

Research Symposium  
Classical & Jazz Departments  
Conservatory of Amsterdam  
March 3-6, 2009

Program  
Abstracts

**M**arch 3-6, 2009, second-year students of the Masters program of the Conservatory of Amsterdam will present the results of their research projects at our 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 organise 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. 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

PARTICIPANTS OF THE STUDENT SYMPOSIUM MARCH 3-6, 2009  
NOTE: PROGRAMME MAY BE SUBJECT TO LAST-MINUTE CHANGE:  
CHECK THE SCHEDULES IN SCHOOL

**Jean-Sebastien Beauvais** - PHYSICALITY IN SINGING: Counter-tenors in *Opera Seria* nowadays. Lecture-recital. **Friday, March 6 - Sweelinckzaal, 10.15-11.00**

**David Boos** - "...EN U MOET HET ALLEMAAL HOREN..." ("...YOU WILL HAVE TO HEAR IT ALL..."): Willem Mengelberg and his style. Thesis presentation. **Wednesday, March 4 - Room 445, 16.00-16.30**

**Fleur Bouwer** - PROCESSING MUSICAL STRUCTURE: A comparison with syntactic processing in language. Thesis presentation. **Tuesday, March 3 - Room 743, 13.00-13.30**

**Marjana Butko** - MINIATURES IN BELARUSIAN MUSIC: Galina Gorelova's and Grigoriy Sourus's miniatures. Lecture-recital. **Thursday, March 5 - Sweelinckzaal, 16.15-17.00**

**Johanna Calderón** - MUSIC THROUGH THE EYES OF A LATIN-AMERICAN COLONIAL ARTIST: Musical iconography in Gregorio Vásquez de Arce y Ceballos's masterworks. Lecture-recital. **Tuesday, March 3 - Sweelinckzaal, 9.00-9.45**

**Harry Cherrin** - THE IMPROVISING CLASSICAL SAXOPHONIST: A repertoire catalogue and general method for developing improvisational skills outside of the jazz saxophone tradition. Lecture-recital. **Thursday, March 5 - Sweelinckzaal, 12.00-12.45**

**Soo Cho** - COMPOSITIONAL ASPECTS IN IMPROVISATION: How to use compositional ideas in improvisation. Workshop. **Tuesday, March 3 - Blue Note, 9.30-10.15**

**Francesco Corti** - JEAN-NICOLAS GEOFFROY'S PIECES DE CLAVECIN: A new critical edition and a study of seventeenth-century harpsichord music book. Lecture-recital. **Friday, March 6 - Sweelinckzaal, 15.00-15.45**

**Mayumi Eguro** - VON DER FREYEN FANTASIE: The *Fantasia* in the keyboard works of Carl Philipp Emanuel Bach. Lecture-recital. **Wednesday, March 4 - Sweelinckzaal, 17.30-18.15**

**Maximilian Ehrhardt** - "DOS ÓRDENES" OR "TRE REGISTRÍ"?: A comparative study of chromatic harps from the Iberian Peninsula and Italy in the sixteenth-eighteenth centuries. Lecture-recital. **Thursday, March 5 - Sweelinckzaal, 10.15-11.00**

**Einar Torfi Einarsson** - IRRATIONALITY: Metric Structures and Quantified Space. Thesis presentation. **Friday, March 6 - Room 445, 12.15-12.45**

**Miriam Graulus** - THE CONTEMPLATIVE FLUTE SOLO: A key to exploring and teaching contemporary music. Lecture-recital. **Tuesday, March 3 - Sweelinckzaal, 13.30-14.15**

**Frederik Graversen** - ROREM & WHITMAN: A study of Ned Rorem's songs to poetry by Walt Whitman. Lecture-recital. **Friday, March 6 - Sweelinckzaal, 16.15-17.00**

**Nino Gvetadze** - JOHANNES BRAHMS'S *PIANO QUINTET IN F MINOR*, OP. 34: How the work went through three different instrumentations. Lecture-recital. **Wednesday, March 4 - Sweelinckzaal, 13.45-14.30**

**Raya Hadzhieva** - DO THAT BALKAN BOOGIE, BABY!: Applying Bulgarian odd meters and ornamentation to jazz compositions. Lecture-recital. **Thursday, March 5 - Blue Note, 15.15-16.00**

**David Herman** - BARTÓK'S FOLKLORISTIC RESEARCH RESEARCHED: A comparison between his writing, playing and composing. Lecture-recital. **Thursday, March 5 - Room 803, 17.30-18.00**

**Giles Herman** - THE SINGER RE-SEXED: Confronting Gender Taboo in Art Song Performance Practice. Lecture-recital. **Friday, March 6 - Sweelinckzaal, 9.00-9.45**

**Jos van den Heuvel** - THE SINGING TROMBONE: "Sweet style" trombone playing. Lecture-recital. **Friday, March 6 - Blue Note, 15.00-15.45**

**Jonathan Ihlenfeld** - METRIC MODULATION: A comparative study between Western and Karnatic approaches. Workshop. **Friday, March 6 - Blue Note, 11.15-12.00**

- Femke IJlstra** - THE REAL CHARACTER OF THE SOPRANO SAXOPHONE: A catalogue especially for soprano saxophone players. Thesis presentation. **Thursday, March 5 - Sweelinckzaal, 13.15-13.45**
- Chikage Imai** - VECTORIAL PROJECTION: Composing continuity in music. Thesis presentation. **Thursday, March 5 - Blue Note, 11.30-12.00**
- Jumi Jang** - ISANG YUN'S GARAK AND KOREAN CLASSICAL MUSIC TECHNIQUES: Flute and *Taegum*. Lecture-recital. **Tuesday, March 3 - Sweelinckzaal, 17.00-17.45**
- Jamal Jones** - THE REFLECTIVE WOODWIND: How the social and political issues of the 1960s influenced the music of the John Coltrane between 1960–64. Thesis Presentation. **Tuesday, March 3 - Blue Note, 14.15-14.45**
- Ilse Jongen** - MUSIC EDUCATION AND DYSLEXIA. Thesis presentation. NOTE: PRESENTATION IS IN DUTCH. **Tuesday, March 3 - Room 743, 14.00-14.30**
- Astrid Knöchlein** - MUSIC IN ANSBACH AND NÜRNBERG: Aspects of musical life in central Franconia between the mid-seventeenth and eighteenth centuries. Thesis presentation. **Thursday, March 5 - Room 803, 16.00-16.30**
- Marta Liébana Martínez** - CHANGING INTERPRETIVE PARADIGM OF CHOPIN'S PIANO MUSIC: A comparative performance study. Thesis presentation. **Tuesday, March 3 - Room 743, 17.00-17.30**
- Alba López Sánchez** - THE OPERA AND THE GUITAR: Rossini's influence in the music of Mauro Giuliani for solo classical guitar. Lecture-recital. **Wednesday, March 4 - Blue Note, 11.15-12.00**
- Hannes Minnaar** - A FAUST SYMPHONY FOR PIANO SOLO: Rachmaninoff's *First Piano Sonata*. Lecture-recital. NOTE: PRESENTATION IS IN DUTCH. **Tuesday, March 3 - Sweelinckzaal, 15.45-16.30**
- Olga Mustafaeva** - ROBERT SCHUMANN'S *PIANO SONATA IN F-SHARP MINOR*, OP. 11 NO. 1: An interpretation by Vladimir Sofronitsky. Lecture-recital. **Thursday, March 5 - Sweelinckzaal, 15.00-15.45**
- Peter Nitsch** - THE FOUR FINGER RIGHT-HAND TECHNIQUE THE BASS-GUITAR: A step by step method on how to reach higher accuracy. Work-shop. **Friday, March 6 - Blue Note, 12.30-13.15**
- Cathelijne Noorland** - CHAMBER MUSIC FOR THE YOUNG ONES: Starting to play chamber music from the very beginning. Thesis presentation. **Tuesday, March 3 - Blue Note, 13.15-13.45**
- Manfred Novak** - THE CARINTHIAN ORGAN TABLATURE: Transcription and commentary. Lecture-recital. NOTE: PRESENTATION IS IN THE OUDE KERK. **Thursday, March 5 - Oude Kerk, 17.30-18.15**
- Arthur Ornée** - TRISTAN KEURIS'S *SONATA FOR VIOLIN AND PIANO*: An attempt on interpretation. Lecture-recital, **Tuesday, March 3 - Blue Note, 16.45-17.30**
- Julia Oschewsky** - JAZZ MEETS THEATRICALITY: An interdisciplinary way of strengthening jazz performance. Lecture-recital. **Wednesday, March 11 - Blue Note, 15.00-15.45**
- Folkert Oosterbeek** - THE KEITH JARRETT INTROS: The development of ideas. Workshop. **Tuesday, March 3 - Blue Note, 12.00-12.45**
- Héctor Palomar Chicharro** - IS YOUR FLUTE INTONATION (OLD OR MODERN) DRIVING YOU CRAZY? Why and how to play in pure intonation. Thesis presentation? **Tuesday, March 3 - Room 743, 16.00-16.30**
- Juana Palop Tecles** - THE SOPRANINO SAXOPHONE: What if I want to play it? Lecture-Recital. **Wednesday, March 4 - Blue Note, 15.00-15.45**
- Abel Paúl** - HELMUT LACHENMANN'S *STAUB*: Music as an aesthetic adventure. Thesis presentation. **Friday, March 6 - Room 445, 13.15-13.45**
- Rui Ramos Pereira** - FADO & JAZZ: Can they be connected? Lecture-recital. **Thursday, March 5 - Blue Note, 12.45-13.30**
- Steven Prengels** - MUSICAL FOAM: Spherological Aspects in Modern Music. Thesis presentation. **Friday, March 6 - Room 445, 11.15-11.45**

**Tony Roe** - EXPLORATIONS WITH A VIRTUAL INSTRUMENT: How can we incorporate new sounds in improvised piano music? Lecture-recital. **Tuesday, March 3 - Blue Note, 10.45-11.30**

**Henrikke Rynning** - THE RIGHT INSTRUMENT IN THE LEFT HAND: The bass violin in early seventeenth-century Italy. Lecture-recital. **Tuesday, March 3 - Sweelinckzaal, 10.00-10.45**

**Felix Schlarmann** - MEL LEWIS: A fundamental approach to big band drumming. Workshop. **Thursday, March 5 - Blue Note, 14.00-14.45**

**Andres Skarbun** - SECOND BASSOON PLAYING: A key position in the symphony orchestra. DVD presentation. **Wednesday, March 4 - Room 445, 14.00-14.30**

**Marianne Smit** - CARLOS SALZEDO: The influence of Carlos Salzedo on current composers. Lecture-recital. NOTE: PRESENTATION IS IN DUTCH. **Wednesday, March 4 - Sweelinckzaal, 10.00-10.45**

**Robert Smith** - A PLAINE AND EAFIE WAYE TO ACCOMPANIE WITH CHORDS ON THE BAFS VIOLIN: A great help likewise to those who would accompanie exactingly upon the Bafe-Violl. Lecture Recital. **Tuesday, March 3 - Sweelinckzaal, 11.00-11.45**

