifying the instances where Hindemith's passacaglias mirror it. In this way, Katya will imbibe Hindemith's 20th-century idiom with some of Bach's baroque sensibilities.

Works to be performed:

- J.S. Bach:

Partita III (d-moll), BWV 1004

Ciaconna (1717-1723)

- Paul Hindemith:

In Form und Zeitmaß einer Passacaglia from *Sonate für Bratsche allein*, opus 11/5 (1919)

Thema mit Variationen from *Sonate für Bratsche allein*, opus 31/4 (1923)

Katya Woloshyn, viola

Yukie Yamaguchi

IL VIOLINO PICCOLO

A study of the instrument and its repertoire, and an approach to performance

Lecture-recital

The violino piccolo, as its name suggests, is a small violin. It was used with varied tunings by several composers from the early 17th to the 18th centuries, as a special effect. The earliest known music to call for the violino piccolo is Monteverdi's opera *Orfeo*, written in 1607. The best known music for violino piccolo is J.S. Bach's *Brandenburg Concerto No. 1* (BWV 1046), written before 1721.

Over the past few decades, a considerable number of studies have been made on performance practice of the baroque violin. However, violino piccolo is hardly ever mentioned. It is often seen as a children's violin or dancing master's violin. Little attention has been given to a substantial portion of its repertoire. For this reason, too little is known about the instrument. In this lecture-performance, Yukie Yamaguchi has three aims:

1. To define the instrument through a comparative study that uses existing instruments;
2. To introduce some of its repertoire with its varying notations and tunings;
3. To approach the instrument from a historical context.

The lecture-performance will bring significant and useful information to musicians.

Works to be performed:

- J.J. Fux:

Rondo (c.1700; excerpt)

Intrada for violino piccolo, 2 oboi, 2 violini, viola, basso continuo (1707):

Intrada

Menuett

Gigue

- J.S. Bach:

Cantata BWV 102-5 (1726) Aria for tenor, violino piccolo, basso continuo

Brandenburg Concerto No.1 BWV 1046-3 (1721; excerpt)

Cantata BWV 96-1 (1724; excerpt)

Cantata BWV 140-3, (1731; excerpt)

Cantata BWV 120-7 (1726; excerpt)

Claudio Monteverdi: *Orfeo* (1607; excerpt)

Satoshi Mizukoshi, tenor; Sarah Aßmann, Shin Yongcheon, oboe; Takako Kunugi, bassoon; Yukie Yamaguchi, violino piccolo; Rie Kimura, Asuka Sumi, violin; Simone Laghi, viola; Bob Smith, cello; Masato Suzuki, harpsichord

Variaties op een Thema

De Chaconne van Bach

Rondetafelgesprek over interpretatie, stijlopvatting en authenticiteit



Maandag 15 maart 19:30
Bethaniënklooster
Barndesteeg 6
Amsterdam

Idee en organisatie:
Judith van Driel