**Yotam Tal** - NO HORNS ATTACHED: The Brecker Brothers's *Heavy Metal Bebop* for power-rock trio. Lecture-recital. **Friday, March 6 - Blue Note, 16.15-17.00**

**Konami Tanaka** - ROBERT SCHUMANN'S *HUMORESKE*, OP. 20: Originality and poetic meaning. Lecture-recital. **Wednesday, March 4 - Sweelinckzaal, 15.00-15.45**

**Rodrigo Tascón** - SOUND LITERACY AND THE DISCURSIVE ATTRIBUTES OF TIMBRE: A multi-scale approach to music composition. Multimedia lecture. **Thursday, March 5 - Blue Note, 10.30-11.00**

**Francesca Thompson** - FALSE SOUNDS: An examination of notation's place in Western classical music today. Thesis presentation. **Friday, March 6 - Blue Note, 10.00-10.45**

**Adrian Tully** - NEW ETUDES FOR SAXOPHONE: Studies in preparation for the major works of the saxophone repertoire. Lecture-recital. **Wednesday, March 4 - Blue Note, 13.45-14.30**

**Francine Vis** - THE HISTORY AND FUTURE OF SOLO VOCAL COMPOSITION: A catalogue of solo vocal compositions written in the twentieth century. Lecture-recital. **Tuesday, March 3 - Sweelinckzaal, 12.15-13.00**

**Arthur Wagenaar** - THE MUSIC JUGGLER: Juggling as a controller of electronic music. Thesis presentation. **Thursday, March 5 - Blue Note, 9.30-10.00**

**Judith Wijzenbeek** - TBA. **Friday, March 6 - Blue Note, 13.45-14.30**

**Julien Wolfs** - MENSURATION AND PROPORTION SIGNS. Thesis presentation. **Friday, March 6 - Sweelinckzaal, 14.00-14.30**

**Nicolas Worsnop** - LA GUITARRA LLANERA: The Guitar in the Joropo Llanero of Venezuela and Colombia. Lecture-recital. **Wednesday, March 4 - Blue Note, 12.30-13.15**

**Yi-heng Yang** - SCHUMANN AND THE PIANOS OF HIS TIME: Early-Romantic pianos. Lecture-recital. **Wednesday, March 4 - Sweelinckzaal, 16.15-17.00**

---

## Jean-Sebastien Beauvais

### PHYSICALITY IN SINGING

#### Counter-tenors in *Opera Seria* nowadays

##### Lecture-recital

For an opera audience it is natural to see opera singers perform on stage. Singers act, move, run, climb, crawl, and sometimes even fight while singing, and all this seems part of the common practices in an opera house. But was that always the case?

What would be the differences for a singer in the twenty-first century if that same singer had been in Venice in 1700? Are they the same singers actually? How were singers trained at that time, how did they move on stage? Would the music of Monteverdi, Händel or Hasse be performed and sung the same way as we do it today?

Nowadays, TV and movies have changed our view on stage performances. We want more, and, apparently, stage directors want that too. A modern opera singer is more likely to be a perfectly trained machine than just a simple nice voice. Singing is not enough anymore, if one wishes to deal with operatic jungle. Audiences demand spectacular and perfect beauty together with a great voice. What are our tools then, as young singers, to get to the job?

In his lecture-recital, Jean-Sebastien Beauvais will try to demonstrate the differences and developments that the operatic world of singing underwent since the seventeenth century.

##### Works to be performed

- Claudio Monteverdi: *Ottone* (recitativo) *Incoronazione di Poppea* (1643)
- George Friedrich Händel: *Tolomeo* (aria) from *Giulio Cesare* (1723)
- Johann Adolph Hasse: *Porro* (aria) from *Cleofide* (1731)

---

## David Boos

“...EN U MOET HET ALLEMAAL HOREN...” (“...YOU WILL HAVE TO HEAR IT ALL...”)

### Willem Mengelberg and his style

##### Thesis presentation

Willem Mengelberg (1871-1951) was chief-conductor of the Amsterdam Concertgebouw Orchestra from 1895 till 1945. He was regarded as one of the world's finest conductors in the first half of the twentieth century. Unfortunately, his fame dwindled after the Second World War, due to changing aesthetics and political implications. Consequently, nowadays his work is less known and appreciated than the work of some of his contemporaries, such as Toscanini and Monteux. But luckily, many recordings have been preserved. The most famous is his interpretation of the Matthäus Passion of J.S. Bach, that gives insight into Mengelberg's mastery of the orchestral apparatus. During 50 years that he conducted the Concertgebouw, Mengelberg created a unique sound. He led the orchestra from its humble beginnings to become one of the world's foremost orchestras. Some of his interpretations might have been highly subjective, but they are nevertheless all of an almost unparalleled intensity.

In his research, David Boos tries to explain the secret behind these special qualities of Mengelberg. Why and how does he achieve such unique results? How does his work differ from the interpretations of his contemporaries, and how does it differ from modern interpretations?

To answer these questions, David will look into Mengelberg's educational background, his rehearsing technique, his conducting technique, his scores and his recordings. That way, the mysterious power inhabiting each of his recordings might be explained and understood.

---

### **Fleur Bouwer**

#### PROCESSING MUSICAL STRUCTURE

A comparison with syntactic processing in language

Thesis presentation

Both music and language are systems of communication that consist of meaningful sound. Although there are large differences in timbre and content, music and language share a common organizational structure, in which elements are combined to form sequences. This hierarchical organization is commonly known as syntax. In perceiving musical syntax, cognitive, top-down processes appear to be more important than their sensory counterpart. These cognitive processes not only resemble the syntactic processes found in language processing, but musical and linguistic syntaxes even seem to share resource networks, while the networks representing content are separate. Shared processing rules out a modular organization of both music and language and offers an interesting perspective on the study of language.

---

### **Marjana Butko**

#### MINIATURES IN BELARUSIAN MUSIC

Galina Gorelova's and Grigoriy Sourus's miniatures

Lecture-recital

Recently the piano miniature has become a popular genre of piano music and consequently, miniatures are the most often performed in Belarusian piano repertoire. As a relatively simple and not too complicated musical genre, it attracts the attention of amateur and professional players. The success of the miniatures most probably stems from the following characteristics:

- Small form, that can help to create larger pieces;
- Delicacy of the musical material;
- Reflection of an individual's intellectual and psychological characteristics;
- Exciting combination of "classical" and folk music.

In Belarusian miniatures, both the traditional Romantic music (from e.g., Schubert, Schumann, Mendelssohn, and Chopin) and Russian and Soviet styles (as found with Scriabin, Lyadov, Prokofiev, and Schedrin) are successfully combined, which results in an amazing and authentic repertoire. Moreover, modern Belarusian music is influenced by folk music. Often, the modern repertoire represents a mixture of new techniques and national music.

In this research, Marjana Butko aims to systematise the genre of the miniature and to describe its various classes and sub-genres, such as etudes, polyphonic pieces, program pieces, suites and cycles.

Furthermore, Marjana has investigated the miniatures by Belarusian composers Galina Gorelova and Grigoriy Sourus, in order to uncover their sources of inspiration. She will explain the connection between the miniature and the folk music, and has studied the character of the music and the piano idiom.

Works to be performed

- Grigoriy Sourus: *Six Moods* (1970), excerpts
- Galina Gorelova:
  - Three Japanese miniatures on the silk* (1987) , excerpts
  - Four seasons of the year* (1997) , excerpts

Marjana Butko, piano

---

### **Johanna Calderón**

MUSIC THROUGH THE EYES OF A LATIN-AMERICAN COLONIAL ARTIST  
Musical iconography in Gregorio Vásquez de Arce y Ceballos's masterworks

Lecture-recital

Despite some attempts, the study of musical iconography in Colombia's artistic manifestations from the colonial period is still an unexplored field. Through analysis of the paintings of the Colombian colonial artist Gregorio Vasquez de Arce y Ceballos, Johanna will try to solve some interesting questions. Is the musical information furnished by pictorial sources reliable? Which is the method for the correct analysis of musical elements in a painting? How did Latin-American artists transform European artistic elements from the colonial period? What was the role of *vihuelas de arco* in Colombian musical tradition? How, as early-music performers, can we use this information in order to propose some theories about performance practice of Latin-American colonial and baroque music?

In this lecture-recital, Johanna will present the visual material with her own iconographical analysis, and she will play some musical examples from the musical archives of Bolivia, Bogotá and Mexico.

Works to be performed

- Joseph Cascante (c1615-1703): *Solo a Nuestra Señora de la Soledad*
- Anonimo (Manuscript from Mexico Cathedral, 18th Century): Two sonatas
  - I. *Largo*
  - II. *Allegro*

Early music ensemble *Eco de Indias*: Tanit Bono, voice; Roberto Bando, traverso flute; Johanna Calderon, baroque cello and viola da gamba; Maximilian Ehrhardt, harp

---

---

## Harry Cherrin

### THE IMPROVISING CLASSICAL SAXOPHONIST

A repertoire catalogue and general method for developing improvisational skills outside of the jazz saxophone tradition

#### Lecture-recital

While saxophone improvising is generally associated with jazz, it can be a useful, even necessary skill for a classically-trained saxophonist as well. Comfort with and ability in improvising opens up a variety of new repertoire to the saxophonist, including graphic, instructional and aleatoric pieces, as well as composed pieces with an improvised section, usually a cadenza. Additionally, with basic improvisational skills the saxophonist can participate in a wide range of musical genres not available to the typical classically-trained musician. Moreover, improvisation can provide a good basis for future study of specific improvisational styles such as jazz, rock, folk, or “free” improvisation.

Therefore, the purpose of Harry Cherrin’s workshop is to present a new aspect of traditional saxophone pedagogy; one which builds upon the classical saxophonist’s typical training in technique and interpretation by adding the study of improvisational skills and repertoire. Specifically, this includes two main aspects:

- 1) The creation of a catalogue of works for--or playable by--saxophone, which include some aspect of improvisation. This includes composed pieces with an improvisatory section, as well as graphical scores and chance-notated pieces. Together, these constitute a subset of repertoire which can be used to introduce a previously non-improvising student to the process, as well as to challenge experienced improvisers with new musical and intellectual problems. For his presentation, Harry has selected several types of pieces from his catalogue, and he will discuss what types of improvisational skills they require.
- 2) The discussion of a general pedagogical method for introducing and developing improvisational skills in classically-trained saxophonists. This includes various texts as well as exercises to help a classically-trained musician strengthen their spontaneous or subconscious musical mind, and the connection between their mind and their instrument. This section will be shorter and more of an overview: the focus of the presentation will be on the discussion of the specific types of improvisatory pieces and on their realization.

#### Works to be performed

- Jody Nagel: *Solar Dreams*, for alto-saxophone and tape (1994)
- Christian Lauba: *Hard* (1988), excerpt
- James Tenney: *Swell Piece* (1967)

Harry Cherrin, alto-saxophone; Jason Alder, bass-clarinete

---

## Soo Cho

### COMPOSITIONAL ASPECTS IN IMPROVISATION

How to use compositional ideas in improvisation

#### Workshop

The Italian pianist Enrico Pieranunzi pairs a great sound with brilliant ideas. The more Soo Cho studied his music, the more interesting and difficult to understand it was to her. Pieranunzi sometimes carries through one single idea or motive, even if it doesn’t quite

seem to fit the chord progression. Still it sounds good. Soo has discovered that there is a system and inner logic to these improvisations.

Great soloists structure their ideas just like composers do. Improvisers have to do this in real time, so their structures will be less complex than those a composer can create. Nevertheless, the fact that they can organize their music in such a manner makes improvisation so fascinating to the listener.

Soo will present a number of Pieranunzi's solos that clearly show how the soloist is developing material, at times starting from a new idea to come back to the first idea. At other times he develops a motive in all kinds of ways, changing it rhythmically and melodically. He is truly thinking as a composer.

Soo Cho, piano; Joao Hasselberg, double bass; Felix Schlarmann, drums

---

### **Francesco Corti**

#### **JEAN-NICOLAS GEOFFROY'S PIECES DE CLAVECIN**

A new critical edition and a study of seventeenth-century harpsichord music book

#### Lecture-recital

Very little is known about the life of Jean-Nicolas Geoffroy. Born in Vitry around 1633, he moved to Paris where he was active as organist before being called to Perpignan as organist in the cathedral from 1689 till his death in 1694. The whole of his works is contained in a non-autograph autograph compiled after his death and now at the *Bibliothèque National* in Paris (Ms. Rés. 475) which contains 213 pieces (of which, forty appear in two different versions and two in three, adding up to a total of 255 pieces). The works are mostly for harpsichord, with a few for organ, for gambas and two *Dialogues* for harpsichord or organ, and viols. The centre of the manuscript are fourteen suites covering all diatonic tonalities, organized in minor-major pairs (with the exception of the last B minor / B-flat major pair).

When compared with the music of his contemporaries, Geoffroy's production shows some very interesting particularities: the use of harmony and dissonances is particularly daring for his time; he makes ample use of unprepared dissonances or chains of dissonances resolving into another dissonances, and he uses also diminished and augmented chords. In addition, some forms (for example, the *Dialogues* for keyboard and viols) can not be found in other French seventeenth-century compositions.

In this presentation, Francesco Corti will discuss some of these aspects, with the help of a few examples. He will also trace the reception of Geoffroy's music in the twentieth century. Finally, Francesco will present the edition itself, while addressing the editorial choices made in the work.

#### Works to be performed

- Jean-Nicolas Geoffroy:
  - Sarabande in D minor* (25)
  - Chaconne in F minor* (68)
  - Dialogue pour le clavessin et de violes* (252)

Francesco Corti, harpsichord; Rie Kimura and Agnieszka Swiatkowska, violins; and Bob Smith, basse de viole

---

---

## Mayumi Eguro

### VON DER FREYEN FANTASIE

The *Fantasia* in the keyboard works of Carl Philipp Emanuel Bach

Lecture-recital

For a musician who is translating a piece from sheet music into sound, fantasy is an essential element. Unfortunately, the sounds which we play disappear. Through the *fantasias* written by Carl Philipp Emanuel Bach we can still get a sense of his imagination, his ideas of improvisation and the peculiar character of his music. Moreover, in the second book of his treatise "Versuch über die wahre Art das Klavier zu spielen" ("Treatise on the True Art of Playing Keyboard Instruments") he explains how to create a *fantasia* and what is important for improvisation.

Mayumi Eguro's research is concerned mainly with both the *fantasia* in the keyboard works of C.Ph.E. Bach and the chapter about the *fantasia* in his treatise. This text greatly helps us to study and compare his written *fantasias*. During this research, Mayumi also became aware of J.W. Hässler (1737-1822), an interesting composer who may have been influenced by C.Ph.E. Bach. She will discuss Hässler's *fantasias* as well. In conclusion, Mayumi will make her own *fantasia* according to C.Ph.E. Bach's guidance as given in "Versuch über die wahre Art das Klavier zu spielen."

Works to be performed

- C.Ph.E. Bach:

*Fantasia in F major*, Wq 59:5 (1779-84)

*Fantasia F-sharp minor* (C.Ph.E. Bach's *Empfindungen*), Wq 67 (1788), excerpt

- J.W. Hässler: *Fantasia in E minor*, Op. 17 (c1803)

- Mayumi Eguro: *Fantasia in the style of C.Ph.E. Bach*

Mayumi Eguro, fortepiano and clavichord

---

## Maximilian Ehrhardt

### "DOS ÓRDENES" OR "TRE REGISTRI"?

A comparative study of chromatic harps from the Iberian Peninsula and Italy in the sixteenth-eighteenth centuries

Lecture-recital

The Renaissance period marked an important change for the harp. With the development from the medieval modal system to baroque tonality, more and more chromatic notes were needed to allow cadences and modulations.

Until about 1550, the standard harp had one row of strings that could be tuned to one key or one mode. There was hardly any possibility of playing the chromatic notes needed to play the "contemporary" music, so change was unavoidable. The main invention was an extra rows of strings in order to add the missing notes. This gave the harp an equal position to the other instruments.

In the Iberian Peninsula and Italy instrument builders found different solutions for the problem of the chromatic notes, which resulted in totally different instruments: The Spanish harp or "arpa de dos órdenes" and the Italian "arpa a tre registri." In 1634, Italian harpist Bartolomeo Giovenardi compared these instruments in his "Tratado della Musica."

Maximilian Ehrhardt is going to follow the example of Giovenardi and will introduce these two very different harps during his presentation. He will discuss the origins, history and use of these instruments and he will perform original compositions for both of them. In addition, he will talk about his personal experience, discoveries and difficulties with historic harps.

Works to be performed

- Ascanio Mayone: *Recercar sopra il Canto Fermo di Costantio Festa e per Sonar all'Arpa*
- Alonso Mudarra: *Tiento IX per harpa y organo*
- Alonso Mudarra: *Fantasia X - que contrahaze la harpa en la manera da Ludovico*
- Diego Fernandez de Huete: *Dance from Compendio Numeroso*
- Songs by Landi, D'India, Hidalgo and Valls
- Improvisation

Maximilian Ehrhardt: arpa a tre registri and arpa de dos órdenes; Francine Vis, mezzo-soprano; Francesca Thompson, recorder

---

## **Einar Torfi Einarsson**

### IRRATIONALITY

#### Metric Structures and Quantified Space

Thesis presentation

The phenomenon of *irrational meters*, also sometimes termed *fractional time signatures*, has been explored as a compositional tool throughout the twentieth century in several ways.

Henry Cowell, inspired by the proportions of the harmonic overtone series, was the first (at least recorded in history) who felt the need to notate a single note within a triplet separately. He introduced 3<sup>rd</sup>-notes, 5<sup>th</sup>-notes, etc., i.e., the idea of notes which differently divide the whole-note, rather than a division according to the power of two. This gave birth to new time signatures (such as 7/15), which, however, were not seriously dealt with until Brian Ferneyhough made extensive use of them in his metrically structured compositions.

Einar Torfi Einarsson's thesis touches upon works by composers from the twentieth century who developed their own methods for *irrational meter* usage. Analysis of these works is made with a focus on the metric material and structure.

Furthermore, his thesis asks the question of rhythm-education improvement, with regard to *irrational meter*, and whether or not it is possible (or necessary) to update or expand the material which is being taught today.

---

## **Myriam Graulus**

### THE CONTEMPLATIVE FLUTE SOLO

#### A key to exploring and teaching contemporary music

Lecture-recital

Illustrated by the unusual soundscapes of contemplative twentieth century works for flute solo, Myriam Graulus will talk about a subject she considers of primary importance: how to reach a large audience with contemporary music. No matter how fantastic the

composition, nor how gifted the musician performing it, what is contemporary music worth if it remains in an ivory tower and does not reach the listener?

In her research, Myriam explores and describes the work of Toru Takemitsu, Salvatore Sciarrino, and Tristan Murail. What are their concepts of sound, what is the role played by silence in their works, and how do they transcribe their world into sounds?

She has several suggestions that will help musicians to make contemporary music more comprehensible and hence better appreciated by audiences. She also gives advice to flute-students on how to more easily discover a repertory with a new world of sounds.

After a brief introduction, Myriam will illustrate her theme with a short recital for flute. She hopes to awaken the audience's imagination and sensitivity, by offering a rare opportunity to discover a little known repertory, and appreciate its colours and magic.

Works to be performed

- Toru Takemitsu (1930-1996): *Voice* (1971)
- Tristan Murail (1947): *Unanswered Questions* (1995)
- Salvatore Sciarrino (1947): from *Opera per Flauto* (1985)  
*Canción del ringraziamento*

Myriam Graulus, flute

---

## **Frederik Graversen**

ROREM & WHITMAN

A study of Ned Rorem's songs to poetry by Walt Whitman

Lecture-recital

Ned Rorem (b. 1923) is widely regarded as one of the most prolific American song-composer of the twentieth-century. He has composed nearly 400 songs to texts of high quality. His literary credentials are affirmed by his authorship of several diaries and books on music. Central in his output of songs are twenty-one settings to poetry by Walt Whitman (1819-1892), one of the greatest American poets of the nineteenth century. Whitman's collection of poems, *Leaves of Grass*, which first appeared in 1855, introduced a revolutionary new use of language. His apparently artless, freely associative, non-metrical poetry, which juxtaposes ordinary daily-life events with the most exalted ideas and images, aimed to express life and the environment in its true and complete form, thereby speaking to the unconscious mind of the reader, to a true self buried underneath the educated, civilized exterior. "In this poem, you will hear nature speaking", was Whitman's own description of his 51-page poem *Song of Myself*.

To examine how Rorem expresses "Nature's voice" in music, Frederik Graversen has analyzed a representative collection of Rorem's Whitman-settings. These particular settings are chosen because they each show a different musical approach to the text. Frederik hopes to convey how the images and themes of the individual poems determine Rorem's compositional choices, but also how the compositional choices, enhance, alter or even contradict the poetic message.

Works to be performed

- Ned Rorem:
  - Are you the new person?* (1989)
  - As Adam early in the morning* (1957)
  - Gods* (1957)

From *War Scenes* (1969):  
1. *A Night Battle*  
4. *Inauguration Ball*

Francine Vis, mezzo-soprano; Giles Herman, baritone; Frederik Graversen, piano

---

## **Nino Gvetadze**

JOHANNES BRAHMS'S *PIANO QUINTET IN F MINOR*, OP. 34

How the work went through three different instrumentations

Lecture-recital

Brahms's Piano Quintet op 34, perhaps one of the most important works in the literature of chamber music, went through a long transformation until it took its final shape. Brahms started to work on this piece in September 1862, the year when he was leaving Hamburg and moving to Vienna. He wrote it first as a string quintet, with two cellos. As usual, he sent the scores for approval to his closest friends, Clara Schumann and Joseph Joachim. They both replied with great enthusiasm, but after some time they got worried about the instrumentation.

By February 1863, Brahms changed the piece to a sonata for two pianos. The manuscript of the original string quintet was destroyed. The sonata was performed several times, first by Brahms and Tausig and later by Clara Schumann and Hermann Levi, but now it seemed to sound like a transcription. Clara suggested to use the large orchestra, while Levi proposed to change it into a piano quintet. In October 1864, the piece took its last shape as a piano quintet and was published as *Piano Quintet, Op. 34*. "You have turned a monotonous work for two pianos into a thing of great beauty, a masterpiece of chamber music," wrote Levi. Nevertheless, Brahms was still fond of the earlier piano sonata version and he published it under Opus number 34 bis.

Since the original string quintet was destroyed, Sebastian Brown and Later Anssi Karttunen tried to reconstruct it. In her lecture-recital, Nino Gvetadze will try to compare the last two instrumentations (two piano sonata and a piano quintet) and she will follow the history of the creation of this masterpiece. The listener will hear both versions: the *Sonata for Two Pianos, Op. 34 bis* and the *Piano Quintet in F Minor, Op. 34*, as well as short samples of the recreated string quintet.

Works to be performed

- Johannes Brahms:  
*Sonata for Two Pianos, Op. 34 bis* (1st Movement)  
*Piano Quintet in F Minor, Op. 34* (1st Movement)

Rosanne Phillipens and Saskia Otto, violin; Anna den Herder, viola; Sahra Wijzenbeek, cello; Nino Gvetadze and Mariana Izman, piano

---

## **Raya Hadzhieva**

DO THAT BALKAN BOOGIE, BABY!

Applying Bulgarian odd meters and ornamentation to jazz compositions

Lecture-recital

The importance of odd meters in jazz music today is unquestionable. Most jazz musicians are used to hearing, performing and/or writing tunes in meters such as 5/4, and 7/4.

Nevertheless, Balkan odd meters, which are based on an eighth-note or sixteenth-note pulsation, still seem to puzzle many musicians, because of the characteristic flow of short and long beats.

The purpose of Raya Hadzhieva's lecture-recital is to demonstrate ways of rearranging jazz tunes, by using Balkan odd meters. She will play examples of artists who have already done that and she will show easy and practical ways of "Balkanizing" tunes that are in a regular meter.

In addition, Raya will address melodic ornamentation in the Balkan style. She will give audio examples, as well as examples played with her band, and she will explain her concepts when applying these characteristic ornamentations to jazz performances.

Works to be performed

- John Coltrane: *Giant Steps* (1959)
- Miles Davis: *Donna Lee* (1947)

Raya Hadzhieva, trumpet; Joao Driessen, tenor saxophone; Yotam Tal, guitar; Magnus Skovdahl, bass; Igor Plzak, drums

---

## **David Herman**

### **BARTÓK'S FOLKLORISTIC RESEARCH RESEARCHED**

A comparison between his writing, playing and composing

Lecture-recital

Bartók spent many years as a musicological collector of Hungarian Folk music, and he wrote various essays on this repertoire. These writings, along with the insights gained by other collectors, such as Zoltán Kodály, are essential in understanding the world of the Hungarian peasant songs, both musically, analytically and culturally. They put the songs in framework of "Hungarian-ness," not influenced by the West, or the Western art music of Bartók's time. This is important, because the Austrian-Hungarian Empire in which Bartók lived until the First World War, and in which he did his collecting, was not the Hungary of today.

Bartók's essays give a rather academic view on the peasant songs, as he seeks to categorize the songs in old and new styles. He tries to show how these melodies are made, and in what contexts they were sung. Of course, the most interesting part for musicians is what Bartók, as a composer and musician, did with these songs. David Herman wanted to find this out. He has compared Bartók's studies with samples from his compositions, with his playing and with the original recordings of the singing peasants.

Works to be performed

- Béla Bartók:
  - For Children*, BB. 53 (1908-09), excerpts
  - Eight Improvisations on Hungarian Peasant Songs*, BB. 83 (1920)  
I, III and V

David Herman, piano

---

---

## **Giles Herman**

### THE SINGER RE-SEXED

#### Confronting Gender Taboo in Art Song Performance Practice

##### Lecture-recital

Can singers of art song be unceremoniously divided into two groups according to biological sex? A quick glance at their repertoire suggests they can't, yet singers remain highly constrained by gendered narratives. Closer examination reveals that women enjoy significant freedom to perform male-narrated songs, compared to men who consider songs narrated from a female perspective. Although musical tradition and aesthetics curtail these performances, social pressures such as perceptions of same-sex desire and prescribed gender roles also seem to contribute to their hindrance. By investigating these factors, Giles Herman's lecture-recital will challenge the notion that a gender-specific narrative should dictate the sex or vocal range of its interpreter.

Removing the gender barrier yields a large amount of conventionally "off-limits" repertoire to the benefit of both student and professional. How to proceed from there? It is crucial to secure an audience for the resultant performances. If gender is indeed created and defined by societies--or even "performative", as postulated by Judith Butler--singers must work effectively to subvert existing constructs and invite their audiences to listen beyond biological sex. To illustrate this argument, Giles Herman will perform works from non-traditional perspectives and discuss how other singers might go about blurring gender lines in their own repertoire selection.

##### Works to be performed

- Robert Schumann: *Frauenliebe und Leben*, Op. 42 (1840) excerpts:
  - vii. *An meinem Herzen, an meiner Brust*
  - viii. *Nun hast du mir den ersten Schmerz getan*Text: Adelbert van Chamisso (1830)
- Claude Debussy: *Chansons de Bilitis*, L. 90 (1897-1898), excerpts:
  - i. *La Flûte de Pan*
  - ii. *La Chevelure*Text: Pierre Louÿs (1894)
- Ned Rorem: *Sometimes with One I Love* (1957)  
Text: Walt Whitman (1867)
- Traditional: *Three Métis Folksongs from Saskatchewan* arranged by Malcolm Forsyth (1975):  
*Adieu de la Mariée*  
Text: Anonymous
- William Bolcom: *Cabaret Songs* (1981):  
*George*  
Text: Arnold Weinstein (1981)

Giles Herman, baritone; Mignon Gotzsch, piano

---

## **Jos van den Heuvel**

### THE SINGING TROMBONE

#### "Sweet style" trombone playing

##### Lecture-recital

In "sweet style" trombone playing, the melody is played in a virtuoso sing-song manner, often in the instrument's high register. There are a number of trombonists who have mastered this style, but Jos van den Heuvel has focused particularly on Dick Nash's

approach. Jos will spotlight Nash's playing, and he will compare it with that of Tommy Dorsey, who is another famous "sweet" trombonist.

Jos has also found passages in the work of classical composers that call for "sweet style," such as works by Maurice Ravel en Jean-Michel Defaye. In addition, he will look at the historical development of "sweet style." Of course, Jos will demonstrate some "sweet" trombone playing himself, and he will elaborate on the differences between "sweet" solo and "sweet" ensemble work.

Works to be performed TBA

---

### **Jonathan Ihlenfeld**

#### **METRIC MODULATION**

A comparative study between Western and Karnatic approaches

#### **Workshop**

Every musical genre has its own flavour. Differences stem from factors such as instrumentation and usage of melody and harmony. However, one of the biggest distinctions between musical genres concerns the use of rhythm.

Approaches to rhythm differ from culture to culture. If one compares the Indian and the Occidental rhythm systems, it becomes clear just how contrasting these types of music are, and how differently rhythm is used. Less studied are the contrasting uses of tempo modulation in these two musical systems. Both practices have very different methods of modulating rhythmically from one tempo to another, and different ways of understanding and performing rhythmic changes.

The use and understanding of tempo modulation has vastly changed over time. This becomes even more intriguing once one realizes that there are several ways to use tempo modulation. Indian music, specifically that of the Karnatic culture, has a unique method of using rhythm and modulating tempo. Jonathan Ihlenfeld's research has explored the various ways of interpreting these tempo modulations, describing each system in detail. He intends to show the different uses of tempo modulation, and has chosen to focus on the Occidental culture and the Karnatic (South-Indian) methods.

Daan Temmink, piano; Jonathan Ihlenfeld, bass guitar; Dirk Dronkers, drums

---

### **Femke IJlstra**

#### **THE REAL CHARACTER OF THE SOPRANO SAXOPHONE**

A catalogue especially for soprano saxophone players

#### **Thesis presentation**

The soprano-saxophone is a member of the saxophone family invented by the Belgian instrument builder Adolphe Sax. Although the saxophone is a young instrument, many well-known and lesser-known composers have been inspired to write (solo) pieces for instruments of the saxophone family. The solo-repertoire for saxophone is mainly written for alto-saxophone, which is the saxophone most often played by music students. The repertoire for soprano-saxophone is not that well-known. Most music students play a few tried-and-true pieces that are extremely virtuosic, and contain a lot of contemporary techniques. All known solo-pieces are composed in the twentieth and twenty-first century.

In her research Femke IJlstra wanted to find out if it is true that the solo-pieces that have been written for soprano-sax, are so difficult that they are only suitable for specialists. Are these pieces typical for the instrument, and does it show the real character of this saxophone? The soprano-saxophone has a reputation for not being able to produce a tender and lyrical sound. Can we see that in the repertoire? Do composers have a similar idea of the soprano-saxophone? Do composers connect particular styles with particular instruments? What about music-students who have just started to play the soprano-saxophone, are there enough pieces for them?

Femke has collected a soprano solo-repertoire in an online-catalogue especially for soprano players, for all levels. Femke will show in her presentation how this catalogue works, and she will explain what is special about this catalogue.

Works to be performed

- Gabriel Erkoreka: *Duduk I* (2000)
- Emma Field: *Sophaenox* (1999)
- Peter van Onna: *To play the saxophone* (1993)

Femke IJlstra, soprano-saxophone

---

### **Chikage Imai**

#### VECTORIAL PROJECTION

Composing continuity in music

Thesis presentation

Chikage Imai always considers the continuity in music when she composes. Vectorial Projection (VP) is her first particular compositional approach to concretely realise that ideal idea: it explores the directionality of sound and the energy in music by clues taken from analyzing temporal processes. When a physical phenomenon draws her attention, she observes and imagines a force that is not visible. This imaginary force is demonstrated in physics as a Vector.

The vector not only shows the size of something but also the direction it takes when gravity attracts the body. I am genuinely interested in the concept of vector. Chikage experimented with the ideas of vectors to see if she could suggest these imaginary forces through music. She worked on three pieces to establish her creative method, to compose music as if the sound is breathing. The pieces are titled *VP I, II* and *IV* and are written for different instrumental groups.

Chikage's thesis emphasizes the organic peculiarity of the compositional approach and at the same time clarifies her method as a composer.

---

### **Jumi Jang**

#### ISANG YUN'S GARAK AND KOREAN CLASSICAL MUSIC TECHNIQUES

Flute and Taegum

Lecture-recital

Isang Yun (1917-1995) is a Korean composer who transformed the unique characteristics of Korean classical music into the Western modern music techniques. He attempted to create

a unique musical world. In *Reak fir grosses Orchester* he used *Reak*, the ancient ritual Korean court music. Later, he tried to transpose the ornamentation of the *Taegum*, the large transverse traditional Korean bamboo flute, to the modern flute.

The purpose of Jumi Jang's study is to compare the flute melody in Yun's *Garak*, for flute and piano (one of his early works) with the *Taegum* melodies found in *Jeong-Ak* (Korean classical music), and *San-Jo* (Korean light-classical music).

Yun developed a technique which he called *Haupttone* technique, which resembles the Korean *Jeong-Ak*. It is based on melodic development, scales, ornamentation, duration and intensity, similar to *Taegum* playing or the techniques found in classical Korean music. With the help of original scores for *Garak*, *Jeong-Ak* and *San-Jo*, Jumi's study explains how the work relates to these genres and techniques

Works to be performed

- Isang Yun: *Garak* (1963)
- *A-Ri-Rang* (Korean traditional folk song)

Jumi Jang, flute and taegum; Mariken Zandvliet, piano

---

## **Jamal Jones**

### THE REFLECTIVE WOODWIND

How the social and political issues of the 1960s influenced the music of the John Coltrane between 1960–64

Thesis Presentation

In the 1960s there were numerous political and social issues in the United States of America, and worldwide, that affected the mentalities of African-Americans and anyone who stood for equality and social activism. These issues also affected the outcome of the jazz music that was produced in this era. During this period, John Coltrane reflected these issues in his music by including techniques that, at the time, were considered the "new thing" and traditional techniques, as well. This was a revolutionary tactic that, when examined in detail, showed where Coltrane stood in the midst of these chaotic, yet fruitful, years in history.

Jamal Jones will present a thesis that explains how these political and social issues affected the composition, improvisation, and rhythmic styles of John Coltrane between 1960-1964.

---

## **Ilse Jongen**

### MUSIC EDUCATION AND DYSLEXIA

Thesis presentation

NOTE: PRESENTATION IS IN DUTCH

So far, not much research has been done on music education and dyslexia. It is likely that music teachers at some point will have to teach a dyslectic student. This is why Ilse Jongen chose this subject. She has learned that it is really important to know that dyslexia is not caused by a lack of intelligence. Unfortunately, this connection is sometimes made, and with a wrong perception of the student the teacher may use the wrong approach. Another problem is that sometimes a teacher doesn't recognize a student as being dyslectic. Then, the way of teaching will not meet the needs of the dyslectic student.

Ilse explains how to recognize a dyslectic student and which principles and aspects one can use while teaching. It is important to know that dyslexia also has some positive aspects that may compensate the negative aspects.

Ilse's thesis is based on a literature research to which she has added a practical research. She has send questionnaires to both music teachers and dyslectic students, and she has also observed lessons. Some of these observations will be showed during the presentation.

---

### **Astrid Knöchlein**

#### MUSIC IN ANSBACH AND NÜRNBERG

Aspects of musical life in central Franconia between the mid-seventeenth and eighteenth centuries

#### Thesis presentation

Central Franconia, with its centres Nürnberg and Ansbach, has culturally rich history. As a native of this region, Astrid Knöchlein has looked into the musical life, the local musicians, the repertoires and the instrument building practices, in the period between the mid-seventeenth and late-eighteenth centuries, the period that is the most interesting for baroque musicians. The different political situation in these two places which are only 30 km apart, created different conditions for musical life. Nürnberg was a "freie Reichsstadt," and Ansbach was the residence of the margraves of Brandenburg-Ansbach. The aim of Astrid's research is to give an historical overview of the musical life in Nürnberg and Ansbach, with a focus on woodwind instruments. She will perform an Aria for Solo Oboe and Alto from Georg Heinrich Bümler, a "Kapellmeister" and composer from Ansbach.

#### Works to be performed

- Georg Heinrich Bümler: *Lauda Jerusalem* (1729):  
*Gloria patri*

Jean-Sébastien Beauvais, alto; Astrid Knöchlein, baroque oboe; Johanna Calderon, baroque cello; Fabio Falcone, harpsichord

---

### **Marta Liébana Martínez**

#### CHANGING INTERPRETIVE PARADIGM OF CHOPIN'S PIANO MUSIC

A comparative performance study

#### Thesis presentation

The nineteenth century saw the development of various schools of piano performance thinking. The schools founded by the Hungarian pianist Franz Liszt (1811-1886) and Theodor Leschetizky (1830-1915), who had been both students of Czerny, were the most influential.

Thanks to the invention of recording technology in the late-nineteenth century, historical recordings exist by important pianists representing the various schools mentioned above. This makes it possible to compare their performances with modern interpretations, and to examine the evolution of style and performance. Frédéric Chopin is possibly the most recorded composer. His works are very open to personal, intimate interpretations, which makes it easy to perceive the differences in interpretation from one pianist to another.

Marta Liébana Martínez's research intends to examine the style of nineteenth century pianists playing Chopin, through the study of recordings of Chopin's solo piano music by Martha Arguerich and Maurizio Pollini. She has also studied correspondence, articles and testimonies of students and others who had the opportunity to witness the live performances of pianists in the beginning of the twentieth century. Among the pianists who left unique recordings are Ignacy Paderewski, Maurice Rozenthal, Vladimir de Pachmann and Emil von Sauer. Nowadays these recordings strike us as capricious and excessive performances. However, we should not forget that their style of playing was common during that era. It was only from the twentieth century on that pianists began to play with both hands synchronously. Before, this dislocation of hands was developed in order to highlight the division between melody and accompaniment, as it would be a singer and his or her accompaniment, or to make different voices in contrapuntal writing clearly audible.

---

### **Alba López Sánchez**

#### THE OPERA AND THE GUITAR

Rossini's influence in the music of Mauro Giuliani for solo classical guitar

#### Lecture-recital

Around the first half of the nineteenth century, opera was favored over instrumental music in the programming of theatres. The enthusiastic audience reception of opera contributed to the dilettante market of scores for an upper-middle class, who wanted to reproduce the operatic melodies at home. It was the beginning of a fashion for transcriptions of popular arias and "potpourris" and variations on themes from operas of Rossini, Bellini, and others, by leading virtuosos like Paganni and Giuliani. Some guitarists found a new source of income besides performing by selling their transcriptions to music publishers. It was an opportunity to overcome the economic difficulties that affected even the greatest players.

Mauro Giuliani (1781-1829) lived in the years of Rossini's success in operas. There are documents that prove that Rossini and Giuliani were close. Their friendship contributed to Giuliani's ample amount of transcribed works. He chose different themes from Rossini's operas for his potpourris called *Le Rossiniane* (6 *Potpourris*, Op. 119-124) and for his *Variations*, Op. 87, 101 and 146.

In this lecture-recital, Alba Lopez will explain the influence of Rossini's operas on Giuliani's works for guitar solo. She has made an analysis of the transformation of these themes and the adaptation to characteristics of the guitar with respect to the most important musical aspects, such as tempo, key, and character, to try to establish certain principles. In her presentation, Alba will follow the storyline of the *Rossiniane no. 2*, Op. 120.

Work to be performed

- Mauro Giuliani (1781-1829): *Rossiniane no. 2*, Op. 120 (1820)

Alba Lopez Sanchez, guitar

---

---

**Hannes Minnaar****A FAUST SYMPHONY FOR PIANO SOLO**

Rachmaninoff's *First Piano Sonata*

Lecture-recital

NOTE: PRESENTATION IS IN DUTCH

The *First Piano Sonata* by Sergei Rachmaninoff is one of his largest yet one of his least known works for piano solo. The piece, which was composed in 1907, is based on Goethe's Faust tragedy. Like in Liszt's *Faust Symphony*, each movement represents another character: the first movement is about Faust himself, the second movement tells about Gretchen, while the character of Mephistopheles inspired the third movement.

Not only because of its dimensions, but also because of its often complex texture, the work makes one think of a symphony rather than a sonata. The constant demands for virtuosity make it a daunting task to perform the piece.

In contrast to pieces such as the *Second Symphony* and the *Third Piano Concerto*, that Rachmaninoff composed in the same period, this sonata is hardly performed, and therefore it remains largely unknown to most audiences. Why is this? In this lecture recital, Hannes Minnaar will tell something about the history of the sonata, explain its underlying programme and give some practical suggestions on how to perform it.

Works to be performed

- Sergej Rachmaninoff: *First Piano Sonata* in D minor, Op. 28 (1907), excerpts

Hannes Minnaar, piano

---

**Olga Mustafaeva****ROBERT SCHUMANN'S PIANO SONATA IN F-SHARP MINOR, OP. 11 NO. 1**

An interpretation by Vladimir Sofronitsky

Lecture-recital

The aim of Olga Mustafaeva's research is to introduce the legendary Russian piano performer Vladimir Sofronitsky (1901-1961), who was rarely allowed by Russian authorities to play in Western countries, and therefore has remained largely unknown abroad. His recordings are an invaluable treasure for musicians because they open unique interpretations with Sofronitsky as artist-creator on a level with the greatest composers, poets and painters.

With Robert Schumann's *Sonata F-Sharp-Minor*, Op. 11 no. 1, as an example, Olga will explain the peculiarities of Sofronitsky's unique interpretation, and what musicians can learn from it. She will also address the difficulties of performing in Schumann's style, the history of the sonata as well as musicians' memoirs of Sofronitsky which show interesting sides of his personality, his performances and the method of his practicing.

After detailing Sofronitsky's interpretation parts of the Sonata performed by Vladimir Sofronitsky and by E. Kissin will be compared.

Works to be performed

- Robert Schumann: *Piano Sonata in F-Sharp-Minor*, Op. 11 no. 1 (1835), excerpts

Olga Mustafaeva, piano

---

### **Peter Nitsch**

#### **THE FOUR FINGER RIGHT-HAND TECHNIQUE THE BASS-GUITAR**

A step by step method on how to reach higher accuracy

#### Work-shop

As a comparably new instrument, the electric bass has seen a fast development of its playing technique. Since the instrument's introduction to the professional music scene in the early-1950s, musicians active in different genres have explored the technical possibilities of the electric bass. Their collaborative endeavour led to a broader acceptance of their instrument. Of course, this development has not yet ended. In an attempt to continue on this path, Peter Nitsch's presentation will discuss the newest discoveries, including his own findings, which deal with the four finger right hand technique.

Peter will give an historic overview of the development of the electric bass technique. He will show video material of players who are pioneers regarding playing technique. In addition, he will discuss how he has turned all these individual discoveries into an overarching structure that has led to a pragmatic step by step method for players who want to explore this area, too. Peter will show his own approach to the four finger technique, and he will present examples of the exercises which he developed.

---

### **Cathelijne Noorland**

#### **CHAMBER MUSIC FOR THE YOUNG ONES**

Starting to play Chamber Music from the very beginning

#### Thesis presentation

Cathelijne Noorland's presentation starts with a survey on how piano teachers view chamber music for young piano novices. Piano teachers tend not to start with chamber music because of organizational problems and the minimum musical skills they think their students will need. Cathelijne will present the music book she made for her research which can be used by piano teachers for a chamber music project, and which is suited for pupils of various levels. The book allows for a flexible combination of instruments. It contains information about didactics, a collection of compositions, and teaching objectives. Part of this collection are two pieces written for this project by two composers of the composition department.

Besides collecting this material, Cathelijne also prepared some of the pieces with her own young pupils and their musical friends. During the presentation, she will show a DVD (in Dutch) and speak about her experiences. What is the effect when students start making chamber music at an early age, even when the pieces are very simple? Is it useful for the musical development of the pupil? Do pupils really need to be able to play their instrument very well before starting to play chamber music?

---

---

**Manfred Novak**  
THE CARINTHIAN ORGAN TABLATURE  
Transcription and commentary

Lecture-recital

NOTE: PRESENTATION IS IN THE OUDE KERK

The first complete edition of the earliest manuscript source written in New German Organ Tablature notation (the vast majority of these pieces is published for the first time) will be presented in the form of a lecture-recital. The source in question is found in the Kärntner Landesarchiv in Klagenfurt, Austria, as ms. GV 4/3. The date of origin of the tablature is estimated to lie between 1550 and 1570. It contains two original keyboard pieces and thirteen intabulations, i.e., arrangements of motets, mass settings or chansons, in this case for keyboard instruments.

During Manfred Novak's presentation the various notational stages of the intabulated works will be shown as they get transferred from mensural notation into New German Organ Tablature notation, which is a form of letter notation. As a final step, Manfred has rendered the transcription into modern staff notation, which transmits the music in score format as well as in a practical keyboard edition on two staves. The characteristics of each method of notation and the decisions which had to be taken during the process of transcribing will be another point of investigation. Furthermore, Manfred will discuss the origin and history of the manuscript, and he will relate the notational features of the source to the general development of Organ Tablature Notation. Finally, he will provide exemplary glimpses on the research work done in case of misattributed or anonymously transmitted pieces of the edited manuscript, some of them even seeming to be *unica*.

Works to be performed

- Ludwig Senfel (c1486-1542/3): *Preambulum*
- Philippe Verdeloth (c1480/5-1530/2): *Infirmiorem*
- Josquin des Prez (c1450/5-1521): *Mille regretz*
- Anonymous: *Petre amas me*

Manfred Novak, organ

---

**Arthur Ornée**  
TRISTAN KEURIS'S SONATA FOR VIOLIN AND PIANO  
An attempt on interpretation

Lecture-recital

Technically, Tristan Keuris's *Sonata*, written in 1977, is notated very explicitly: almost every note has its own dynamics, length and articulation. However, what is not easily to be deduced from the lay-out, is "the actual piece": its form, structure, and meaning. Not only the interpreter, but the audience too, will have problems to fit things into existent forms and formulas at the first hearing of the piece. The piece itself is indeed subject to elaborate principles of planning and arrangement of forms, motives, etcetera.

In this lecture-recital, the *Sonata* by Keuris will first be played entirely. Then, by means of a possible explanation of the structure of the piece and by clarifying and connecting different motives while playing examples, Arthur Ornée will try to direct listeners through the music. Finally, he will perform the entire *Sonata* once again.

Works to be performed

- Tristan Keuris: *Sonata for violin and piano* (1977)

Arthur Ornée, violin; Mignon Gotzsch, piano

---

## **Julia Oschewsky**

### JAZZ MEETS THEATRICALITY

An interdisciplinary way of strengthening jazz performance

Lecture-recital

The audience for jazz and improvised music is limited, in all likelihood because of the music's complexity and unpredictability, while the apparent pleasant alternative of easy listening music is widely available in our society.

In this presentation, Julia Oschewsky will demonstrate and discuss interdisciplinary ways to strengthen jazz *performance*. She will look at possibilities to bring jazz music into a more theatrical context, combining it with physicality, speech and space. Her intention is to make jazz more accessible. Julia has sought musical structures in jazz that allow theatrical skills to be involved.

Two artists, Meredith Monk and Erika Stucky, were part of Julia's investigations. Examples and analyses of their works and style will be explained and original compositions will be presented following a new performative concept inspired by Monk and Stucky.

Julia will discuss the methods she used to approach interdisciplinary ways of performing instead of the standard "frontal" concert situation. She will present the results from the training she had with Jorge Isaac who helped her to gain more tools to express herself.

Works to be performed

- Julia Oschewsky  
*Premonition* (2008)  
*Etude* (2009)

Julia Oschewsky, vocals; Folkert Oosterbeek, piano; Peter Nitsch, double bass; Felix Schlarmann, drums

---

## **Folkert Oosterbeek**

### THE KEITH JARRETT INTROS

The development of ideas

Workshop

Development is an important tool to help turn an improvisation into a story. Especially in improvised introductions, every musical element serves to express what the song is about; it has to have relation to the musical theme and maybe even to the meaning of the song's lyrics. Rhythmic or melodic statements, as well as harmonic colour and mood, should all serve this goal. Keith Jarrett is famous for such improvised introductions, as exemplified by his many concerts (such as the well-known *Köln Concert*, recorded in 1975) and by his playing with his so-called standards trio, with Gary Peacock, bass, and Jack DeJohnette, drums.

The approach of this trio to standards is interesting, because they don't decide much before a concert. This means they have a lot of freedom to give their input to a song. Often, Keith Jarrett plays improvised introductions or outros to a song. They can be completely improvised or they are variations on a theme.

In this presentation, Folkert Oosterbeek will explain if there are specific strategies that Keith Jarrett follows in his improvisations. He will show fragments of Jarrett's improvisations and examples of how one can translate such strategies into one's own playing.

Works to be performed TBA

---

### **Héctor Palomar Chicharro**

#### IS YOUR FLUTE INTONATION (OLD OR MODERN) DRIVING YOU CRAZY?

Why and how to play in pure intonation

Thesis presentation

Many developments of instruments came from the evolution of the temperaments and tunings. This means that some or all of the intervals in the scale are made slightly impure in order secure that no intervals are too much out of tune. Equal temperament, in which the octave is divided into twelve uniform semitones, is the standard Western temperament today, but specialists in early music use others.

During this presentation, Héctor Palomar Chicharro will look at the past development of the scale, and he will try to understand the reasons for using different temperaments. To that purpose, he will show some musical examples, using traverso and modern flute.

Many modern flute players who start with traverso playing feel lost in a new world of tunings. Since there is no relevant published literature, Héctor will present his guide of exercises for modern flute players interested in traverso playing.

Works to be performed TBA

Héctor Palomar, flute and traverso; Virginia Flores, flute; Yuki Mizutani, harpsichord

---

### **Juana Palop Tecles**

#### THE SOPRANINO SAXOPHONE

What if I want to play it?

Lecture-Recital

Since its invention, the soprano-saxophone has never truly entered the classical music stage. With the exception of Maurice Ravel's *Boléro* (which is also kind of anecdotic) there is almost no trace of the soprano in the classical music world.

Even for classical saxophone players it is an unusual instrument, and many see it as a rather bizarre consequence of Adolphe Sax's initial ideas of the saxophone family. In this lecture recital, Juana Palop Tecles is going to measure the impact of the instrument since it was created. She will also evaluate its mechanism and design, which has been questioned because it reportedly does not live up to professional standards.

Juana will also present an index of pieces written for the instrument, and she will illustrate her research with a performance on the instrument itself.

Works to be performed

- Raymond Gallois-Montbrun (1918-1994): *Six pieces musicales d'étude* (1954):
  1. *Ballade La souplesse* (Originally for alto-saxophone and piano)
- Pablo Rus Broseta (1983): *Tres Peces* (2009)

Juana Palop, sopranino-saxophone; Natsuko Hara, piano

---

## **Abel Paúl**

HELMUT LACHENMANN'S *STAUB*

Music as an aesthetic adventure

Thesis presentation

In 1985, Helmut Lachenmann was commissioned a piece which would be premiered at the commemoration of the 40th anniversary of the *SWF-Sinfonieorchester*. This commission implied a fixed program in which the piece-to-be-written would be performed together with Beethoven's *Ninth Symphony*. Such a combination of works presupposed that the new piece should effectively offer Lachenmann's personal reaction to Beethoven's symphony.

In fact, *Staub* is one of Lachenmann's most relevant responses to the problems and conditionings encountered in his confrontation with musical tradition. *Staub* offers a particular access and approach to Beethoven's *Ninth* and it encapsulates most of Lachenmann's representative musical and aesthetic standpoints after the 1970s. *Staub* is characterized by the inclusion of concealed references to Beethoven's *Ninth* among Lachenmann's intricate cosmos of unexpected and newly crafted sonorities. The nature and the particular treatment given to these references raises several issues concerning their actual function inside *Staub*, the technical procedures used at their inclusion and adaptation to the new piece, the aesthetic and philosophical intentionality behind this inclusion, the extent of the listener's capabilities of recognition and association, etc.

Abel Paúl's thesis attempts principally to elucidate the importance and the ultimate extent of the bonds established between the two pieces. In order to accomplish this, he will analyze the piece from various angles--historical, structural, sonic and perceptive--to try to understand the main features and particularities of Lachenmann's creative process.

---

## **Rui Ramos Pereira**

FADO & JAZZ

Can they be connected?

Lecture-recital

Rui Ramos Pereira was born in the city of Lisbon, Portugal, where a genre of music called Fado exists that is strongly connected with the city's history. Fado is a strophic song form typical for Portuguese culture, sung equally by men and women and generally accompanied by two stringed instruments, the Portuguese guitar and Spanish guitar.

In this presentation Rui will take a look at the roots and development of this musical genre. In addition, he will play some traditional songs with a modern approach combining rhythmic and harmonic elements from the Fado tradition with a contemporary jazz style.

Works to be performed

- *Barco Negro* (Traditional)
- *Canção do Mar* (Traditional)
- Carlos Paredes: *Canção Verdes Anos* (1962)

Joana Espadinha, vocals; Spyros Manesis, piano; Joao Hasselberg, double bass; Rui Pereira, drums

---

## **Steven Prengels**

### MUSICAL FOAM

#### Spherological Aspects in Modern Music

Thesis presentation

“The way I would put it is that the river is / in delta, there are many possibilities, / and that we may even have left / the river and gone into / the ocean.” John Cage

In 2004, the German philosopher Peter Sloterdijk published *Schäume (Foam)*, the third and final part of his trilogy *Sphären (Spheres)*. In this magnum opus, the philosopher focuses on “Where is Man”, rather than “What is Man.” *Schäume* offers a philosophical theory of the contemporary age, starting from its multi-focal development. Sloterdijk seeks to formulate a philosophical-anthropological explanation of modern individuality. His foam-metaphor equals fragility, individuality and pluralism. According to Sloterdijk, this occurs in modern mass-society where people and things live closely together, forming one large multi-room-system comparable to the typical structure of foam.

In *Musical Foam*, Steven Prengels attempts to formulate an application of Sloterdijk’s ideas to certain developments in music and music practice since the twentieth century. In his lecture, Steven will focus on some central items developed in the thesis. He will end his lecture by talking about some of his own compositions that are related to Sloterdijk’s inspiring thoughts.

---

## **Tony Roe**

### EXPLORATIONS WITH A VIRTUAL INSTRUMENT

How can we incorporate new sounds in improvised piano music?

Lecture-recital

The aim of this research project is to explore the possibilities for expanding the sound of the acoustic piano in improvised music, with electronic means. Following design approaches used in industrial design engineering, Tony Roe has tried to build a virtual instrument, with the use of electronics, that overlays the acoustic piano. The instrument must enrich the sound of the piano by producing sounds that are based on those of the piano but yet are perceptibly different. The basic idea is to extract sounds from the piano by means of a device called a transducer, in order to transform them into alternative sounds by using several types of audio effects--all under the direct control of the performing pianist--in an electronic environment. An important requirement is that the pianist is able to use the virtual instrument parallel to the piano in the context of an improvised performance. During the project, Tony has compared several design options. He will demonstrate the final setup and use it in live improvised performance.

Works to be performed TBA

*Tin Men and the Telephone*: Tony Roe, piano; Lucas Dols, double bass; Bobby Petrov, drums

---

### **Henrikke Rynning**

#### THE RIGHT INSTRUMENT IN THE LEFT HAND

The bass violin in early seventeenth-century Italy

Lecture-recital

We have proof of the existence of the bass member of the violin family in Italy since the middle of the sixteenth century. Instrument makers were building these instruments, treatises from the late sixteenth- and early seventeenth-century speak of them, and there are numerous iconographic examples of bass violins, the early violoncello. Yet it is not clear what kind of music was performed on these instruments, due to the fact that there was (and still is!) much confusion regarding the terminology of bowed bass instruments in seventeenth-century Italy. Most of the bass parts written at this time were simply labelled "basso," which referred to any kind of bass instrument, wind, string or unspecified.

Many indications on the choice of instrument can be found in the music itself. Henrikke Rynning has been investigating, through playing the bass violin, what kind of repertoire was most likely performed on this instrument, rather than (or as well as) on the bass member of the viola da gamba family. In many cases, the music's compass, the presence of chords and double stops, and the way these fit the range of the different instruments can point in one direction or the other, or even rule out one of the options.

In her presentation, Henrikke will give an introduction on the history of the bass violin and demonstrate some of her experiences and findings through playing this music. The bass violin in all its variants is little used in the early music world today. Henrikke believes that these instruments were indeed frequently used in early seventeenth-century Italy and that therefore they should be part of a historically informed performance practice today.

Works to be performed

- Francesco Rognoni: *Susana D'orlando. Modo di passeggiar per il Violone Ouer Trombone alla Bastarda*
- Giovanni Bassano: *Passagi* on Cipriano da Rore's "*Ancor che col partire*" per piu part
- Giuseppe Colombi (1645-1694): *Ciaccona a Basso solo*

Henrikke Rynning, baroque cello; Jorge Lopez Escribano, spinet

---

### **Felix Schlarmann**

MEL LEWIS

A fundamental approach to big band drumming

Workshop

Mel Lewis (1929-1990) was the founder and co-leader of the famous Mel Lewis-Thad Jones Jazz Orchestra, which lives on to this day as the Village Vanguard Jazz Orchestra. He used a small-group approach in the big band. Because of him, orchestras such as the Stan Kenton Band changed in the mid-1950s into modern sounding, hard swinging ensembles. Lewis combined his deep swing-feel, great timing and feather-light groove with his special and active use of snare and bass drum. It made him one of the most innovative big band drummers at the time.

Lewis's secret was the groove, which drives a band. He was never pushing the band nor soloing all the time, but he provided a basis that made everybody feel comfortable playing on his rhythm. Simple, but effective, supportive and musical: for Lewis that was the fundamental function of a drummer.

Felix Schlarman will analyze Lewis's drumming in different situations, such as in the small-group, in the big band, while comping, soloing, up-time playing, with brushes, and so on. He will point out his musical approach, in which Lewis fills in the rests between the phrases so beautifully, that it sounds as if they are part of the arrangement. Finally, Felix will attempt to go deep into Mel's groove and find ways to analyze his enormous time and swing-feel.

In his lecture Felix Schlarman will present excerpts from his work "MEL LEWIS: A fundamental approach to big band drumming." Showing several transcriptions of solos and accompaniments, he will also share his theories and analyses, and show Lewis's development and influence. Selected audio material of Mel Lewis will be played to give different views on his playing and to emphasize his personal style. Next to that, Felix Schlarman will perform short examples of "Mel specials" and explain his sound on the drums.

---

### **Andres Skarbun**

#### **SECOND BASSOON PLAYING**

A key position in the symphony orchestra

DVD presentation

The special role of the second bassoonist in the symphonic orchestra and extended chamber music ensembles deserves attention. So far, not much has been written about it, which ignores that the qualities and capabilities of this function requires another kind of preparation. Not every top-bassoonists would be able to meet this demanding task.

In the orchestra, the bassoon player needs to know exactly the nature of his role. It includes a large variety of functions, and due to this complexity the role of the second bassoon poses an important challenge that calls for specialization. Technically, the second bassoon requires extended skills and understanding, as well as a certain sensibility. That is why even the more skilled top-players are not necessarily more qualified for this function.

In his project, Andres Skarbun tries to explain why the role of the second bassoon player is so important, and how to train qualified second bassoon players.

---

### **Marianne Smit**

#### **CARLOS SALZEDO**

The influence of Carlos Salzedo on current composers

Lecture-recital

NOTE: PRESENTATION IS IN DUTCH

The legacy of Carlos Salzedo is his virtuosic and progressive approach to harp music. Not only did he explore and innovate the French Romantic and the Impressionist styles, but he also generated a unique own style. The subject of Marianne Smit's presentation is this unique style and its influence on current composers.

Marianne Smit has researched how Salzedo has developed his unique style. She has read several studies and notes from Salzedo himself, where he describes his views and methods. She then compared the techniques of Salzedo with music from modern composers, in order to determine which influence he has had on them, if any.

An important outcome of her research is that contemporary musicians are experts in playing the music they have to perform, yet she thinks that they hardly ever take a step back to really listen to what they produce. The common ground between Salzedo and a modern composer such as Stockhausen, is that they want the musicians to become aware of what they actually produce in terms of sound, and if that really matches how the music was intended.

Works to be performed

- Carlos Salzedo (1885-1961):  
*Variations on an old style* (1911), excerpts  
*Chanson dans la nuit* (1927)  
*Pentacle, Suite for Harp Duo* (1928)  
*Steel*
- Karl-Heinz Stockhausen (1928-2007): *Freude* (2005), excerpts

Marianne Smit and Esther Kooi, harp

---

**Robert Smith**  
Lecture Recital

~ *A Notice* ~

*A Plaine and Eafie Waye to accompanie with  
chords on the bafs violin ~ a great help likewise to those who  
would accompanie exactingly upon the Bafe-Violl.*

Whilst humbly honouring all Ye existing virtues on this noble infrument, the bass violin, (oft referred to as the violoncello), this author invites Thee to a special once-only moft-effentiall workshope on the practice of accompaniment by chords. Skills will be developed through new adaptations of exercifes by Mr. Dandrieu and put into practice with popular tunes of the celebrated Mr. Corelli.

Difcuffion is also to be had concerning the appropriatenefs of such playing of chords in all common fituations that is to fay in Ye orcheftra, in the Chaimber, in the Church and in the Tavern.

Though this author is but a beginner in these practices himfelf, and there are sure to be somethings amiffe, one hopes that many usefull things will be learned neverthelefs, and anie errors will be pardoned by thy goodnes.

*Beware of falfe and furrepticious imitations!*

---

---

## Yotam Tal

### NO HORNS ATTACHED

The Brecker Brothers's *Heavy Metal Bebop* for power-rock trio

#### Lecture-recital

In 1978, Michael and Randy Brecker released *Heavy Metal Bebop*. The record was made with some of the best session musicians at the time, such as Terry Bozzio (Frank Zappa), Barry Finnerty (*Tower of Power*, Thad Jones-Mel Lewis) and Neil Jason (*Roxy Music*, Cindy Lauper). This live album, recorded in New York, features compositions from their first two studio albums in an high-energy, full-blown explosion of jazz, rock, funk and rhythm & blues.

Yotam Tal will present a transformation of the music from *Heavy Metal Bebop* to a setting of a guitar-based power-rock trio. Yotam rearranged and reworked the music. Many elements were taken out and new elements and influences were brought in.

The work process started with the idea to keep the energy high. The most noticeable modification is the overall sound and groove. Replacing the horns, the distorted electric guitar provides most of the melodic and harmonic information in a way that sometimes suggest traditional jazz guitar chord-melody mixed with riffing (as common in a context of rock and metal), and open-strings voicing. The grooves are taken from the world of contemporary hard rock, odd meters and displacements of rhythmical patterns.

In his lecture-recital, Yotam will compare pieces from *Heavy Metal Bebop* with his new versions and discuss the tools and techniques he used for the transformation of the music.

#### Works to be performed

- Randy Brecker:

*Sponge* (1975)

*Some Skunk Funk* (1975)

*Inside Out* (1978)

Yotam Tal, guitar; Jonathan Ihlenfeld Cuniado, electric bass; Artis Orubs, drums

---

## Konami Tanaka

### ROBERT SCHUMANN'S *HUMORESKE*, OP. 20

Originality and poetic meaning

#### Lecture-recital

The first twenty-three compositions of Schumann are piano pieces exclusively. His *Papillons*, Op. 2, consist mainly of short movements, some of them almost aphorisms. But gradually, Schumann was organizing his piano pieces in a different way. From *Carnaval*, Op. 9, on, the pieces become more substantial. In *Kreisleriana*, Op. 16, the number of movements is down to eight rather extensive pieces. In his *Fantasy*, Op. 17, we find only three movements while *Humoreske*, Op. 20, consists of only one continuous movement. After this work, he would never again write such an extensive piano work. Therefore, *Humoreske* can be seen as the summit of Schumann's early piano music.

Actually we can divide this piece in six or even more parts as some recordings do, but Schumann did not indicate that and there are no final bar-lines between each supposed

part. Schumann was trying to find new and original ways to organize his music. In this lecture, Konami Tanaka will explain the form, structure and relationship between each part.

Works to be performed

- Robert Schumann: *Humoreske*, Op. 20 (1839)

Konami Tanaka, piano

---

### **Rodrigo Tascón**

#### **SOUND LITERACY AND THE DISCURSIVE ATTRIBUTES OF TIMBRE**

A multi-scale approach to music composition

Multimedia lecture

Timbre is of great importance in contemporary music. Out of all the different attributes of sound, such as pitch, duration and dynamics, timbre is certainly one of the most compelling and enigmatic. Timbre is that attribute of sound which allows us to judge whether two sounds with the same pitch and loudness are dissimilar.

Timbre is a misleading catch-all phrase commonly used to denote “sound color” or “tone quality” yet it is extremely complex in structure, usually defined in terms of what it is not. It covers many parameters of perception that are not accounted for by pitch, loudness, spatial position, and duration. This intrinsic complexity of timbre is due to the fact that its perception involves the correlation of several attributes of sound altogether over time. It is thus by definition multidimensional and indispensable of time.

Unfortunately composers can not always use it in music as they would like, because timbre is physically complex and difficult to define. Moreover, Western music notation does not describe sound sufficiently, simply because it does not define the timbre. Thus, if the musician can not describe the sound in either physical or musical terms, it is necessary to find an intermediate way. One possible solution to this problem is to elaborate a perceptual model of sound, including timbre, that allows one to re-synthesize the sound.

All sounds, even continuous musical variations, are conceived as an assemblage of a large number of elementary sounds, spread out in time. In the attack, body and decay of a complex sound, thousands of pure sounds appear in a more or less short time intervals. Technology development provides composers with rich and powerful theoretical resources, granting them access to attributes of sound which were never possible to explore before because of the lack of necessary means. A composer can now define a sound lasting 50 msec. to formal schemes lasting more than twenty minutes. Composition intervention in every time scale can be defined as multi-scale approach.

---

### **Francesca Thompson**

#### **FALSE SOUNDS**

An examination of notation’s place in Western classical music today

Thesis presentation

Notation plays a fundamental role in Western music, but only since the mid-nineteenth century this has been the case. Nowadays, there is a tendency to refer to and advocate the score of a work as authoritative, even if the notated score was never originally intended to

be so elevated. Although this has established an important musical tradition that relies heavily on notation, and which uses notation's capabilities to its limits, it has also created constraints which few today dare to transcend.

With widespread availability of recordings, electronic music and ever more advanced technological innovations, questions concerning the place of the score today have arisen, but are far from being answered. Francesca Thompson's presentation will explore, through theoretical and practical research, both the necessity and redundancy of notation today, by exploring notation's essential artistic and technical roles; its place as an instrument of artistic inspiration; its advantages and disadvantages for musicians (instrumentalists and composers) today; the traditions, techniques and rules to which it has given rise; and the place of such a prevalent system of visual representation in an aural art.

---

### **Adrian Tully**

#### **NEW ETUDES FOR SAXOPHONE**

Studies in preparation for the major works of the saxophone repertoire

#### Lecture-recital

There are many collections of etudes written for the saxophone, although many of these address very specific problems or are in the form of exercises. Collections exist from such composers-saxophonists as Marcel Mule, Guy Lacour, Jean-Marie Londeix and Eugene Bozza.

When we look at other instruments, composers and performers have composed etudes to help develop the technique of the time in a musical way--often as an aide to practicing major works (the best example being Chopin). This is a concept that not only makes for interesting etudes, but also allows the performer to fully master the major works in a way that could not have been previously achieved. Adrian Tully will present a new collection of etudes in a similar style for saxophone, whose intention is to better prepare the advanced student for some of the major works of the repertoire. This collection will include etudes focussing on the works for saxophone and orchestra by Claude Debussy, Alexandre Glazounov, Jacques Ibert, Lars-Erik Larsson, Florent Schmitt and Heitor Villa-Lobos.

Adrian's presentation will outline some of the common technical problems in the major works for saxophone and subsequently he will provide a practical solution for them. He will then show how this was used in the composition of the etudes and provide short musical examples. He will also make reference to the pre-existing etudes and show how they were used to help in the composition of the new etudes. Adrian will finish by performing one of his etudes in its entirety.

#### Works to be performed

- Adrian Tully  
*Etudes* (2008-2009), excerpts  
*Etude No.1* (2008)

Adrian Tully: soprano and alto-saxophone

---

---

## Francine Vis

### THE HISTORY AND FUTURE OF SOLO VOCAL COMPOSITION

A catalogue of solo vocal compositions written in the twentieth century

#### Lecture-recital

The most beautiful and natural instrument in the world, the human voice, is strangely enough rarely being heard by itself on the concert stage. It is one of the most exciting things to hear and see a singer using nothing more than body and voice to make music. Francine Vis's catalogue is providing an overview of the vocal solo compositions written after 1958, the year of John Cage's *Aria*. It is meant as a tool for singers who wish to start performing compositions from this often neglected field of music. Next to compiling her catalogue, Francine commissioned young student composers to write short compositions for solo voice. Not only does this enlarge the repertoire but it also opens the door to writing for solo voice since composers can experience the possibilities and difficulties of the instrument.

One could say the history of compositions for solo voice started with the remarkable mezzo-soprano Cathy Berberian. When Berberian performed a piece of music, she didn't just provide a beautiful tone, but she also used a wide range of other vocal sounds (the so-called extended vocal techniques), her body and character to create theatre. Her vocal abilities and expressive personality inspired not only her husband, composer Luciano Berio, to write his famous *Sequenza III* (1966) for solo voice, but also many other composers, who took a first step into writing for voice solo.

Berio's *Sequenza III*, dedicated to Berberian, can be seen as the first important work for solo voice. Apart from the indication that the singer should walk on stage, no theatrical guidelines are provided, but, obviously, a singer can not perform this composition without turning it into a theatrical performance. In this catalogue of solo vocal compositions one can find many different compositional styles. Some works are built on traditional melodies, others are pure theatre, some are with text, others without. Are performances of all of these different compositions always theatrical? Francine Vis tried to get to the core of what an audience perceives when a singer starts singing on stage, completely alone.

#### Works to be performed

- Luciano Berio: *Sequenza III* (1966)
- György Kurtág: *József Attila Fragments* (1982)
- Giacinto Scelsi: *Ho 4* (1960)
- Henri Pousseur: *Pour Baudelaire* (1978)

#### From the commissioned compositions:

- Natalia Dominguez Rangel: *Un minuto para pensar en voz alta* (2008)
- Erçin Kaya: *Piece for voice* (2009)
- Arthur Wagenaar: *1 Mens = 1 Dier* (2007)
- Thanasis Deligiannis: *Aprothimos* (2009)

Francine Vis, mezzo-soprano

---

---

**Arthur Wagenaar**  
THE MUSIC JUGGLER

Juggling as a controller of electronic music

Thesis presentation

For his graduation as a composer, Arthur Wagenaar works in a circus show in which juggling, acrobatics and live music are combined. In his research project he investigates a special part of this show: the possibilities of using juggling as a controller for electronic music. Arthur will show that juggling turns out to be a strongly needed addition to the pallet of controllers available nowadays, and that juggling can truly be the necessary means to make a certain kind of music, giving the juggler the function of a musician, and juggling the function of a musical instrument.

There are four different ways in which juggling can be used to that end: by working with pressure buttons, with *piezzo* (or "contact") microphones, with light sensors, or with *videotracking*. Videotracking is a system where a digital videocamera follows--in this case--juggling objects, and maps the data it retrieves into audio signals, which are then used by music software to control sound parameters. Videotracking is the most promising way, and this Arthur uses in his graduation project. He has designed a new electronic instrument that uses juggling as interface; programming (in MAX/MSP) has been done by Martijn Duiven. During his presentation, Arthur will give a presentation of this instrument, and he will present an overview of other musical possibilities of juggling.

*Works to be performed*

- Arthur Wagenaar: *Study for juggler and speaker* (work in progress)

Arthur Wagenaar, juggling, instrument design, and sound synthesis; Martijn Duiven, software programming

---

**Julien Wolfs**  
MENSURATION AND PROPORTION SIGNS

Thesis presentation

The notation of music involves two main challenges: to define the pitch of a note and its duration. The former, pitch notation, was fairly easily solved. Rhythm notation on the other hand, remained a more complex matter, subject to change. The solution found in one of the finest music written in our Western world, the masterworks of the Renaissance, is in a way very close to our modern system. Yet, the so-called "mensural notation," has its own peculiarities, and even its mysteries. The problem of the relation between the different mensuration signs is probably the least-known and most misunderstood feature of this system.

Indeed, since the revival of early music, much literature has been published on mensural notation, but mainly in the musicological field. Performers easily tend to get lost reading such texts. When confronted with mensural notation, Julien Wolfs, as many others, mainly relied on his musical instinct. That is dangerous, especially when one intends to approach this music through a "historically informed practice."

This is the reason why Julien tried to go a step further in understanding those otherwise quite mysterious signs. He will therefore consider the most often found changes of

mensuration. For each, the principal readings, with respect to time and place, will be explained in the clearest possible way (something quite difficult to do, especially since it at the time it was already a controversial subject!). Many quotations of treatises, and musical examples will complete the presentation.

---

### **Nicolas Worsnop**

#### LA GUITARRA LLANERA

#### The Guitar in the Joropo Llanero of Venezuela and Colombia

##### Lecture-recital

Joropo is music of synthesis. Synthesis of Arab and European musics in Spain, of African, Amerindian and Arab-European musics in America. This *Tropicalised Fandango* exists in the plain regions shared by Venezuela and Colombia where it is the centre of all social entertainment. It is music, dance and social identity. It is also the National Dance of Venezuela.

The Joropo Llanero is a highly stylized form of Joropo with musical structure. It has awakened a world-wide interest over the last years.

The six-string guitar, an instrument so central to most Latin American musics, is not used in modern Joropo, although it once was. With an approach concentrating on instrumental technique (those of the Joropo instruments) and combining modern classical guitar and flamenco techniques, Nicolas Worsnop's research intends to open a new path into reinserting the guitar into Joropo music, shown through different musical examples.

##### Works to be performed

- *Seis por Derecho* (arranged by Antonio Lauro)
- *Seis por Derecho* Venezuelan folk music

Nicolas Worsnop, cuatro llanero and guitar; Jose Cerezo, Maracas

---

### **Yi-heng Yang**

#### SCHUMANN AND THE PIANOS OF HIS TIME

#### Early-Romantic pianos

##### Lecture-recital

The Amsterdam Conservatory houses some beautiful examples of early-nineteenth century pianos, some of which resemble the instruments with which Robert Schumann lived, worked and performed. These pianos invite inquiry into the interpretation of his treasured literature upon period instruments. In this presentation, Yi-heng Yang will take selected pieces by Schumann and see how the nature of the early-nineteenth century piano can re-inform the way we hear and play his music. Using the 1825 Angst Viennese 6 ½ octave piano, she will perform excerpts from *Kreisleriana*, Op. 16, *Papillons*, Op. 2, *Fantasy*, Op. 17, and other major works.

Yi-heng will attempt to demonstrate the audible differences of pedaling effects, tone, dynamics, touch, phrasing, and articulation between this period piano and the modern piano sound. She will also offer some historical background, discussing research into the letters of Robert and Clara Schumann and their accounts of pianos in their musical lives. Finally, she will invite the audience to consider with her whether aesthetic insights offered

by Schumann's historical pianos may influence our accepted modern interpretations of his music.

Works to be performed (excerpts)

- Robert Schumann:

*Kreiseriana*, Op. 16  
*Dauidsbuendler*, Op. 6  
*Papillons*, Op. 2  
*Carnaval*, Op. 9

Yi-heng Yang, piano

---